

VARIETY

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64 PAGES

BEST CRITICAL PICKERS

Film Critics' Box Score

SCORE AS OF DECEMBER 28

Key to the abbreviations: PC (pictures caught), R (right), W. (wrong), O (no opinion expressed), Pct (percentage).

CHICAGO

	PC.	R.	W.	O.	Pct.
GENEVIEVE HARRIS ("Post")	69	58	9	2	.840
CAROL FRINK ("Examiner")	66	63	9	4	.803
ROB REEL ("American")	71	56	14	1	.789
CLARK RODENBACH ("News")	73	56	10	7	.767
DORIS ARDEN ("Times")	72	50	20	2	.694
MAE TINEE ("Tribune")	70	43	27		.614

*Hazel Flynn. †Muriel Vernon. ‡Frances Kurner.

NEW YORK

	PC.	R.	W.	O.	Pct.
REGINA CREWE ("American")	85	64	19	2	.753
QUINN MARTIN ("World")	89	67	16	6	.741
ROSE PELSWICK ("Journal")	94	68	17	9	.722
BLAND JOHANESON ("Mirror")	114	82	26	6	.719
JOHN S. COHEN, Jr. ("Sun")	105	74	27	4	.704
GEORGE GERHARD ("Eve World")	98	66	25	7	.693
MORDAUNT HALL ("Times")	93	61	26	6	.666
RICHARD WATTS ("Herald-Trib")	86	54	25	7	.627
WILLIAM BOEHNEL ("Telegram")	40	26	12	3	.625
IRENE THIRER ("News")	88	54	34		.614
MARGT TAZELAAR ("Herald-Trib")	26	15	6	5	.577

Variety's Own Score

	PC.	R.	W.	O.	Pct.
"VARIETY" (combined)	127	99	28		.779

HARRIS-CHI 'POST' WINCHELL-N. Y.

Midseasonal Box-Scores on Talkers and Legit—Regina Crewe ("American"), New York's Film Leader—Four Chicago Film Reviewers Rank New York

WOMEN SUREST

"Variety's" mid-seasonal box scores for talker and legit critics of New York and Chicago designate Genevieve Harris of the Chicago "Post" as the foremost picker of all of the picture reviewers in both cities, while Walter Winchell of the New York "Mirror" steps into the lead of the drama guessers.

Regina Crewe, New York "American," in her first time out as chooser, leads the New York screen division.

The box score discloses that four of the film critics on the Chicago dailies, two women and two men, outrank all of the New York crowd in percentages.

It is indicated by the picture box scores of the two villages that the women critics are the surest in their typed opinions.

A resume for the Picture Box Score is on page 6.

For the legit on page 49.

Dramatic Critics' Box Score

SCORE AS OF DECEMBER 28

Key to the abbreviations: SR (shows reviewed), R (right), W (wrong), O (no opinion expressed), Pct (percentage).

	SR.	R.	W.	O.	Pct.
WINCHELL ("Mirror")	37	35	2		.946
BROWN ("Post")	44	40	4		.909
GARLAND ("Telegram")	43	39	9		.812
DARNTON ("Eve World")	45	38	10		.792
GABRIEL ("American")	53	42	11		.792
ANDERSON ("Journal")	58	44	11	1	.786
SELDES ("Graphic")	46	36	6	4	.783
LITTELL ("World")	47	36	11		.766
LOCKRIDGE ("Sun")	49	37	10	2	.755
ATKINSON ("Times")	52	38	12	2	.730
MANTLE ("News")	56	40	11	5	.714

"VARIETY" (combined) 99 86 13 .867

Panama Joint Chorus Girl Makes Monkey of Canal Zone 'Justice'

CIVIC THEATRE'S FLOP; 'NO FUTURE FOR LEGIT'

Boston, Dec. 31.

Boston's million-dollar Repertory theatre, dedicated as the first civic theatre in America, has thrown over its unique position and become a picture theatre.

At the end of the run of Charles Kingsley's "Water Babies" the theatre will start showing silent films. First will be played Jan. 5.

Mrs. Henry Jewett, executive director of the theatre, said, "I am frank to admit today that I can foresee no future for the legitimate stage. You cannot run a repertory theatre without subsidy and without plenty of subsidy. We have accepted subsidy in the past, but the people of this city, kind as they have been, have not been generous enough to maintain this theatre."

Gals Admit Weight

Hollywood, Dec. 31.

Call for husky chorines for First National's "Bright Lights," had the gals admitting their weight.

Line up was filled with femmes all weighing over 175.

Kewpie Love, noted for her avoirdupois in San Francisco 15 years ago, was first under the wire.

U.S.C. Will Radio Lectures On Motion Picture Course

Hollywood, Dec. 31.

University of Southern California will utilize radio during 1930. Initial course using broadcasts on motion pictures, the students listening in to 12 lectures to be augmented by 12 written lessons and two conferences with an instructor. Usual college credits will be given the students for studying via ether.

Radio lectures will be given by Prof. Boris V. Morokov.

Panama, Dec. 15.
This appeared on the front page of a local daily:
Before His Honor—in Panama

It must have been a perfectly divine comedy—or was it a tragedy? There was Judge Juan R. Polo, dignified, austere, set on meting out justice. Before him stood blond-headed little Pat O'Neill (docketed as Patricia O'Brien) intoxicated, defiant and profane, as only a cabaret girl can be profane, daring him to put her in jail. By way of emphasis she kicked a Panamanian policeman in a handy part of the anatomy.

"You can't put me in jail!" she shouted. "I'm a friend of a cabinet officer. He's my sweetie," Pat added as she called the official by name. Judge Polo undoubtedly knew she was speaking the truth. Could he afford to sit there on the bench and stand for her abuse? Could he undergo the ignominy of being ridiculed, before court attaches, by a reviling little blond-headed cabaret (Continued on page 34)

B'way Lookers Walk Out On City's Rough Shows

Broadway beaux are out of the chorus brigade with stock at the City, New York, with line and runway grinds now holding wheel show veterans.

The uptown beaux decided to vamp after the stock operator's decision to rough up the shows.

With the vaning of 12 lookers the chorus now holds 24 instead of 36 girls as formerly, and with the holdovers—all expert torso tossers.

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ALSO 2000 COSTUMES TO REPT. PENN.

Calm Wife, Cameraing Infidelity, May Crab Evidence in Divorce

Syracuse, N. Y., Dec. 31.

If the courts hold that moving pictures are admissible as evidence, the amateur cinema camera may have found a new field as doubt eliminators in New York state divorce actions.

For the first time the courts are to be called upon to rule upon the admissibility of moving pictures in proving acts of infidelity, when a divorce suit in Onondaga county goes to trial in the spring.

Sterling, Swartz & Simon, local attorneys, announced they would make a request to show a "love scene film" alleged to have been taken; unknown to the persons photographed at a camp on an Adirondack lake last summer.

The attorneys decline to divulge the names of the principals, but say that the film would be the best corroborative evidence in proving the plaintiff's case. An entire reel was made, from the report.

Under the state laws, "still" pictures are admitted for the purpose of identification. The attorneys believe there should be no objection by the court to the use of pictures taken with a motion camera.

In this particular case, one point arises. The plaintiff who, with two friends, stole upon the camp, herself held the camera when the first foot-

age was exposed, then passing the camera to another. The rules of evidence in divorce actions does not permit a plaintiff to testify regarding any of the alleged acts of unfaithfulness. The court might hold that part of the reel taken by the wife was not admissible, requiring its deletion.

PRIZE BEAUT AS UNDERCOVER DRAW

Minneapolis, Dec. 31.

The Minnesota, ace Public house here, has a unique special added attraction not given any newspaper advertising or publicity but who is helping to pull trade to the box office.

She's Pearl Cramer, winner of the national beauty contest at Detroit last year when crowned "Miss America." Miss Cramer is regularly employed at the theatre's music booth in the lobby. Many of the young men of the town are commencing to find out more about music from her.

Miss Cramer is utilized by the theatre in special exploitation stunt. During the presentation of "Glorifying the American Girl," she modeled gowns in a leading loop store's display window.

RADIO OPERAS PRODUCED FOR INDUSTRIES

Hollywood, Dec. 31.

A deal now pending between the National Broadcasting Company and Charles Wakefield Cadman, expected to be closed this week, will open a new field in musical composition. The broadcaster wants Cadman to compose a series of 20 original operas centered around as many of the leading industries of the country, which will be identified as the "Builders of America" series.

The broadcasting company will select one of the leading firms in each industrial branch to finance the program. With steel, it would be known as the "Romance of Steel," etc.

Houston Branch is doing the negotiating for Cadman with N. W. Aylesworth, president of the N. B. C., who has offered the composer a flat sum of \$100,000 for the work.

Paris Jewelers Top the 4 Great Gyps; Girls' 20% Return If the Chump Buys

Paris, Dec. 22.
The civilized world knows what a handful of streets like Broadway, Fifth avenue, Piccadilly, Champs Elysees, Michigan Boulevard, Unter den Linden, the Champs Elysees and the Rue de la Paix can do to it. They're a delight—for the shopkeepers. As one wholesale jeweler here put it, there are four great gyms in the world—furriers, jewelers, medicos and lawyers—and of these the jewelers take the cake.

Perhaps the world's most expensive of keepies, the Parisian demimondaine, will tell you how they make the boy friend rue it when they pay on the Rue de la Paix. Some confidential shopkeepers on the ultra-expensive avenue, notably the jewelers, will tell you how the gals manage to knock out beaucoup extra francs for their real flames on a strictly 20% basis.

Advance Tip
When a chump feels moved to buy a gift or is inspired in that direction by his two-timing flame, the latter makes sure that such and such famous establishment—or it might even be one of several—is advised of the coming philanthropy. She merely calls up the directreurgent d'establishment and coyly notifies that she is about to become the mama of some new bauble at the hands of her sponsor, but that she expects 20% of the purchase price for herself. Voilà! Also très beaux.

That evening the gal's sponsor calls with his amorous and, with the keepie doing "straight," a 75,000 franc string of pearls, a brooch or something she might not even care for, goes across the counter for maybe 125,000 and more. This permits not only the ample margin of profit, but also for the keepie's 20% kickback plus an extra percentage to the "house" for collaborating in this genteel "take" of the sappo.

Next days she calls, like as not escorted by the male keepie she in turn is maintaining, usually the real "heavy," and without much ado collects her 20% with much bowing. Is it any wonder the shops are willing to do biz this way?

If she prefers, the shop will further oblige by buying the bauble back, at a considerable cut, of course, and make up a pretty good pasté substitute to boot, just to hoodwink the chump.

Pikers.
This is the old Times Square drugstore perfume gag and nite club oil money on a grand scale. The Broadway chondro who steers a boy

Spain's Literate Unable To Sway Populace

Madrid, Dec. 18.
Public's acceptance of the translated American melodrama, as witnessed by the huge success of "Trial of Mary Dugan" and "Cat and the Canary," with others to follow, won a signal victory over the literary critical contingent which in turn almost ruined one impresario.

The highbrow and ever-patriotic Spanish critics despised the American influence, panning the sellars as un-literary, etc., and in turn took up the cudgels on behalf of a new type of Spanish play titled "Vanguard." This they hailed for its nuances, general novelty and basic nativity. The public responded by leaving the theatre and en masse at the first performance.

These "new method" plays merely evidenced an exaggerated striving toward forced phrasing and far-fetched situations.

Dancers Too Plump

Vienna, Dec. 22.
Sacha Leontjew, ballet master of the Vienna State Opera, has resigned and will leave at the end of the present season.

Leontjew, with his share of the Russian temperament, fell foul of the critics as well as several members of the corps de ballet. That some of the ladies of the ballet are a little heavy for too work is a fact.

The Tiller Dancing Schools of America, Inc.

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Phone Endicott 4-1116
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"ABIE" BELGRADE HIT

Opens Retitled—No American Play
Has Flopped There Yet

Belgrade, Dec. 19.
After all these years "Abie's Irish Rose" has just reached here. Disguised under the title of "Thrice Married," and acted by leading ornaments of the Yugoslavian stage, it made a solid hit, especially with the Belgrade Hebrews.

As there are no Irish in Yugoslavia, there was no one to criticize the well meant attempts to suggest an Irish brogue in Serbian. Josip Kulundjitch, producer, states that every American play brought here so far has been a big success.

Vienna's Dual Versions Of "Journey's End"

Vienna, Dec. 22.
"Journey's End" was presented by the English Players for three days last week. As it was being simultaneously acted in German at the Deutsches Volkstheater, as "Die Andere Seite," with Moissi in the title role, Vienna had an opportunity to compare the two versions.

Verdict of the critics was that the English transcription won, Moissi's rantings and ravings as "Capt. Stanhope" being more suggestive of a dope den than a dug-out.

Play completely out on all three nights, with full attendance of the diplomatic corps.

Vesta Tilley Ill

London, Dec. 31.
Lady DeFrece, who as Vesta Tilley retired from the stage 10 years ago, is seriously ill in the South of France.

The famous male impersonator is now nearly 70.
Sir Walter DeFrece a few days ago suffered a hemorrhage of the lungs and has departed to join his wife in the sanatorium in the south of France.

Zurich Picks Musical

Zurich, Dec. 31.
Director Hubert Marischka of Zurich has bought the rights for this territory of a musical piece called "King of the Moulin Rouge," to be the next attraction at the Theatre an der Wien here. Author is Leo Ascher.

Piece is reported on the eve of production on Broadway.

SHIFT FOSTER TROUPES

London, Dec. 31.
Alan Foster's 12 Palladium girls, trained in New York by English instructors and designed for the Palladium here, go to the Scala, Berlin, in January and will be replaced by another group.

Counting the girls in "Why Trouble" in Newcastle and those with "Good News" in Paris, Foster now has four troupes in Europe.

NEW LONDON DRAMATIST

London, Dec. 31.
Sir Barry Jackson will present at the Playhouse Jan. 21 a new play by a new author, with action laid in a novel locale.
Piece is "Assegai," author is Allan King and the setting is in Zululand.

WEATHER

London, Dec. 31.
Dry and sunny weather prevails here, helping business at the box office.

Washington, Dec. 31.
The Weather Bureau has furnished "Variety" with the following outlook for week beginning tomorrow (1):
Somewhat overcast, with rains over west portions Wednesday. Thursday, cloudy, followed by rain or snow over west portions. Rain over east portions Thursday or Friday (2).

Saturday and Sunday mostly fair. Decidedly colder by end of the week.



(CHIC) (ROSE) YORK AND KING

Originators of "Tin-Type" comedy.

Now favorites with the passenger crew, etc., of the Armandale Castle. (That's the name of a boat.)

Represented by JENIE JACOBS.

VIENNA CRITICS STORM AT "NO SPECIAL" SHOW

Vienna, Dec. 31.
Declaring special dress rehearsals for the newspaper critics are too costly, Viennese impresarios have raised a storm by suddenly cutting off these preliminary performances.

The reviewers are in arms against what they regard as a denial of their ancient rights and are insisting upon a private dress rehearsal preceding the formal premieres.

Managers also make the cynical observation that professional jealousies often figure in the critical judgment of reviewers. Reply of the scribes to this claim is that if the actors don't do well before the reviewers it is because they realize they are playing to experts who know plays and have standards of acting.

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Nite Club Site Picked For Rumanian Senate

Bucharest, Dec. 18.
The Rumanian Senate has transferred its activities, not individually, but en masse, to a nite club. The greybeards met until a few weeks ago in a hall of the University. When the University needed the hall and asked them to find other quarters, none could be located until finally the owner of the Moulin Rouge, a large building in the Boulevard Zibulesca, where the nightbirds of Bucharest flocked, offered to sell out.

Everybody, including the Prime Minister, looked the Moulin Rouge over and pronounced it just the thing for the Senate. Three months' strenuous work and the transformation was complete.

Some of the diplomats were there before the Senate Chamber arrived. Scandal even whispers that some of the Senators were there before. But looking at them now you'd never guess it.

Some of the diplomats were there before the Senate Chamber arrived. Scandal even whispers that some of the Senators were there before. But looking at them now you'd never guess it.

French Critic Body

Paris, Dec. 31.
The French vaudeville critics have just organized their own association under the title of Association de la Presse du Music Hall. To vote the body has determined to admit foreign trade paper correspondents to membership.

Lawrence Shubert's Buy Paris, Dec. 20.
Lawrence Shubert has the American rights to Marcel Pagnol's "Max-lus" at the Theatre de Paris. Pierre Fresnay, the lead, who speaks English, may go to America in it.

SAILINGS

Jan. 11 (New York to London)
Charles B. Cochran, Major E. O. Leadlay (Olympic).
Dec. 24 (Sydney to Capetown)
Jerry Baby Grande (Ascanus).

FOREIGN TONGUE JAM

Film Men, Troubled With Dialog, Should Consider Cairo's Fix

Cairo, Dec. 31.
Picture producers with a headache over foreign tongue dialog may consider drama in Cairo and its polyglot status.
Opera House season opened here with French company doing French classic operettas in French.

The Perrotet night club cabaret has a number of new people, including Nadia Dauty, Hindo, Maruja, native, and a Mexican act.

Just to make it good and tougher, Sir Percy Loraine, British high commissioner, and talks just that way, has accepted the presidency of the Cairo Dramatic Society.

GOOD AND BAD DENOTED BY COLORS IN PLAY

Madrid, Dec. 19.
Ramon Gomez de la Serna, Spain's leading futurist dramatist, has done an Eugene O'Neill with "Medios Seres" ("Half Selves"), his new dramatic success at the Alcazar, another manifestation of the "Strange Intended" treatment.

Players are dressed in costumes equally divided in half by black and white colors, each color representing the two personalities in each, good and bad. The better instincts are voiced by the white-hued portion of the cast (as it is visible to the audience) and when a player voices his or her baser instincts the darker attire turned to the audience.

Critics are raving, proclaiming it a great play and production. Public is giving it the mild razz and is frankly inclined to ridicule, but for the moment the curiosity is reflecting favorably at the box office.

Tokio Imperial's Money Jam Puts It Into Chain

Tokio, Dec. 8.
The Imperial theatre here, famous house that has played stars of world note, is to be absorbed into the Shochiku chain, modern organization, on a ten year operating lease. Change is due to financial troubles. This puts the Imperial, which approximates the New York Metropolitan in rating, under control of Takejiro Ohtani, Japan's leading picture magnate, who operates many theatres, both films and legitimate, throughout the empire. His first move will be to renovate the old house, built 20 years ago, and reduce admissions.

Imperial has been host to many foreign artists, among them Galli-Curci and John McCormack, besides playing its resident company. House was a great handicap to independent legit establishments, because it paid high salaries and drew the best talent away from independent theatres.

"Barker's" Lead, Wife

Paris, Dec. 21.
Lucille Nicholas, wife of J. Kenyon Nicholson, author of "The Barker," introduced her new professional name of Joan Kenyon in a revival of that play here at the Theatre Femina by the Paris-American Players.

Like her former professional name, Joan Kenyon is adapted from her husband's real name. Nicholson, disgusted with Hollywood, came over in October, heading north to Paris where he will remain for a few months, polishing off a new play.

Nicholson directed "The Barker" for Carol M. Sax's Paris-American Players.

Novello Play for U. S.

London, Dec. 31.
Ivor Novello's play, "A Symphony in Two Flats," long run success at the Apollo theatre, will be brought to New York in the new year by Shuberts.

Company headed by Novello, author and star, will remain intact for the American engagement.

So. Africa "Rio Rita"

Sydney, Dec. 31.
The Fullers are working on a project to send a complete company of "Rio Rita" to South Africa. Undertaking is in association with the African Trust, marking a new departure for Australian interests in international and inter-colonial operations.

UNRULY ACTOR ADDS TO SAX'S PARIS GRIEFS

Paris, Dec. 31.
Plenty of grief for Carol Sax, operating the American troupe at the Femina in repertory season.

Long bawling discontent within the company culminated when Sax refused to cast McKay Morris in the lead of "The Barker." Morris had pulled the prima donna switch regularly, with a climax when he refused to show for rehearsal. That was the blow-off.

Larry Fletcher, a newcomer to the group, stepped into the part at 14 hours' notice.

On top of that the Femina is being claimed by Hatchettes, a big commercial company which owns the property and is planning to build its own building on the site. This ousts Sax automatically on Jan. 1, and creates a momentary hiatus until he can arrange for one of the two downtown houses available.

Sax says the company will continue for another six weeks at a minimum, having sufficient backing for that period. The subscription sale terms call for six plays in 12 weeks, while the schedule so far announced provides for only has that. Season opened with "The Road to Rome," then "The Torch Bearers" and now "The Barker." "The Barker" is being staged by Kenyon Nicholson, the author, who is spending a vacation in Paris while completing a new play, Joan Kenyon, which provides for only has that. Season opened with "The Road to Rome," then "The Torch Bearers" and now "The Barker." "The Barker" is being staged by Kenyon Nicholson, the author, who is spending a vacation in Paris while completing a new play, Joan Kenyon, which provides for only has that.

A future addition to the Sax organization is "Big Bill" Tilden, tennis champ. He will be in a new production, which he will subsequently take to London.

Fruitless Comeback Try By Hauptmann at 67

Vienna, Dec. 17.
Germany's modern Goethe, the great Gerhart Hauptmann, is 67.

Anybody could see that who was in the Burg theatre the other night when Hauptmann tried to stage a comeback with two one-act plays, "The Black Mask" and "The Witches' Ride," presented under the general title "Spook."

A Hauptmann opening—the first performance not only in Vienna but anywhere—is always something for art and society to get thrilled over, but this time they went away disappointed.

Hauptmann, like Kipling but unlike Shaw, is obviously, written out. "The Black Mask" was a gruesome snapshot of Germany after the Thirty Years War. "The Witches' Ride," is a weird mass of words, with neither sense nor object.

The Burg theatre people did their best, but not even Elsa Wohlgemuth, Paul Hartmann and Hans Marr could make it clear to the audience what it was all about.

Nora Brown in Hospital

Nora Brown, English chorus girl, arriving in New York last week with the all-English company of "Wake Up and Dream," is in the Park West hospital, recovering from an appendicitis operation.

Miss Brown had been in the strange city but 48 hours when the operation became necessary.

Charles B. Cochran, who brought over the show, called in Dr. Phillip Grausman, the eminent surgeon, to operate.

ETHEL WATERS' DATES

London, Dec. 31.
Ethel Waters ended four weeks' engagement Dec. 28 at the Cafe de Paris, London, and now is under the care of a throat specialist for laryngitis.

She returns to the cafe Jan. 27 for another month at increased salary.

"MRS. BOTTLE" MOVES

London, Dec. 31.
"Art and Mrs. Bottle" withdrew from the Criterion Jan. 21 and started anew yesterday (Monday) at the Royalty.

If you think you'll lose, you've lost.
For out in the world you'll find
Success begins with a follow-up
It's all the state of mind.

MR. AND MRS. JACK NORWORTH
130 West 4th Street
New York

"Grand Hotel" Made Into Operette, Mild Start in Berlin—Other Shows

Berlin, Dec. 31.
Holidays found new attractions crowding in. Of the additions, probably the operetta made from "Grand Hotel," remembered as a Pola Negri film, will be most interesting to Americans.

Another is "Hulla Dibulla," farce which has possibilities for a clever adaptor's hands.

"Hotel Stadt Lemberg" is the new title for the story in musical form, founded on Paramount's picture starring Pola Negri and offered at the Westerns theatre here. It was favorably received in a mild way. Music by Jean Gilbert does nicely, but the book is heavy. Kaethe Dorsch scores a triumph in the feminine lead, with Leo Schuetzenzendorf and Karl Joelen contenders for honors.

Arnold-Bach Farce
The last farce by Arnold and Bach (the latter having died recently), "Hulla Dibulla" at the Komische Opera theatre, is revealed as the usual effective piece for the exploitation of the immensely popular comedian, Guido Tielscher, and will please, but more in the provinces than in the capital.

Story has to do with a magnificently unmade picture extra who gets by mistake into the entourage of the visiting monarch Ahmanulla, where he unearths a conspiracy against the royal person. It is this piece that seems to promise possibilities for American adaptation.

Patriotic Theme
The Lessing theatre offers "The Red Eagle of the Tyrol," by Anger Mayer, a red hot patriotic story dealing with the Italian policy of hostility toward the German people and language of the newly annexed Tyrolean territory. Expertly constructed play.

ANNA MIARES SEIZED IN DRUG PEDDLING CASE

Paris, Dec. 31.
Anna Mieres, wife of Maurice Yvain, the French composer, has been admitted to bail following her arrest on a charge of trafficking in narcotics. She is the divorced wife of Dranem, leading French comedian.

Yvain also is now suing for a divorce. The actress, while free, has been ordered to remain at her home in Nice to await police investigation.

Fall's Posthumous Opera Good for U. S.

Prague, Dec. 31.
"Rose in Florida," a posthumous operetta by the late Leo Fall, finished by E. W. Korngold, was an unequalled success at the Arena here.

Marsak, leading actor of the Czech National theatre and formerly with the Chicago Opera company, and Miss Balentova, were popular in the leading roles.

Score of the work is extremely tuncful and it probably would have a good chance in the States.

Musical for Dominion

London, Dec. 31.
"Silver Wings," new Clayton & Waller musical, is destined for the new Dominion, it is learned, despite every effort to maintain secrecy. Clayton & Waller hold a contract for the Hippodrome, but "Mr. Cinders," their stubborn success there, is holding on until along in February, and it would be expensive to keep so heavy a production as "Wings" on the road for that length of time. It is intimated also that Williams wants to continue production at the Hipp.

The Dominion can do \$1,000 more per performance than the Hippodrome and is ideally situated for a spectacular musical like "Wings."

Lee's Name Added

London, Dec. 31.
Lee Shubert's name has been added on the programs of the five theatres in this city the Shuberts are interested in.
The name of J. J. Shubert does not appear.

Drury Lane Xmas Panto Beautiful; Lacks Laughs

London, Dec. 31.
The Drury Lane Christmas pantomime, "Sleeping Beauty," opened Christmas eve under favorable circumstances, with audience in holiday spirit and in receptive mood, applauding every quip and mechanical effect, even though some of them are pretty old.

The show is elaborately mounted and beautifully dressed, with Julian Wylie credited as producer and Eddie Dolly as dance arranger.

Production is not strong in comedy and has no outstanding song hit. Out of 20 numbers only two are of American origin. Piece is a stop gap giving Sir Alfred Butt a chance to get a new musical for the spot.

It should, however, make money for the 10 weeks scheduled.

CUBA DEPORTS U.S. ORCHESTRA

Havana, Dec. 31.
Jackie Moore and his band of American jazzists, 14 in number, have been deported at the instance of native musicians' union.
The Moore outfit, which had been playing dates in Illinois and around the middle west, came to the Island two weeks or more ago and signed for Havana dates without making any arrangement with the local music union.

They played the Tokio club for two weeks when the union men brought a complaint before the immigration authorities and the bandsmen were directed to leave Cuban territory. Natives replaced them immediately.

Dora Maughan Scores In Spite of Illness

London, Dec. 31.
Dora Maughan, returning to the halls, scored nicely yesterday at the Palladium with a new song cycle by Blanche Merrill. Good showing was in spite of a bad throat and the fact she was hurried in a week ahead of schedule because the management was at a loss for a headliner.

Miss Maughan today (Tuesday) asked the management to release her from the date owing to her indisposition, but they realized she was working under a handicap, expressed their satisfaction and persuaded her to continue.

She opened the same evening at the Hotel Splendide, but appeared only during supper, reserving herself for New Year's Eve.

Patty Moore and Sammy Lewis also appeared in the Palladium bill, back after a Continental tour, and stopped the show.

COCHRAN HOUSE FIGURES

London, Dec. 31.
C. B. Cochran takes exception to Variety's figures on per night capacities of his three London houses and cables his squawk to London, although he's in New York himself and could just as easily have phoned his kick to the home office.

Anyhow here are the real figures, making allowance in all cases for the 5% agency discount.

His Majesty's, \$2,700 a night instead of \$2,500.
Palace, \$2,700 instead of \$2,600.
Pavilion, \$2,900 a night instead of \$1,900.

"Virtue For Sale" New

London, Dec. 31.
Lillian Tremble Bradley arrives from France today (Tues.) and will start supervision of rehearsals for her new play, "Virtue for Sale."
Edward Laurillard is producing the piece.

TURNER'S HOLIDAY

London, Dec. 31.
Terry Turner, here for the past week, has gone on to Paris, not on business but on recreation bent.
Terry, whose wife reads Variety, left word that it would be tactful not to mention the Paris side trip.



WILL MAHONEY

In Earl Carroll's "Sketch Book," 44th St. Theatre, N. Y. C.
The "Evening World" said: "Will Mahoney's presence and gifts certainly strengthen the show. He is positively superb."

Direction
RALPH G. FARNUM
1560 Broadway

Programs Ignore J. J.

London, Dec. 31.
Shubert allied theatres here seem to have undergone some change of direction lately. Programs have all carried the name of Musical Plays, Ltd., since the Shuberts took them over.

Recently a new line has been added, "Lee Shubert, chairman," with no mention of J. J. Shubert.

FRENCH AGENTS WARNED ON WHITE SLAVE PERIL

Paris, Dec. 31.
The Prefecture of Police has directed a warning to all Paris vaudeville agents instructing them to scrutinize carefully all foreign bookings and notifying them that they must observe all agency regulations. Purpose, to safeguard against white slave traffic, particularly in Egypt and South America.

Warning, with legislation to back it if necessary, is aimed against sending girls to North Africa and South America, among other points, where it is declared white slave traffic has been active.

Paris agents see in the move an effort to restrict their business and have formed a protective association opposing limitations on their foreign business. Bookings within the French borders are not affected, since that field is under the supervision of the police, although they do not interfere with intra-French activity. The new ruling makes no change in domestic booking affairs, but calls for a special license for agencies doing international business.

It is recognized that the white slave question is no myth, but the reputable agents declare they should not be tied down because of criminal operations by others outside their circle.

New association was formed at a meeting in the Empire theatre, at which these officers were chosen: P. B. Arnaut, president; Georges Baud and B. Audiffred, vice-presidents, and Ramon Zahn, secretary. Practically all the recognized agents are included in the membership except Henri Lartigue, Paris branch of the William Morris office, which is not concerned in the crusade.

WORLD'S BIGGEST FAIR ON IN PARIS STREETS

Paris, Dec. 31.
The grand boulevards of Paris this week are converted into the world's greatest fair grounds. It is part of the French holiday custom to line the sidewalks with stalls merchandising everything in the range of commercial goods.

Pitchmen from all over the Continent mobilize here for the week between Christmas and New Year.

The Paris Christmas corresponds to New Year's in the States. The French signalize Christmas with whoopee, exchanging presents on New Year's, reversing the American custom.

London's Holiday Business Best In Years in All Amusement Lines

Hat-Passing in Paris

Brings Meagre Help

Paris, Dec. 31.
Extreme general depression in business here is strikingly reflected in the state of the theatre and of show people.

Theatre business is shot to the extent that the annual hat-passing among holiday audiences in behalf of indigent professionals has aroused negligible results. Contributions are reported the smallest in the history of the annual event.

Appeal to audiences resembles the annual drive of the N. V. A. in the States. The biggest stars in the French theatre address pleas for the profession before audiences, after which the women principals of the shows go through the aisles carrying baskets.

MASCAGNI WILL DO FILM OPERA

Enemy of Jazz and Films Falls for Hollywood

Rome, Dec. 31.
Maestro Pietro Mascagni, world-famous composer, after paning jazz and calling sound pictures "an artistic sin," is succumbing to the lure of Hollywood luck.

Mascagni rejected with indignation proffers to synchronize his masterpiece, "Cavalleria Rusticana," or any of his other works, but is said to have agreed to write an original opera for the light-sound screen. He doesn't say with which company he has had dealings, disclosing several have approached him.

It is well known that Metro long ago made him an offer.

French Mayor's Satire Semi-Success in Paris

Paris, Dec. 31.
"Beau Metier," work of the present Mayor of Aix les Bains, French resort, was fairly well received in Paris. Story has a political flavor in a satirical vein, picturing an honest treasury official who refuses to graft and thus interferes with the schemes of crooked party leaders.

As a result he wins an important post in the foreign service, not as a reward for his merit, but because crooked politicians want to get rid of him. Play has a romantic subplot in the official's woman secretary, who alone appreciates his worthiness. He falls in love with her, but lets her go in order to escape complications.

Arquillere plays the honest office holder and Gyslainne the sympathetic secretary.

London Replacements

London, Dec. 31.
"Love Lies" is closing at the Gaiety Jan. 18 to be succeeded by "I Love You, Darling" on the 21st. George Clarke plays the lead.

"Mr. Cinders" is folding up in February with new English musical, "The Blue Rose," taking its place. Piece is now being cast. Garardo and Adgire, a quintette of dancers and Morris Harvey already have been engaged by the Williamses who will continue producing at the Hippodrome.

English Equity Soon

London, Dec. 31.
The new British Equity is at taking shape. Advisory committee met last week and completed plans. Another meeting is scheduled for January at which they will pass upon draft of a constitution and by-laws.

RICARDO COLLAZO DIES

Buenos Aires, Dec. 31.
Ricardo Collazo, influential in showdom in Argentina as secretary of the Theatre Owners' Society, and himself owner of the Comedia theatre here, died suddenly.

He suffered a sunstroke in the racetrack grandstand and collapsed, never regaining consciousness.

London, Dec. 31.

London has enjoyed the best Christmas business in years with all branches of showdom sharing in prosperity and the weather contributing the principal incentive. Days have been bright and dry and evenings mild and clear.

Picture houses, vaudeville, cabarets and legitimate attractions all drew capacity. Even the dance halls had crowds and the East Side Jewish theatre with Boris Tomashofsky likewise shared the good spirit of the holiday throngs.

Nothing was brought forward as new fare that particularly inspired attendance, but the continued bills sufficed.

"A Warm Corner," at Prince's theatre, was revealed Christmas eve as a Continental farce that evoked no great enthusiasm although it was nicely received. It is the work of Arthur Wimperis as adapter and features Lauri Wylie. Production also brings William Berry, musical comedy star, forward in his first straight dramatic role. His musical comedy methods are scarcely legitimate enough, even for farce. Piece reveals nothing new in plot or treatment, but the dialog is bright in the way of drawing room crossfire. Success doubtful at this writing.

GULLIVER'S REASONS FOR NORA BAYES FUND

London, Dec. 31.
Story behind Charles Gulliver's effort to obtain a fund for a permanent resting place for the body of Nora Bayes is now out.

The manager's purpose was to have English performers contribute the necessary amount in individual sums of \$5 each, as an example to American players of loyalty to the profession. It brought not a single donation.

Gulliver had lent Miss Bayes \$20,000, taking a mortgage upon her American property. When she died he was unable to cancel the mortgage so that the dead actress' adopted children might have the estate intact. When he found, he says, that her husband had filed claims upon certain property, he instructed his solicitor to recover the amount of his mortgage. His intention is that when the sum is paid to him, he will transfer it to the children, he says.

Shaw Has New Play

London, Dec. 31.
George Bernard Shaw has finished another play. It is yet untitled. Production is planned for the Malvern festival next summer.

Argentine Actor Dies

Buenos Aires, Dec. 31.
Felix Rico, popular native actor, died here at the age of 25. His parents are widely known as performers in South America and he was extremely popular as the bearer of a familiar stage name.

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Spanish Film Actors Poorly Paid; Producers Advertise for Casts

Madrid, Dec. 18. Some of the quickie Latin-American talkers, chiefly shorts, percolating back here for exhibition, demonstrates the multiple varieties of Spanish dialects and is making picture people here Spanish-conscious with an eye to an improved talker production.

The doggerel Spanish of Latin-American artists is difficult to understand here. With localisms, idioms and varying accents, the Spanish spoken in Mexico is not that of Argentina, Chile, Colombia, or of Castile in Spain, of all of which differ in vernacular.

As the Castilian Spanish is the criterion of all the Spanish countries, native talkers, when and if

(Continued on page 25)

ENGLISH BY RADIO AIDS U. S. TALKER IN VIENNA

Vienna, Dec. 31. Due in some measure to the lessons in English broadcast here by Prof. Thomas McCullums and one of the most popular features of the ether, "Broadway Melody" has had a favorable reception although it is a 100% talker. That style of picture has not fared so well on the Continent.

Advance sales indicate it will do well. Since Vienna has very few English speaking transients, it follows that the native public is favorably disposed. The McCullums radio series is offered as a possible explanation.

Austrian fans, or at least the Viennese, like English better than German talkers. Gutturals and "esses" in German do not reproduce agreeably, making annoying hissing.

Local reviewer raved over the technical splendors of "Melody."

ENGLISH TALKER DELAY

Clayton-Waller Venture Deferred by Non-Delivery of Studio

London, Dec. 31. Start of talking picture production by Clayton and Waller has been deferred for the time being.

Delay is due to the non-delivery of a completed studio plant as contracted. Landholder at Ealing had undertaken to have the completed studio ready for start of operations, but failed to make good on time.

Newsreel Not Compulsory; Stage O. K. in Latvia

Washington, Dec. 31. Latvian Parliament is expected to drop the regulation requiring all theatres in that country to show local newsreels in every program. Another change expected, says a report to the Commerce Department, does away with the rule that picture houses must confine their programs entirely to films. Latter rule came about through selling the idea to the government that for one house to have a stage show and another not would be unfair competition.

Commissioner of education, in charge of government control of theatres, has okayed these changes to the law-making body.

"Fool" in Paris Smash; May Rival "Jazz Singer"

Paris, Dec. 31. Succeeding "The Jazz Singer" at the Aubert Palace, after that feature had run more than a year totalling 1,200 performances, Jolson's "Singing Fool" clicked heavily. Indications are it will enjoy advantage of the mechanicals of "Sonny Boy" song theme, now a familiar pop together with "Rainbow Round My Shoulder."

New Era Div. Passed

London, Dec. 31. The New Era National Company, of which Sir Gordon Craig, now associated, with J. D. Williams, is head, passed its interim dividend on the ordinary stock.

Vote came up on this week's dividend meeting of the board.

HOLLAND WELCOMES 1ST BIG GERMAN TALK FILM

Amsterdam, Dec. 31. "Melodie des Herzen," first important German talking picture to reach this territory, which has had only American sound and dialog product, was greeted with enthusiasm. Public reaction and newspaper comment were favorable.

"Able's Irish Rose" (Paramount, dialog) was shown at Tuschinsk's Amsterdam cinema and was excellently received.

FOREIGN TALK BAN IN SPAIN

At Same Time Native Talker Made in Paris

Paris, Dec. 31. Spain, like Italy, has promulgated a ban on foreign language dialog films on home territory.

Edict comes right on the heels of announcement here that the first of a series of features is being completed in Paris with Spanish dialog, the undertaking employing Spanish players exclusively and the venture being financed by Spanish capital.

Work was started in Seville, but the troupe was later moved to Paris in order to obtain better studio facilities.

Nabriele Negrier, French technician, is in charge of the technical work, the rest of the production staff being Spanish.

Dominion of Canada's Own Film Stopped on Sunday

Ottawa, Dec. 31. Province of Ontario compelled the Dominion of Canada, a relationship similar to state and federal government, to cancel its Sunday night performance of "The Arctic Patrol" at the Avalon here.

Over 1,000 persons had purchased tickets for what was to be the premiere performance of a special feature production made by the Dominion Government. Cancellation followed a threat of the Ontario Provincial government to rescind Avalon's license if show was given. Sabbath fanatics responsible.

Once Italy's Film Idol, Ghione Broke and Ill

Rome, Dec. 17. The sad case of Emilio Ghione, one-time Italian picture star in the golden period of Italy's cinematography, has touched the hearts of the public, following Ghione's return to his native land broken and penniless after a bad time in Paris.

They remember Ghione when his income was in the millions of lire annually and when he was the idol of youth who reveled in his Apache roles.

A committee has been appointed to administer to the former flicker id., whose health is very poor.

Kingsway Calls Bonds

London, Dec. 31. The Stoll picture theatre in Kingsway has voted to pay off all its outstanding debentures, amounting to \$300,000.

Redemption is at a price of 105% and interest and operation will be completed in June.

"ATLANTIC" FOOLS 'EM

London, Dec. 31. Contrary to the predictions of the wise mob, the Alhambra is doing big business with "Atlantic," picture, at prices from 25 cents to \$1.25.

SOUND QUALITY PLEDGE FLIVS.

Copenhagen, Dec. 31. An important test suit is pending here, holding large possibilities of trouble for independent sound device concerns.

Valby theatre, important suburban house, contracted for Powers' Cinephone equipment. Powers people closed a deal on the basis that the Cinephone people expressly guaranteed that reproducing quality of the device would equal that of Western Electric equipment.

On top of that they pledged exhibitor would have all advantages of interchangeability.

When payment came due the Valby people refused payment on the ground that Cinephone quality was not up to the guarantee and declared it was not satisfactory. In addition the theatre men set up the defense that distributors were refusing to book product with them, owing to the deficiencies of their apparatus.

Paris, Dec. 31. Exhibitors in Paris are in many cases installing the cheaper Gaumont equipment on the strength of the maker's warranty that it will equal Western Electric's quality, leaving it to be assumed that there will be no trouble about interchange.

The new uniform talker booking contract makes provision that American distributors may cancel sound product bookings if they find the reproducing apparatus in use is of a quality inferior to the Western Electric or RCA Phonophone standard.

M-G-M DROPS \$180,000 IN PARIS BOOKINGS

Paris, Dec. 31. M-G-M has cancelled voluntarily \$180,000 in contracted bookings with the Gaumont Palace, biggest cinema in the French capital, rather than have its general release schedule held up at the pleasure of Franco-Aubert.

The exhibitor chain stalled on Metro product, playing Paramount and Warner Bros. pictures first before playing Metros under the agreement.

Contract dates back to the time when M-G-M owned the Gaumont Palace. Subsequently Metro sold all its houses except the boulevard cinema Madeleine. With the Palace, Franco-Aubert inherited the contract which was unusually elastic as to play-dates. Aubert found themselves able to arrange playing dates at pleasure. Metro thus found itself tied up indefinitely, and rather than continue the handicap, cancelled the otherwise valuable agreement.

Would Place Foreign Films Under Treasury's Control

Washington, Dec. 31. With Senator Reed Smoot demanding an executive session to place the censoring of imported books again under customs agents, a movement is being launched to also write back into the new tariff law, now in formation, the Treasury's supervision of imported motion pictures.

Treasury control of foreign pictures coming over here is the only sample of Federal censorship on the records. It went out in the very early stages of the present deliberations on the proposed new law yet to be voted on. Senator Smoot is credited with having killed the provision. Now, those who did away with the control of books, which the Utah Senator wants put back, finds a strong group set to do some bargaining with the foreign pictures, as one phase of that dickering.

Vote on the bill is expected shortly after Congress again gets together.

Dutch Asst. at Par.

Hollywood, Dec. 31. Will Duschinski, son of A. Duschinski, Dutch theatre owner, recently brought here from Holland by B. P. Schulberg, has been made assistant to Geoffrey Shurlock, in charge of Paramount's foreign department.

MUSSOLINI TALK BAN; BALKS WIRING PLANS

Rome, Dec. 31. Ambitious plans by exhibitors here to wire their houses and supply dialog pictures to a public that is hungry for them has been balked by the Mussolini ukase forbidding all foreign tongue screen product in Italian theatres.

There are 65 picture houses in Rome alone. Of that number about 25 establishments are in the de luxe class, and these were in the market for equipment. Then came the order that nothing but synchronized films could be exhibited. All talk is banned. Even if a picture has only songs in a foreign language it may not be screened.

The de luxe proprietors declare the public is averse for talking pictures; none exist in Italian, and the exhibitors are powerless under the Mussolini edict.

FRANCE UNDOES RELIEF ON TAX

Paris, Dec. 31. Parliamentary Finance Commission, after voting to cut the brutal theatre taxes from about 7% to 2½%, reversed itself, leaving the theatres without the promised relief.

First action of the commission was a recommendation to reduce the government entertainment tax from 7% to 2½% of prices of admission. At the same time there was every indication that the poor tax of 10% collected by the municipality would be eliminated in the same way.

The loss of the poor tax, it was promised, would be made up in increased imposts starting Jan. 1 on subways, trams, busses and taxis. On this basis it was calculated showmen would be saved a total of 30,000,000 francs a year.

Promised relief followed the threat of showmen some months ago that they would close their houses in a national "strike" unless something was done to relieve them of tax burdens which totaled 30% of their gross.

Two days later the commission reversed itself on the admission tax cut due to the fight made by provincial members, who insisted that the money would be needed for improvements in country districts which were more necessary than the prosperity of the city theatres.

German Exhibs Demand More Foreign Silents

Berlin, Dec. 31. Berlin section of the national association of exhibitors has asked the parent body to demand a revision of the film contingent rule so that the way may be opened for the importation of silent pictures in the ratio of one-for-one for every native picture made.

Motive behind the move is the increasing pressure of picture shortage in the big towns.

The provincial showmen do not join in the plea, and are disposed to oppose it, setting up the argument that the shortage is confined to metropolitan areas, due entirely to features being sent in on long runs which block prompt general releases in big town zones.

Czechs Ban German Film

Prague, Dec. 31. The National Film Co.'s picture first called "The Bird's Nest of Babette Bomerling," and retitled "A Kingdom For a Man" for exhibition in Czechoslovakia, has been banned in Prague.

Picture had been shown elsewhere in Czech territory and its banning here is without explanation, other than ground for objection is "alleged immorality of the story."

Spain's First Talker Ready

Spain's first talking picture has been completed, made in Ciudad Lineal, suburb of Madrid. It is scheduled for immediate release, says a report to the Commerce Department.

B. I.'S 'ATLANTIC' COPENHAGEN'S BIGGEST HIT

Copenhagen, Dec. 31. Greatest dialog picture success at Copenhagen's biggest cinema so far is "Atlantic," British International's feature done in both English and German dialog.

This, of course, is the German version and the Danes express their preference for that tongue, fancying its distinctness as compared to the blurred British speech. (This reverses the reaction reported from Vienna and set forth elsewhere on this page).

Copenhagen fans are raving over Fritz Korner, who plays the lead in "Atlantic." Applause for him is constant and emphatic. Newspaper reviewers take this view also, declaring the picture is the first example of the fine acting and suffers in no way from comparison with high class stage performances.

ANTIPODES HEAT, TAXES WRECK XMAS BUSINESS

Sydney, Dec. 31. Christmas week was the worst in many years for the theatres of this part of the world.

Bad enough here, due to heat and business depression, but in New South Wales there was the added burden of amusement taxes mounting to from 2 to 14 cents on every admission sold. This has further crippled theatre business, already plentifully burdened.

Four Fuller houses have abandoned legit productions, turning to talkers. Two houses are in Melbourne and two in New Zealand.

Spanish No Like Eengleesh, But O. K. for Sound Shorts

Madrid, Dec. 18. While talkers in the English tongue of a dramatic nature have been voted unpopular, as evidenced by the hissing and feet-stamping that such exhibitions have recently inspired, the news reels and novelty films, among sound films, are liked throughout Spain, notably in the capital.

The novelty shorts of a travelogue nature, reflecting the contemporary modes and manners of foreign cities, are particularly liked, regardless of the linguistic handicap, but when the English dialog is extended for feature length, and despite the Spanish titular translations, the public here resents it markedly.

Although the first exhibitions of talkers, regarded as a novelty and curiosity with good attendance, were generally ill-received, and deprecated at first, now that the novelty has quite worn off, the talkers have won a substantial and apparently permanent place in the public's cinematic consciousness.

Italian directors of the picture palaces through the nations are still in a state of uncertainty regarding the future of sound films.

The inclination is that the public will grow to like the mechanized and sound pictures.

DANISH STRIKE WINS

Operators Get Higher Pay On Claim Talkers Are Exacting

Copenhagen, Dec. 31. A strike of picture operators from Christmas to New Year's was averted only by the exhibitors granting the men an increase in wages.

Men set up the argument to back their demands that sound film apparatus calls for greater skill in handling and the old scale of pay was out of proportion to the new demands.

Fox's English "Find"

London, Dec. 31. Julian Sande, comparatively new English leading woman and a discovery of Henry Sherak, will play leads in Fox pictures under a term contract.

She has received notice that the agreement is in the mails.

TRUSTEES-FOX DEADLOCK

Clearwater, Nebr., Has Sound, but Never Mind How—And More Shows

Omaha, Dec. 31.
Clearwater, Nebr., where trains must be flagged with a red shirt and promise of two passes for the engineer and his wife, is about to have a daily change of picture fare for its 400 show-mad citizens.

This comes as a reward for the untiring genius and labors of Manager Simpson, who runs the local opory house and would be president of the Chamber of Commerce if there were one.

Manager Simpson some time ago decided to wire his house in order that other centers of metropolitan activity, such as New York and Chicago, would not outclass Clearwater in the matter of modern progress.

Manager Simpson sent for the sound catalogs. After perusing the prices he gave one short but easily understandable yelp, went home and asked his wife where she had hid her tools the last time he got through trying to fix the living room chair that never rested on more than three legs at one time.

Sound in Clearwater
With his tools and a faint idea, Manager Simpson equipped his theatre for sound. At first or second or third look he seems to have invented something not unlike a phonograph minus its cabinet. Manager Simpson placed this behind the screen in his opera house and announced that sound was uttering its elation-cry in Clearwater.

Manager Simpson's device handles any synchronized feature using records. There is no attempt to boast about how well or bad it handles it; Manager Simpson is content to announce that his opory house is up to the very last minute in modern wonders of showdown.

Manager Simpson was soon counting the shekels turned in thrice weekly by a grateful 400. Then he noticed the same smiling faces peering at him through the box office three times weekly.

Now comes a statement that Manager Simpson has been persuaded by increasing throngs (within the 400 limitation) to open his portals daily. Clearwater must have more pictures.

Manager Simpson is highly elated. His wife now leaves his tools wherever he happens to drop them, knowing full well that it is fatal to ruffle a genius.

And some day he may fix that chair.

FOX COAST MEN STILL HELD IN NEW YORK

Charlie Buckley, Harry Arthur and W. H. (Bud) Lollier, Fox coast men despatched about two weeks ago to proceed to England to overlook the British-Gaumont theatre properties for the time being in New York. They are said to be without orders to return west or leave for the other side.

Each of the trio is reported calling up Winnie Sheehan daily for orders, without having received any to date. They were sent east by Harold E. Franklin either upon the suggestion of the Fox trustees or the Fox business operators.

It is said William Fox was not aware of the order from New York, if issued from there, and that may be the cause of the halting of the men in the metropolis. It has been suggested to those knowing of the situation that the trustees of Fox other than William Fox himself, do not appear to have the amount of power in Fox business direction generally believed to have been vested in them.

Haines in Western

Hollywood, Dec. 31.
With all the studios going heavy on western stories, Mack, and another and will star William Haines in it.

Byron Morgan is now writing an original. Jack Conway will direct.

No Warner-Shubert

The Shubert take-over is all off, so far as the Warners is concerned.

Reason officially advanced Monday:
"We simply couldn't see where such a move would be to our advantage."

SHORTEN LONG TALKERS, SAY HOUSE MEN

Hollywood, Dec. 31.
Indications are that producers will endeavor to keep their features down to a much shorter length during the coming year. It is due to a request from theatre managers who complain that the present length of features work against variety on their bills.

Since the advent of talkers the running time of the features has been creeping up. Especially is this true of the musicals. With an established custom of giving a news reel and a comedy in addition to the main picture, the theatre men are complaining that the present length does not give them the turn-over they would like.

Metro is particularly interested in the abbreviation. L. B. Mayer, returning from New York, where the matter was gone into at length, has passed out an order to his directors, writers and associates to strive for quicker methods of story telling.

With other execs, he is of the opinion that one hour running time is the maximum for the average picture and that with talkers this can be accomplished easier than with silent. Motivations and character can be much easier established by dialog than was formerly the case, although it has not been done, due to lack of care in preparation, he says.

Bloom May Get Ways and Means Comm. Vacancy

Washington, Dec. 31.
Sol Bloom, known as the New York theatre's congressman, is being boomed for the vacancy on the House Ways and Means Committee to follow when John F. Carey, also a N. Y. Democrat, takes up his new duties on the bench.

Bloom is now on the foreign affairs committee, a much sought assignment in the House. New proposal will place him in a position to do much for the amusement industry, as the ways and means committee creates all tax laws. Bloom's successful blocking of attempts to break the copyright laws, particularly the "performance for profit" clause, stands to his credit, although he was on the minority side during this "battle."

Prison Life Film

Hollywood, Dec. 31.
Metro will make a prison picture based on the series of riots in Auburn, Dannemora and other penitentiaries.

Picture, of propaganda nature, is being written by George Hill and Francis Marion. Former will direct, with Wallace Berry featured.

Miss MacDonald's Discs

Victor Phonograph has Jeanette MacDonald on an exclusive contract.

Her first record will be "Dream Lover," one of the songs in Paramount's special, "The Love Parade."

STILL HOPES OF UNDERSTANDING

Another Week of Fox Complications Passes, With Situation Same, Despite Reports and Rumors—Belief of Third Person as Intermediary

WM. FOX IMMOVABLE

William Fox and his trustees are deadlocked. Neither side has budged an inch. Mr. Fox's attitude appears to be unmovable, almost defiant, from accounts. This much is about all of the admission that can be secured on the Fox business complications.

A week ago it was expected that the Fox difficulties would be ironed out before that week ended. Despite the many intervening reports and rumors, all seemingly emanating from "downtown," the Fox situation Tuesday was farther away from an adjustment.

An inside story Tuesday was to the effect that while William Fox has steadfastly refused to meet with or talk to his trustees, it may be arranged to have a third person act as intermediary between the two sides.

William Fox's position from the accounts is that the trustees have not kept their understanding with him; that they have had interviews with his executives unknown to him, and that the interested bankers have extended no favors of any nature nor do they appear anxious to assist the Fox condition. For the trustees it has been said that they think Mr. Fox, having signed the trusted agreement, should meet the trustees to expedite business matters. This he refuses to do or meet, it is said, any of the bankers directly connected with the Fox affairs.

Legal Advice

William Fox is reported acting under the guidance of the best legal advice obtainable, with the concerns represented by the trustees also legally represented. Between these high law channels, reports have been continuously before the banking and show people. One is that the downtown end of the Fox matter will apply for a receiver and the other is William Fox disregarding such an occurrence as out of the question.

To what degree, if any, bitterness has been created between Fox and his trustees by the developments is not reported. Very little has leaked out from the William Fox side. Nearly all of the reports sound close to the banking end.

Among those who are better informed on both sides of the Fox affair it is said that there is a very good chance of a solution before this week shall have finished. Whether that infers the intermediary may accomplish something on behalf of both ends of the Fox split, or William Fox will find independent means of relieving his situation cannot be gleaned.

The associated trustees with Mr. Fox are John E. Otterson and H. L. Stuart. Mr. Otterson is said to have been receiving considerable counsel recently from well informed picture men of moment. No mention is made of whether this advice has taken of its results.

Important Factor

Additionally, there is rumored a most important and influential factor in the present Fox embroglio, that, from accounts, is reacting in William Fox's favor. It is claimed to be a deterrent against legal action against the Fox companies, but the exact nature of this important influence is kept concealed. Mention of the Fox business of selling pictures and entertainment continues at its high speed. The Fox quoted stocks have been doing acrobatics for the past week, as they previously did with the

Picked Wrong Spot

Chicago, Dec. 31.
Deciding his managers needed a raking over, supervisor of a Public-B. & K. string of houses in Chicago called all 10 on the carpet the day before Christmas. He scathed them for about an hour. When finished, one of the managers arose, apologized for the group and presented him with an elaborate desk set.

The supervisor blushed a faint purple, murmured a few words of thanks and reached for a Murad but found none. He ended by telling them they were not such a bad lot and closed his office for the day, resolved never again to raise blue smoke on Dec. 24.

ALAN CROSLAND BEATEN BY ACTOR OVER WIFE

Beverly Hills, Dec. 31.

Ray Phillips, actor, gave Alan Crosland, picture director, the third of a series of thrashings Christmas morning because the latter would not cease paying attention to Natalie Moorehead, actress who is Mrs. Phillips in private life.

Phillips was arrested on the complaint of Crosland by Patrolman William Noyes and lodged in the Beverly Hills police station on a charge of assault. Later in-the-day the Christmas spirit and desire of quiet so far as the public were concerned got Crosland to relent and have Phillips turned out.

At that time Miss Moorehead stated that she was going to Reno at once to get a divorce from Phillips.

Several weeks ago Phillips and Crosland clashed when the former told the director to keep away from his wife. Crosland got a bit of a beating. A week or so afterward Phillips met the director again and did more thrashing.

At five Christmas morning Phillips called at the Crosland domicile and repeated the beating potion. Crosland got the station and Phillips was taken away, remonstrating and saying if Crosland did not keep away from his wife that he would beat him up every time he saw him.

Crosland and his wife have been separated for some time, with recent divorce proceedings are pending between the couple.

'PARISH PRIEST' AUTHOR WANTS TALKER OF PLAY

Wilkes-Barre, Pa., Dec. 31.

Mayor Dan Hart of this burg, who wrote the famous classic, "The Parish Priest," wants to see it converted into a talker. The author and the mayor are willing to finance the film. It has not been determined what maker will pictureize it.

Only condition made by the mayor is that William Farnum play the title role. That can be arranged.

news of the Fox troubles becoming public.

All Waiting

A report that Winnie Sheehan, Jimmy Grainger or Courtland Smith, the Fox business operators, have signed new contracts with the Fox trustees is denied. Their rating remains the same in the Fox organization. They, like the rest of the Fox personnel, are awaiting the expected adjustment.

A dozen silly reports arising on the coast regarding Fox have reached the east, with naught in any of them.

Tuesday there also seemed a strong feeling that William Fox had a good prospect of obtaining the amount required by him at present to take care of pressing obligations. This amount is reported at under \$12,000,000.

Other Fox obligations are not yet at hand. The company extends over a number of months with different amounts due at intervals.

William Fox, personally, is claimed not to be involved in any of the Fox companies' several matters of collateral and indebtedness.

HAYS' ROSY EYES FOR NEW YEAR AND PICTURES

That within two years the Fox situation will have adjusted itself and the organization will be intact as at present is outstanding among forecasts made for the film industry by the Hays office. Conceding that filmdom has generally experienced a depression of its stocks during the past few months, the producer association's headquarters reminds that compared to other industries the deflation has been slight; at the most temporary.

In no other business is competition as keen as in filmdom, it says. Increased theatre attendance will continue, and where absorbed intelligently will more than make up any deficit necessitated by earlier expenditures for sound and innovations to come during 1930. As testimony to this fact, Haysites call attention to the increased earnings of every big company during 1929, despite additional overhead.

No radical changes are anticipated during 1930.

As to the new big bets, the Hays group feels certain the new year will find one in William Randolph Hearst.

NEAL MCCARTHY IN N. Y., ATTORNEY FOR HUGHES

Neal McCarthy reached New York Monday. His mission here could not be learned.

In Los Angeles it was stated that the coast attorney had come east to procure if possible a more desirable located theatre than Cohan's for the \$2 showing of the Howard Hughes taken, "Hell's Angels," etc. It so far has cost the youthful and wealthy producer over \$2,000,000.

In a recent "Variety" it was mentioned William Fox had been in negotiation, before the announcement of his trusteeship, with Hughes looking toward a financial deal. It has been reported that Hughes likes the picture producing and also would like a permanent point of distribution for his future film product.

Mr. McCarthy is Mr. Hughes' confidential counsellor. An inquiry along the line of whether McCarthy's visit in New York just at this time carried with it a renewal of the former negotiations, brought no satisfactory answer. The best reply received was:

"Well, it would seem so, wouldn't it?"

R-K-O's '29 Profit, in 1st Year, Over \$2,000,000

R-K-O, whose business picked up so nicely during the third quarter that over \$1,000,000 net was shown and whose business has been excellent in the last quarter, with "Rito Rita" and other pictures from the R-K-O (Radio Pictures) subsidiary raking in the coin, will show in its balance sheet for the year 1929 a net profit of slightly over \$2,000,000, it is reported.

This healthy gain is in view of the poor six months from Jan. 1 to July 1 and the fact R-K-O is only one year old with the coming of 1930.

Up to July 1 the Radio Pictures subsidiary had released only one picture, "Syncope."

Spring, R-K-O Counsel

Sam Spring has been appointed special counsel to R-K-O. Ben Kahane is the R-K-O general counsel.

Spring, formerly with First National, has been downtown since. He recently became directly associated with the Radio family.

Film Critics' Box Score

(Continued from Page 1)
Perhaps the thing that needs emphasizing most in connection with "Variety's" film critic's box score is the changed basis for grading pictures since dialog reversed the trade's viewpoint.

Dialog pictures, unlike silent pictures, are standing or falling largely on their intrinsic worth regardless of stars or other factors that formerly were overwhelmingly important.

"Variety" now considers dialog pictures somewhat similarly to stage plays. In drawing up the film box score percentages the new method necessarily is important. Talkers may make money for their producers; but if they are spotty, uncertain or of inferior merit are now rated as flops regardless.

Women More Reliable

It is hardly deniable that women are far more reliable film critics than men. They keep free of the bitterness of disillusion that make most of the men either very stereotyped or furiously esoteric. While the general public wants information, not philosophical harangues. This applies particularly, since advent of dialog.

In New York is a male reviewer who stubbornly brooms back the rising tide of dialog and conducts a one-man campaign to resurrect silent pictures, or failing that, to show only pictures imported from Russia.

As at the last tabulation Chicago critics generally hold to higher percentage levels than in New York. Doris Arden ("Times") and Mae Tinee ("Tribune"), who grade pictures on a symbol system (diamonds in one case, stars in the other, the number of each indicating the degree of quality) are at the bottom, and in New York Irene Thirer ("News"), who similarly grades, is in the cellar. If they are interested "Variety," as stated before, accepts two stars or less as a bad notice.

Regina Crowe, who leads the New York division is a newcomer to the box score, having replaced Regina Cannon on the "Herald" staff. She is a film chatter writer of Hollywood, experience, and gets a typical newspaper-reader's slant on pictures.

Greighton Peet is off the "Post" and out of the box score. "Post" is not currently represented, although Aaron Marx ("Herald") is to be regularly covering films and will be tabulated, if continuing.

William Boehnel ("Telegram") is new to the Gotham corps, having replaced Katherine Zimmerman, who left for a world tour. Julia Shawell ("Graphic") has come out behind the Betty Colfax mask and appears as herself.

All of the film critics are pretty closely bunched. John S. Cohen ("Sun") somewhat below his customary brackets and Rose Felslowick ("Journal") and Mordaunt Hall ("Times") somewhat above theirs. Otherwise, the lineup is but slightly changed from the last tabulation.

WARNERS' INSURANCE FOR STAFFS—CO-OP

Warners is issuing a co-operative insurance plan to all its employees, outside of regular institutional compensation coverage, enabling any employee to receive full insurance at reduced rates, with Warners paying the difference. Tie-up is with the Metropolitan Life Insurance company. It eliminates medical examination or red tape. All employees of Warner Bros., affiliated and subsidiary companies, are eligible for this insurance with new employees becoming eligible after three months of continuous service. Benefits are effective only after 75% of eligible employees have made application.

Warners is allowing time out during the day to enable the employees to listen to a representative of the insurance company, who uses showmanly methods in his speeches to convince the boys and girls.

McCormick With Par

Hollywood, Dec. 31.
John McCormick, former First National production head and producer of the Colleen Moore pictures for that company, has been added to the Paramount group of producers by Bob Z. Goldberg. McCormick's first will be a starring picture with William Powell.

Writers' 'Gross' N.S.G.

Scribblers, especially the trade folk, got less "gross" this Yuletide from the powerful film companies than in any year oldest elbow benders can recall. In short, not so good. Fox was the only company that did it right. Under Glenn Allvine's surveillance, quiet stepping boys in his department dispensed real warmth, and highly worthwhile.

Pathe sent out a clock, clocked for the time of all nations, with the rooster prominently displayed.

The canes, fountain pens, scarfs, etc., etc., the daily birds exhibited with gusto at New Year's parties, last, were forgotten to be duplicated this year by the others.

Wall Street wasn't the reason, according to Warners, one of the biggest donors in other annuums. This is it, and explained to be taken as a tip by the mob if they expect H. M. to act as Santa in 1930.

Grift Writer

A grifting writer of the metropolis, overlooked in the brothers' 1928 bundles, promptly sat down and knocked out monotonous complimentary. Something about the gifts being bought in bulk, therefore with discount, got to all the W. B. execs and they burned. The entire Christmas list was ordered aired for '29.

Warners presents averaged \$15 to the individual, it was offered in official explanation as to the questioned price.

Puh departments are glad that Santa isn't bothering them because, as one exec puts it: "Wrapping up and addressing those packages was a terrible chore."

1ST NAT. INTACT, STARR AT HEAD

First National will remain an entity until at least December, 1930. The first annual meeting of the company as a Warner subsidiary and Maryland corporation has just been held with the official personnel, including Herman Starr at the head, remaining intact.

The nearness of the government quiz is admitted another detail insuring First National's recognition as a company by the brothers.

Under the present regime a certain amount of leeway is granted First National executives by the brothers. The heads of corresponding departments in the Warner company are conceded to have the last word on any suggestion or move made in the First National unit.

JACK WARNER CALM ON PRESENT FOREIGN MART

Hollywood, Dec. 31.
Warners, the only coast studio refusing to get excited about the foreign sound market, will not make any foreign language versions of its '30-'31 features. Jack Warner believes the market is too uncertain across the various ponds at present.

Warners has pioneered in the matter of foreign languages shorts. It made the first dialog feature completely in German, "The Royal Box," with Moissi.

Alert House Manager

Ogden Utah, Dec. 31.
R. C. Glasman, manager of the local Paramount, got more than 20 furs to join in a double-truck advertisement.

It congratulated his theatre on erecting a new electric sign.

GOTTESMAN AS W. B. EXEC?

Alfred Gottesman is reported set for an executive berth with Warners shortly after Jan. 1. Gottesman sold his New England chain to W. B. last fall.



BENNY ROSS

Back in Jersey City again!!!
"What delighted me most in the current Stanley theatre show was the singing of Benny Ross. And let it be said with sincerity, this young chap can sing."

—A. D. M. in the Jersey "Journal."

Management

HARRY W. CRULL

FORMER MRS. DWAN STOPS ALIMONY SUIT

Whether or not "Frozen Justice," in which Allan Dwan recently directed Lenore Ulric had anything to do with it, and order has just been filed discontinuing the suit by his former wife, Pauline Dwan, brought in 1927 to recover \$32,000 alleged to be due at that time on alimony payments under Mrs. Dwan's Reno decree in 1919. She claimed he was to pay her not more than \$500 a week nor less than \$300 a week for life.

Dwan replied that he had agreed to give his former wife \$800 a week based on a third of his income, and if he made any overpayments he would deduct from future alimony. He claimed he had overpaid \$12,000 up to 1925, and had given Pauline a total of \$71,600. He said he paid \$500 a week during the period when he had joined the late Tom Ince and Mack Sennett in a co-operative distributing organization and expected to make \$1,500 a week. He and his associates lost large sums, is the claim.

Mrs. Dwan sued a few months before Allan married Betty Marie Shelton, former "Follies" girl, and later a scenario writer, in August, 1927. The first Mrs. Dwan, who was Pauline Bush, film star of a few years ago, announced in June, 1928, that she had selected an offered settlement of \$200,000.

Graham & Reynolds, attorneys for Dwan, filed the discontinuance.

Society's Merit Awards

Hollywood, Dec. 31.
A committee of five will be appointed by the Academy of Motion Picture Arts and Sciences this week to name the six individuals and the one picture to receive the Academy's award of merit for achievements in the year previous to Aug. 1, 1929. Awards will be made at the Academy's annual dinner week after next.

Committees in five branches of the academy have recommended 5 actors, 5 actresses, 5 writers, 5 cinematographers, 5 art directors, 5 directors and 5 pictures. From these names the central committee of one member from each branch will make its selection.

Pathe Resumes in East

For the first time since the Manhattan Studio fire, Pathe resumed eastern production this week in RCA's Gramercy studio.

Rockne on Lot

Hollywood, Dec. 31.
Knute Rockne, coach of Notre Dame football, is going Hollywood. He has undertaken to function as technical director on the football sequences of "Good News," which Metro will put into production next month.

Judgment Against Goetz

Golden Printing Co. filed a judgment in the N. Y. City Court last week for \$1,964 against E. Ray Goetz for printing and paper furnished between 1926 and 1928. Suit undefended.

1st Runs on Broadway (Subject to Change)

Week Jan. 3
Capitol—"Hollywood Revue" (M-G-M).
Colony—"Hell's Heroes" (U).
Paramount—"Laughing Lady" (Par).
Roxxy—"Hot For Paris" (Fox).
Strand—"No, No, Nannette" (FN).
Week Jan. 10
Capitol—"Hollywood Revue" (M-G-M).
Colony—"Her Private Affair" (Pathé).
Paramount—"Battle of Paris" (Par).
Roxxy—"Sunny Side Up" (Fox).
Strand—"No, No, Nannette" (FN).
\$2-Runs
Jan. 15—"Hit the Deck" (Carroll).
Feb. 9—"Vagabond King" (Criterion).

Nothing to Use for Money on Picture Set for Honolulu

Los Angeles, Dec. 31.
Hugh Allan and Gladys MacConnel filed salary claims against Basil Wilson, manager of the Standard Motion Picture Service Co., with the State Labor Board, amounting to \$2,000. Previously they had filed a claim for the same amount against the Jefferson and Hawaiian Picture Co., which was canceled with the filing of the new claim against Wilson.

Both charges that Wilson represented himself as the president of the Hawaiian picture company, and as such signed a contract with them to make a picture in Honolulu. When they arrived in Hawaii the actors found that there was everything in sight for making pictures except money. After four weeks were they left for the States. Miss MacConnel had a round trip ticket but Allan had to pay his own fare home.

Wilson states that he was just acting as agent for the Hawaiian company and is not an official of the organization.

\$15 Clerk's Balanced Head

Chicago, Dec. 31.
Fire in the shipping room of the Advance Trailer Service corporation on S. Wabash ave., caused \$15,000 damage before it was extinguished. It started when a stenographer wrapping Christmas packages dropped hot wax on waste film.

Nick Kutnick, \$15-a-week shipping clerk, prevented serious damage in the storage vault when he ran through heavy smoke, and slammed the door shut.

Kutnick and the stenographer were burned.

Sale's Future Films

Charles "Chic" Sale, currently playing vaude for R-K-O, is due on the Coast in about two weeks to go into conference on his future screen work. Two deals are pending, one an independent proposition with Sale to be listed as the producer.

Leo Morrison, now in New York, will fly back west in time to sit in on the negotiations.

FREUND'S COLOR WORK

Karl Freund, German cameraman who made "Variety" and "The Last Laugh," is now at the Paramount studio, Long Island, experimenting. He is working on and demonstrating particularly the Kollor-Dorian color system, a device using the three primary colors.

Freund will be in New York some time.

Blumenthal's Return

Although Foxites understand A. C. Blumenthal, traveling realtor for Fox, had returned several weeks ago from that half year's stay abroad, Mr. Blumenthal's pretty Ambassador office assured: "We do not expect him until around Jan. 15."

L. A.'S BIG SHOW, MARRIAGE OF BESSIE LOVE

Hollywood, Dec. 31.
A big show Friday night when Bessie Love was married to William E. Hawks at St. James Episcopal Church. As Miss Love was married to a brother of Norma Shearer's sister's husband, Metro crowd decided to stage the production.

More than 1,000 were invited to the wedding fiesta, and they all came from the picture colony. It was just the biggest show Hollywood has ever had matrimonyally.

Support cast best obtainable. For patron of honor, Blanche Sweet. Other attendants of the bride were Irene and Edith Mayer, Norma Shearer, Bebe Daniels, Mary Astor, Athole Shearer and Carmel Myers. Leading the delegation of ushers were Irving Thalberg, Howard and Kenneth Hawks.

Wilshire boulevard, where the church is located, was handsomely illuminated, with some 25,000 standing in line on the thoroughfare to get a flash of the celebs in on the party.

Headgear Puzzle

As the ceremony took place in the high Episcopal church, the ladies of pictureland found they could not enter the edifice unless they wore headgear. A perplexing problem. They called up every authority they knew and each other, to find out the proper thing to wear. Finally most decided that they would wear a veil over their collars. The veillings in most instances did not match the gowns. Embarrassment.

From there the party went to the Ambassador, where the Hawks held a reception. That lasted until the early hours, with the bridal couple waiting for their honeymoon.

The Metro publicity department had pictures taken of the bride and her attendants at a rehearsal several days before the wedding, so the local papers had the pictorial layout on the streets before the ceremony was over.

Excitement Not Staged

Hollywood, Dec. 31.
Mr. and Mrs. Joseph Farago of New York, parents of Francis Farago, First National writer, came here to spend Christmas with their son. On their first night here he went out to call on friends to be away only an hour.

While he was away things began to happen in true picture style. James Watson, negro, broke into the house, cut the telephone wire, threatened to shoot, the Faragohs, chased his wife, employed as a cook there, through the house, and finally shot four bullets into her heart, killing her instantly. The negro then ran from the house firing as he ran and is, now being sought by the police.

Pallette Advanced

Supplementing the westerns, scheduled by Paramount will be a horse opera in talk and possibly color that will feature Eugene Pallette in the cast and mark the first picture whose company he will head. Pallette came up in early, Warner talkers from the bit player, and was immediately shunting him forward.

Although the western will be made for release on the Par spring schedule, its title and director have not yet been decided upon.

McCormack Finishes

Hollywood, Dec. 31.
Fox completed the John McCormack picture yesterday, other than, perhaps a retake or so.

Friday Frank Borzage added 500 extras for the theatre scene, with 4,470 placements altogether last week for the singing talker. It's the most work the mobs have had in one week in a long while.

L. A. to N. Y.

William McCaffrey, Fred Newmeyer, Polly Walker, Billy Gibson.

STORY MATERIAL SCARCE

30 Coast Divorce Suits in 1929; Stage-Screen; Names and Reasons

Los Angeles, Dec. 31.

Thirty picture and stage couples found the marital bonds irksome during 1929 and appeared in L. A. courts to get relief from the condition. Some got the desired relief while others are waiting the unwinding of the usual red tape.

Jean Arthur was divorced by her husband, Julian Ancker, who was granted an annulment of their marriage on the grounds that his wife refused to live with him when she learned her contract forbade her marrying.

Marjorie Bonner was granted a divorce from James Chaffee on the grounds of desertion. Robert Bow, father of Clara, got abusive with his wife, Tul Lorraine, dancer, and she received a divorce. Mary Lewis and Michael Bohnen, both opera singers, figured in a suit when Miss Lewis demanded separate maintenance. Elinor Faire and William Boyd were separated when Miss Faire testified that Boyd said he was through with her. Margaret Campbell was granted a divorce from Josef Swickard on the grounds of desertion. Ynez Seabury and W. W. Costello quit cold because of jealousy.

Cruelty and Jealousy

Emmitt Corrigan and Molly Mack each charge the other with cruelty. Suit has not been brought to trial. Nora White and F. T. Carling also charge cruelty. Case pending. Ethel Claire and Dale Henshaw called it off with Miss Claire getting the nod on jealousy charges. Roscoe Arbuckle and Doris Dean were divorced when Miss Dean testified that Arbuckle would not come home at nights. Lloyd Hamilton lost Irene Dalton because he socked her. "Lefty" Flynn and Violet Dana parted. Intoxication on "Lefty's" part. Peg Entwistle claimed that Robert Lee Keith pulled her hair. Single. Kit Guard caught Nell Guard off guard and the judge believed him. Influence of relatives separated Lowell Sherman and Pauline Garon. Mildred Harris figured in a second divorce and was allowed to cut herself free from Everett McGovern.

Gladys McDonnell left Arthur C. Haggerman's bed and board because he nagged her. Ella Hall parted from Alfred Emory Johnson because he threw cold water at her. Wheeler Oakman and Virginia May Jennings separated with desertion the cause. Norman Kerry was supposed to swear at Rosina Kaiser and now can cuss alone. Leaving her alone in Paris while he saw the sights was the reason that Timothy Whalen and Priscilla Whalen went their separate ways. Failure to support split Treva Lawlor and J. L. Turner. Because he was jealous of her career, Harry K. Roseboom lost Jannett Loff.

Free lancing was the nub of the split between Elmo Lincoln and Edith Linckelt. Rex Lease and Charlotte Morris divorced because he nagged her. General incompatibility covered the many charges that divided the Marshall Nellans.

CHARLIE O'REILLY IN POLITICAL REPORTS

A shakeup in some of the city departments after the first of the year is heard by film men ordinarily well posted. The license commissioner has been offered to Charles L. O'Reilly, head of the Theatre Owners' Chamber of Commerce and long a friend of the Mayor, according to these informants.

O'Reilly, one of the banner carriers in the recent Walker campaign and known to have one of the best ins in the Hall, replied: "There is no truth in these reports and their publication will only necessitate my issuing a formal denial."

With Ceremony

Report is that Publix is issuing but 200 of those gold circuit passes. Even mayors will be without, governors and Cabinet members taking precedence.

Hereafter, any time one of the gold squares is presented at the Paramount, New York, the show stops, the organ comes up, and Jesse Crawford plays "Marche Militaire."

INCOME TAX REFUNDS TO SHOW PEOPLE AND FIRMS

Washington, Dec. 31.

Uncle Sam's annual refund on taxes illegally collected during the last fiscal year discloses those of amusements as being rather liberally represented in the staggering lists furnished Congress by the Treasury. Mary Pickford Corp. received the largest amount in this classification.

Following covers a portion of refunds to professionals and amusement enterprises:

Mary Pickford.....	\$10,163
Ann Pennington.....	997
Central Theatres Leasing & Constr. Co., NYC.....	6,718
Mrs. Mildred Z. Loew, NYC.....	9,551
Orpheum Circuit, Chicago.....	2,175
Palace Theatre, Corp., NYC.....	652
Pathe Exchange, NYC.....	1,816
Plaza Music Co., NYC.....	1,135
Selwyn Realty Co., NYC.....	1,903
Eugene J. Zukor, NYC.....	9,322
Mrs. Lottie Zukor, NYC.....	10,166
Allied Prod. & Dist. Corp. (dissolved) Hollywood, Calif. Shareholders, D. W. Griffith, Douglas Fairbanks, Mary Pickford, Charles Chaplin (ea. \$147.90).....	591
W. A. M. Amuse. Co., NYC.....	9,118
Avenue Amuse. Co., NYC.....	3,560
Fox.....	672
Chadwick Pts. Corp., NYC.....	3,791
Edna Ferber, NYC.....	4,868
Wm. Fox Amuse. Co., NYC.....	1,598
Wm. Fox Elizabeth Theatre Co., NYC.....	506
Wm. Fox Exhibitions, Inc., NYC.....	9,879
Fox Theatres Corp. NYC.....	2,485
Fox Varieties Co., NYC.....	6,228
Metropolis Theatre Co., Chicago.....	7,253
National Theatre Co., NYC.....	3,743
Palace Theatre Co., NYC (second refund).....	61,800
Pickford Corp., Los Angeles.....	782
Otis Skinner, NYC.....	733
Staco Amuse. Inc., NYC.....	1,043
Syco Photoplay Corp., NYC.....	959
Thompson Scenic Ry., NYC.....	1,184
United Artists Corp., NYC.....	1,269
Robinson Amus. Co., Brooklyn.....	104,325
Monument Theatres Corp., Buffalo.....	874
Club Casa del Mar, Santa Monica, Calif.....	51,614
B. F. Keith's N. Y. Theatre Co.....	13,962
Ganna Walska McCormick, NYC.....	17,286
Lois Moran.....	2,000
Mrs. Charlotte Pickford Smith.....	10,214
Douglas MacLean Prod.....	8,769
Efrem Zimballist.....	2,333

SPYROS SKOURAS SAYS, SPEAKING OF THEATRES

While conceding that Warners are flirting with the Wilmer and Vincent interests, Spyros Skouras generally denying all theatre expansion at this time, as was recently credited Warner officials in "Variety."

Monday Mr. Skouras stated: "Anyone buying theatres now is plain crazy."

FILM PRODUCERS AFTER ORIGINALS

Stage Plays of Little Value for Talkers at Present—Novels and Magazine Stuff Without Sufficient Action—More Writers From Legit and Literary Circles Looked for in 1930

MORE OUTDOORS TYPE

Dialog pictures demanding far more careful and discriminate selection of stories than the silent era when most anything was adaptable, the producers already lining up product for the 30-31 picture season, report an acute scarcity of material. For the first time the industry is experiencing real difficulty in locating matter considered suitable for filming.

A representative increase in the number of originals on the 30-31 programs is regarded as a foregone conclusion in view of the present poor yield of material for talker production sources close to the shaping of next year's pictures claim. Engagement of additional playwrights and authors by leading producers is likely to follow the bad condition that now exists with story material so hard to find.

The legit stage has developed little during the past year to feed the great maw of the talker studios. Its musicals and mystery plays have been overdone in the opinion of some film producer heads. Legit shows of this type that last year would have been ideal for filming are not regarded so enthusiastically now.

Melos, Etc.

One of the producing companies, open in decrying the scarcity at the present time, believes the new year will usher in a lot of melodramas, Westerns and other outdoor productions as a result of the cycles that have been run since the talkers came in.

Some of the producers, notably Fox, are not interested in any of the Broadway musicals, feeling that if talker musicals are to continue, they will have to be originals. Many musical shows are hits largely on the strength of their musical numbers and when the picture producer buys the rights to such shows they are often paying fancy prices for songs, the edge of which has already been taken off by popularization, it is claimed.

Producers also ask what point there is in buying musicals that are a year or two old unless they have a story and atmosphere, such as "Rio Rita" and "Show Boat" for example, around which talkers can be built.

At the present time there are more novels available as material than other matter, according to producers, but so many of these, while best sellers, cannot be made into pictures without being almost entirely rewritten. The current-day novel is running to a type of writing that plays down the very element pictures must have—action, which almost automatically lets them out.

Magazine stories are also becoming less actionful and more wordy, story buyers point out.

Fellowship for Laemmle In Royal Society of Arts

A distinction conferred on few prominent Americans, a fellowship in the Royal Society of Arts in London, has been granted Cecil Laemmle. He was proposed for membership by R. A. Waters, psychiatrist and engineer of Reno, Nev. The Royal Society of Arts is one of the most exclusive and oldest organizations of its kind in the world, founded in 1754, Thomas A. Edison is among the Americans holding a fellowship.

Frisco Outdoor Displays Helped By Managers Ruined Theatre Biz

Women Tell

A much-traveled and world-wise film man sighs out the old year with: "There used to be a day when women didn't want to be 'told on.' "Now they tell on each other. "A bottle of gin and they tell the world."

WILL HAYS' FARM IS GROWING IN ACREAGE

Some one of these years Will Hays is going to doff the film crown and squat on a lowly three-legged stool 'neath a fat brown cow. That's what folks from Indiana who have worked in New York say about their brot native.

The farm idea isn't hokey, either. They point out that the hay life in Hays' blood, crediting him with having gotten his inspirations for the post office and flimdom in one of those places when a mere barefoot lad of the Longfellow kind.

These people from back home and the Wabash, etc., etc., know more about that little farm a few miles up the Hudson than General Will told a "Variety" reporter about last summer. Then it was something about a moon, which Hays shoo-shoed until the hound realized he was barking the wrong question.

While a place of mystery all these months, since Hays has been spending more and more week ends up the river, the Indiana boyhood friends, since grown into stalwart buyers of r. r. coupons, scoff at Friend Will's explanation that it was just a little shack with a few acres on which he could play horse with his boy, Billy. "Do you know that Mr. Hays has been adding steadily to that property and is buying all he can get?" one Indianan queried.

"No," was the question for more. "Well, he is, and he now owns 800 acres that I personally know of."

Near by are the Sheffield Farms, dispensers of Grade A, etc., so: "The General is a great friend of the Sheffield's," the informant volunteered.

The story was so interesting that efforts were made to get Hays to review the farm story and open wide the bag on his retirement plans:

"The General is away for the week end," the ruddy M. Ready, door bell, replied.

As for the where: "He's up on his farm."

CAREWE-PATHE OFF; INDIVIDUAL PRODUCTION

Hollywood, Dec. 31. Edwin Carewe and Pathe have called everything off in the deal whereby Carewe was to become boss-in-chief of Pathe production.

Instead Pathe will probably adopt a system of production under which half a dozen pictures will be assigned to each of several associate producers. Earl N. Derr will be general head of the department. Carewe will not make "The Spoilers" or "The Silver Horde" for Pathe. These stories were bought for his personal direction by Joseph P. Kennedy. Carewe has until Jan. 15 to buy the stories for himself personally by compensating Kennedy.

Another production development for Pathe may be the moving of short production from New York to the west.

Kay Johnson's Chance

Hollywood, Dec. 31. Kay Johnson will have her chance in the second Cecil DeMille production for M-G. She is opposite Reginald Denny in "Mrs. Satan." Production starts Jan. 27.

San Francisco, Dec. 31. San Francisco theatre managers are nursing a holiday peeve and with the coming of the New Year are likely to take a joint resolution against future aid on yuletide outdoor celebrations.

The Christmas season just closed is reported one of the worst in the history of local box offices. Fault is laid at the door of too much free outdoor entertainment.

Following its annual custom, the "Examiner" put an enormous tree on Twin Peaks and added entertainment features that drew thousands of people nightly. The Downtown Association had a huge tree and free outdoor show in Union Square that also took its quota of the public. One of the big oil companies put on a Santa Claus display that was the magnet for more thousands with free balloons for the kiddies, candy and other gifts. Then the city took up the spirit and decorated nearly all the trees in Golden Gate Park panhandle with electric lights, and the Home Edition Club, composed of wives of newspapermen, had a big outdoor tree all their own in Russian Hill.

All of these attractions were widely advertised, particularly just before Christmas. What they did to the various box offices is a sad story. The Downtown Association had the theatres help them out for the program in Union Square, and now the managers are giving their collective right hand to say "Never Again."

Discussion already has been heard of a scheme on the part of the theatres for next year to provide a counter attraction that will offset the civic and club displays and keep the crowds down in the theatre district.

FEATURES AND SHORTS IN '30 AT L. I. STUDIOS

Paramount's Long Island studio will enter upon its most intensive production year this month with a schedule that calls for 13 features and a minimum of 100 shorts, with the possibility that the latter may reach 200 before the year is over, depending upon material and facilities.

Even schedules are tentative but call for production of one and a half features monthly and from two to four shorts weekly.

At present the studio has but three recording to channels with a fourth expected to be completed within the next two weeks. With this last one installed the studio will have facilities for four productions simultaneously. Two others are being laid but it will be weeks before completed.

F. X. Bushman Now Owes 1st Wife \$57,000 Alimony

Baltimore, Dec. 31. Francis X. Bushman's marital troubles were taken to court again when Mrs. Josephine F. Bushman, his first wife, filed a petition in suit for back alimony in the Circuit Court at Towson.

The bill charges that the amount of the defendant's arrears under the decree of divorce as of September, 1928, was \$57,000 and that since that time interest has accrued. It also charges that the defendant has declined to make further payments under the decree.

Roach's Layoff

Hollywood, Dec. 31. With eight more two-reel comedies to make on this season's program, to be finished by the end of February, the Hal Roach studios at Culver City will be closed for a month or more, reopening in March for the making of its 1930 product.

"Hit Deck," Orpheum, L. A., Record Of House for All Time, \$32,500; "Crack," \$20,000; "Shrew," \$33,500

Los Angeles, Dec. 31. (Drawing Population, 1,500,000) Weather: Very warm
Orpheum theatre dropping vaudeville after four years, opened as a picture parlor with "Hit Deck." Last week it amassed \$32,500, largest gross the house has ever held. Elsewhere the local film business was booming. Rain and fog held off during a Christmas week characterized by lots of heat. At the United Artists the town's top was taken by "Taming of Shrew," which beat "Hit Deck" by one G for a total of \$33,500.

Columbia's "Flight" proved a pay-box stimulant for the RKO, which had very strong week at \$21,000, substantially above the house range.

Estimates for Last Week
Boulevard—(Fox) "Nix on Dames" (Fox) (2,164; 25-30). "Just conventional," \$7,200.
Carthay Circle—(Fox) "Rio Rita" (RKO) (1,500; 30-45) (6th week). At length of run \$16,500, satisfactory plus.

Chinese—(Fox) "Condemned" (UA) (2,028; 50-55) (4th week). Holidays life-saver for this one. Climbed to \$16,500, best accomplishment so far. Two more weeks.
Criterion—(Fox) "How to Succeed in Business Without Really Trying" (Fox) (1,600; 26-35) (1st week). Kept to modest level, \$14,200.

Egyptian—(UA-Fox) "So This Is Comedy" (M-G-M) (1,500; 25-35). Avoided extremes by \$10,200.

Palace—(Fox) "Sunnyside Up" (Fox) (1,150; 50-55) (2nd and final week). Okay with \$8,500.

State—(Loew-Fox) "Romance of Rio Grande" (Fox) (2,024; 25-31). Long time since this downtown deluxe went to \$32,000. Conspicuously bright.

Orpheum—(RKO) "Hit Deck" (RKO) (2,247; 50-55) (1st week). Opened Xmas Day as straight pictures house with world premiere of this picture and got \$9,900 on day, biggest single day intake house has ever had. Notices excellent. Finished with \$32,500 and house record by a good deal.

Paramount—(Public) "Sweetie" (Fox) (1,500; 25-35) (2nd week). Holdover unusually strong; \$28,000.

R-K-O—(Fox) "Flight" (RKO) (2,950; 30-55). Previously exhibited couple of blockaway at \$150. Smart pace in \$21,000.

United Artists—(Pub-UB) "Taming of Shrew" (UA) (2,100; 25-31) (1st week). Out in front of fast holiday field, \$33,500.

Warners—(Loew) "Down" (WB) "Paris" (FN) (2,100; 1,800; 50-75) (1st week). Little stock. Average at \$18,000.

General—(Loew) "WB" (Loew) (2,150; 25-75) (2nd week). Led local reserved seat bunch at \$20,000.

'KING OF KINGS' REVIVED IN MONTREAL, \$12,000

Montreal, Dec. 31. (Drawing Population, 600,000) Weather: Seasonable

All grosses slipped over Christmas week with enough left over after shopping to give main stems a good break. Neighborhoods also took turn for better.

Jolson picked at Palace went over big, to \$20,000, good omen for coming weeks.

"Footlight and Fools" made hit at Capitol and collected \$17,000, while "Young Nowheres" at Loew's aided by above average vaude made the same figure.

Princess tried out "King of Kings" already seen at same house earlier. Seasonable nature of picture collected \$10,000. Imperial had better than usual picture in "Big Time" and "High Sign" at \$6,500.

His Majesty's, only legit running, about paid way with "Dracula."

Estimates for Last Week
Palace (FP) (2,700; 40-75). "Say It With Songs" (WB). Jolson gets here. Not so good as last but only holiday season stopped it from 30; did \$20,000.

Capitol (FP) (2,700; 40-65). "Footlight and Fools" (FN); \$17,000, good.

Loew's (FP) (3,200; 35-60). "Young Nowheres" (FN). One of the best liked pictures here in long while. Vaude better than average; \$17,000, nice.

Princess (CT) (2,300; 30-55). "King of Kings" (RKO). Seasonable, although here 12 months ago; \$12,000.

Imperial (FP) (1,900; 35-60). "Big Time" (Fox). Good picture, good vaude, good week at \$10,000.

Orpheum (CT) (1,200; 40-50). Double bill; \$8,000.

Roxey (Ind) (600; 50). "When Dreams Come True" (Col). Silent. Took in overflow from neighbors; \$3,000.

"NAVY BLUES" \$24,000; BALTO HAS FAIR WEEK

Baltimore, Dec. 31. (Drawing Population, 850,000) Weather: Bad

Christmas Day trade is no longer a sure thing in this town. Weather, radio and the screen fare are now considerations. The mid-week Xmas crippled opening days, and to this handicap was added a sleet storm that put the B. O's out of reach of those minus skates Monday and Tuesday. No doubt that the overseas radio program hurt afternoon trade Christmas Day.

Business the last half was generally good, however. "Navy Blues" got big last half turn-out at the Century, but "Glorifying the American Girl" was no riot at the Stanley, though able to better the corresponding week of 1935. Keith's was also on the right side of the ledger with the hold over "Rio Rita." The Rivoli and "So Long Letty" found the going spotty as did the New when "South Sea" opened.

Upstairs Valencia was upgraded with a first run of "Girl from Woodrow." The Parkway was satisfactory but not sensational with "Kiss Me." **Estimates for Last Week**
Century (Loew) "Navy Blues" (M-T) (3,200; 25-60). Off to slow start but had the biggest after Christmas intake in history of \$19,000 in four days; drawing power of picture demonstrated on stormy opening day \$2,500; picture classed here as a comeback for Halnes' stage show, "Dresden China," first Loew unit in over big; week topped corresponding one of last year \$24,000.

Stanley (Loew, Stanley-Crandell) "Glorifying the American Girl" (Par) (3,500; 25-60). Somewhat disappointing. Much below big weeks at this stand; \$16,000.

Rivoli (Wilson Amusement Co.) "So Long Letty" (WB) (2,100; 25-60). Good start on Sat. opening, off, then pick up Thursday but last half crippled by generator burning out at Christmas trade; just about 95 per cent filled; opera had to be suspended until late evening; about \$7,500.

New (M. Mechanic) "South Sea" (Fox) (1,500; 25-50). Unit apparently no screen riot here; around \$8,000.

Keith's (Schanbergers) "Rio Rita" (Radio) (1,500; 30-50). Held over for Christmas trade; just about at \$10,000 on sixth week in town.

Valencia (Loew-UB) "Girl from Woodrow" (FP) (1,200; 25-50). Not a picture to get critical raves, but turned in best week house has had recently; about \$3,400.

Auditorium (Schanbergers) "This Thing Called Love" (Pathe) (1,572; 25-31). House still marking time searching for a successor to "Rita"; this picture received good comment, and business on upgrade; \$7,000 reported.

Parkway (Loew-UB) "The Kiss" (M-T) (1,000; 25-35). Off first half with the rest; Xmas night, however, and closing days okay; \$3,500.

PORTLAND SPLIT WEEK FOR NEW FILMS XMAS

Portland, Ore., Dec. 31. Practically all houses split their weeks to start big programs Christmas Day. Many have mid-week openings now. Xmas had various days. Pre-Christmas bookings reported below had some over-long holdovers and generally weak box office. Shipping rush cut into box offices not backed by strong attractions.

Fox houses held joint exploitation to sell Fox script for gifts and to help with newspaper ads and billboards. No road show opposition.

Henry Duffy's dramatic stock is still without a leading woman, due to illness of Irene Tuttle. May Robson held over as guest star in repeat of her "Helena's Boys" and did only fairly.

Estimates for Last Week
Grandway (Loew) (2,500; 25-60). "This Thing Called Love." Okay. \$14,000.

U. M. & S. "Baby-Boys" stage-show. \$14,000.

United Artists (Parke-Fox) (1,200; 25-60). "Venus" program film. Shorts, \$5,500; bad.

Alder (Parke-Fox) (1,200; 25-50). "Romance Rio Grande." Run off after first week at Broadway. \$6,500; good.

Portland (Public) (3,500; 25-60). "Pointed Heels," back stage program film. Shorts, \$8,500.

Rialto (Public) (2,000; 25-50). \$20,000.



UNSOLICITED
"Never have I listened to such a magnificent dance orchestra. It was a MEYER DAVIS assembly, but the musicians must have numbered more than fifty, and the strains they invoked would have aroused the envy of Orpheus."—BILLY BENEDICT, N. Y. "Evening Journal," Dec. 16, 1929.

THOUGHT WILL ROGERS' TRAVELOG KILLED H. O.

Louisville, Dec. 31. (Drawing Population, 500,000) Weather: snow, cold.

Zero first half with mild spring-like days for the last half had everyone pulled and kept plenty of patrons at home. Temperature changes of 30 to 40 degrees in one day.

Business began off but straightened out with good returns on Christmas Day and closed strong considering the week. Loew's Stanton surprised by drawing them with "Flight" to almost average take.

Estimates for Last Week
State (Loew) (3,400; 35-50). "Flight" (Col.) pulled in spite of no current big name. Exploitation great. Tie-ups with Curties Airplane Co.; 14 downtown windows in stores with special displays; 5,000-copy tabloid distributed to business men; amateur review contest brought over 6,000 criticisms. Better biz than same week last year when played name attraction; nearly average at \$18,500.

Strand (Fourth Ave) (2,136; 30-50). "They Had to See Paris" (Par) off to bad start because folks thought another Rogers travelog short. Despite disappointing opening began pulling later but not in time to warrant hold-over; \$4,500.

Rialto (RKO) (2,940; 30-50). "The Mighty" (Par). Bancroft favorite here, held take nearly up to normal with \$8,000.

Alamo (Fourth Ave) (900; 40). "Hollywood Revue" (MGM). State played it two weeks but second during American Legion Convention when all the show was on the streets and theatres empty. This practically second week; about \$3,000.

Mary Anderson (RKO) (1,387; 30-50). "Little Johnny Jones" (FN). Very bad at \$2,800.

Providence Recovery Didn't Happen Last Wk.

Providence, Dec. 31. (Drawing Population, 315,000) Weather: mostly fair.

Grosses came pretty close to doing a Brody all over town because of pre-Christmas trade, but brisk doings for last half of week kept the figures from the red.

Estimates for Last Week
Loew's State (3,500; 15-50). "Mysterious Island" (M-G-M) in a color short revue. Fair at \$15,000.

Strand (Ind) (2,200; 15-50). "Marriage Playground" (Par). Weak, but support bill liked; \$10,500, average.

R-K-O Victory (1,600; 15-50). "Pointed Heels" (Par). Fine support bill; \$8,000, average.

Majestic (Fox) (2,200; 15-50). "Broadway Daddies" and "Wall Street" (Col.). Liked, but preholiday trade nipped; \$10,200, average.

South Sea (Rose, Fox, Vaude). House suffered; quiet at \$10,000.

Fay's (Par) (1,600; 15-50). "In the Headlines." Vaude; \$9,000, around average.

"Marriage Playground" Fair. \$3,500.

Music Box (Hamrick) (2,000; 25-50). "Skinner Steps Out." 2d week; \$8,000.

Blue Moon (Hamrick) (800; 25-50). "Her Private Affair." Good program film. Okay. \$3,700.

Oriental (Tebbetts) (2,700; 25-35). "This Is Heaven." Registered. \$5,500.

Orpheum (R-K-O) (2,000; 25-60). "Tanned Legs." Five acts, \$9,000.

Duffin (Duffy) (1,400; 25-31.25). "Duffy stock." "Helena's Boys." \$4,200.

"Battle of Paris" With 2 Legit Names' Outright Flop in Pittsburgh at \$14,000

'CRACK' PHILLY'S RAVE AT \$20,000 IN 4 DAYS

Philadelphia, Dec. 31. Because of very weak trade Monday and Tuesday, picture grosses were nothing remarkable Christmas week. Some specific cases of strong box office activity.

"General Crack" looks like a smash here, bigger in fact than anything Alfine has had this season. In four days better than \$21,000 was claimed which indicates an initial pace, not taking into account any holiday influx, of around \$20,000. It is what "The Big Parade," house's prize booking, did at the start. "Sky Hawk," also opening Christmas Day at the Fox-Loew, did not trade as well.

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Pittsburgh, Dec. 31. (Drawing Population, 1,000,000) Weather: Snow

Christmas Day was the biggest flop here in years. Grosses almost without exception from \$750 to \$2,000 for the day compared with last year's figures and no accounting. Biz terrible enough fortnight before and everybody expected to see a. The holiday. Picked up considerably over week end.

"Show of Shows" (WB) not so forte at Grand in first week and hardly bettered \$14,000. Fanned quite generally, two weeks looks like limit and then "Sally" (FN) likely. "Condemned" (UA) hailed by critics at Aldine and ended up first six days with creditable \$14,500 and held over. "Sunny Side Up" (Fox) next. Other holdover is "Vagabond Lover" (Radio) which chalked up fair \$8,000 in first week at Sheridan Sq. \$14,000 kepting this one at Aldine.

Penn had the sole box-office wallop in town, "Untamed" (M-G-M), despite anything but flattering notices claiming over \$33,000. Stanley ambled along with "Pointed Heels" (Par) to weak \$21,000, probably feeling pinch more than anyone in town. This due in main to Friday opening, house only getting one day, Thursday, of gray, other coming in on the pre-Christmas and Christmas Day slumps.

Enright had weak sister in "Battle of Paris" (Par) and slid to \$13,000. House started on Saturday to Friday opening last week, Harris picked up with "Street Girl" (Radio), playing it downtown after two weeks run in neighborhood, the Sheridan Square, \$7,000, indicating that Harris cashed in heavily on exploitation given picture before, and the booking of second runs into a first run house appears wiser than anything on the surface. Next to get here will be "Rio Rita," which already has played a month at Sheridan.

Estimates for Last Week
Penn (Loew's-UB) (3,300; 25-35-60-75). "Untamed" (M-G-M). One able to keep head above water, tough week, claiming over \$33,000. Picture panned liberally but pulled 'em in regardless.

Xmas Week Brought Out Odd Grosses In B'way Houses—Roxy Big, \$111,800

Christmas week hemstitched an uneven course up and down the Broadway cinema map, leaving ragged ends at the Colony and Rialto but giving the three big houses, Roxy, Capitol and Paramount, some fancy figures.

A major share of Roxy's \$111,800 belongs to the family draw of the special Christmas stage shows which have become an annual classic for New York's children, comparable to London's pantomimes. Kids flock to the big temple from all over town on this week's "Christmas" made a nice program blend with picture and show both held over.

An upset was chalked at the Rialto when "The Virginian" on its first seven days, including Christmas, obtained but \$28,000, very indifferent business for an opening week at this location. Picture came into Gotham fresh from big grosses around the country.

"Taming of the Shrew" left the Rivoli with \$26,000, having stayed only four weeks and falling considerably short of the vigorous box office registered by "From Minsk" Saturday. "The Mighty" followed and in its first two days tilted \$28,500, splintering the week end house record.

Estimates for Last Week
Astor—"Drill May Care" (Metro) (1,120; \$1-\$2) (2nd week). Novaro picture started with \$23,800, big.
Carroll—"Keys and Balloons" (Radio) (938; \$1-\$2). Opened Christmas night and generally panned. Merely trestle over a couple of open weeks before "Hit the Deck" Jan. 15.

Capitol—"Mysterious Island" (Metro) (4,620; 35-50-75-\$1.50). Very good at \$71,800.

Central—"Disraeli" (WB) (922; \$1-\$2) (12th week). Took spurt with holiday going to \$16,000. Popularity buy among classes not regular fling-gers.

Cohan—"Blaze O' Glory" (World Wide) (1,400; \$1-\$2). Second Eddie Lang picture showing for week. Previous picture at Selwyn for six weeks. Better location this time. Opened Monday.

Colony—"Shannons of Broadway" (1,000; 35-50-75). Another tale of show biz. Public snub eloquent in \$7,900. Current attraction "Hell's Heroes" will be held over for second week.

Criterion—"Love Parade" (Par) (862; \$1-\$2) (7th week). Bounced back, reasserting its clearcut lead of the 32 contingent with \$18,500. Less in total gross than "Parade" and "Sally" but well ahead in pace. About five more weeks for "Parade" as Paramount wants house for "Vagabond King" early in February.

Embeasy—"The Kibitzer" (Fox-Hearst) (668; 25). Daddy Browning as Santa Claus and Peaches Brown's lecture on "Why We American Women Should Be Grateful for the Kibitzer" were figured a good two bits worth. For the first time since opening News-reel House during Christmas week seats available at peak hours. That probably indicates between \$7,000-\$8,000.

Gaiety—"Party Girl" (Tiffany) (508; \$1-\$2). Tiffany started its lease at Tuesday midnight with special showing of this picture. "Sky Hawk" in third and final week around \$9,000. New sound W. E. equipment for house with change of operation.

Globe—"Rio Rita" (Radio) (1,065; 50-55-85). With first strong attraction house's new policy started to mean something. "Rio" came in Christmas Day and on first seven days was zooming along about \$27,000, extremely smart. House has been legit or \$2 pictures for years and public has been to educated.

Paramount—"The Kibitzer" (Par) (8,665; 35-50-75-\$1.10). Laugh film quite katish at \$76,100.

Rialto—"The Virginian" (Par) (2,000; 35-50-65-85) (2nd week). Small pace at \$28,000. Distinct disappointment. Only around \$28,000 first week.

Rivoli—"The Mighty" (Par) (2,200; 35-50-65-85). Came in Saturday, "Taming of the Shrew" exiting after four weeks. Bancroft picture wow from start with extra midnight shows crowded. Collected \$28,400 first two days.

Roxy—"Christina" (Fox) (6,205; 50-75-\$1.50). Box office took \$111,800. That implied and got holdover for picture and show, latter always important at holiday.

Strand—"Girl From Woolworth's" (FN) (2,900; 35-50-75). Film-shop-pers ritzed Alice-White picture, although rated good entertainment. Week-need at \$28,000.

Warners—"General Crack" (WB) (1,360; \$1-\$2) (6th week). Helped bit but picture no bulls-eye locally. Around \$24,000.

Winter Garden—"Sally" (FN) (1,494; \$1-\$2) (2nd week). Marilyn Miller widely praised for performance but picture considered slow diversion. Five-day week, Christmas included, around \$29,000.

CAPITAL COMEBACK LED BY PALACE'S \$18,500

Fox Does \$17,200, Columbia \$12,000—Vagabond Lover \$8,000 in 3 Days and Holds

Washington, Dec. 31. (Estimated White Pop., 450,000)

Weather—Cold and Snow. Recovered from the annual slump was cheering. With the turkey out of the way Christmas night showed the comeback urge. "Mysterious Island," at the decrepit Columbia, got \$12,000, "Paris" at the Loew house, copped the top of the town on \$18,500. Fox close behind, though, with "Love, Live and Laugh" for \$17,200.

"Half Way to Heaven" helped the Earle along to a fair count while "Is Everybody Happy" did likewise for the Warner Met. Complicated switching of bookings at the RKO and U houses brought varying results.

Estimates for Last Week
Columbia—"Mysterious Island" (M-G) (322; 35-50). Surprise to report \$12,000.
Earle—(S-G Warner) "Half Way to Heaven" (Par) (2,244; 35-50). Fair at \$14,400.
Fox—"Love, Live and Laugh" (Fox) stage show (3,434; 35-50-75). No complaints on \$17,200.

Met—(S-C Warner) "Is Everybody Happy" (WB) (1,585; 35-50). Good week considering; \$10,500.

Palace—(Loew) "Balls of Paris" (Par) stage show (3,363; 35-50-80). Boosted scale helped plus this house's "habit business"; about \$18,500.

Rialto—(U) "Hold Your Man" (first film at Shannons of Broadway) (U) last two days (1,978; 35-50). "Hold Your Man" got about \$3,500, two days of "Shannons" about \$1,800; \$5,300 on week; "Shannons" (Tuesday) with "Hell's Heroes" in tomorrow.

RKO—(Keith's) "Great Gabbo" (Sono-Art) first four days "Vagabond Lover" (Radio) last three days (1,870; 35-50). "Gabbo" did on its portion of the week at around \$3,000; Rudy Vallee film came in with somewhat of a rush for \$8,000 on three days; "Gabbo" held over for entire current week; about \$11,000 on week.

"LOST ZEPPELIN" LIKED IN ST. LOUIS—WET XMAS

St. Louis, Dec. 31. (Drawing Population, 1,025,000)
Weather: Cool and Wet. Sloppy streets and cool weather hurt last week with the post-Xmas rush not enough of an offset. Competition was also furnished by both legit houses, the American having secured Genevieve Harnick in "Shakespeare and the Shubert-Rialto playing "Journey's End."

Estimates for Last Week
Ambassador (3,000; 35-50-65-75) "Painted Heels" (Par). Fair at \$24,000.

Fox (6,000; 35-75) "Love, Live and Laugh" (FN). Not too good at \$24,000.

Loew's State (3,300; 25-35-65) "Navy Blues" (M-T). Usual Haines stuff. \$22,600.

Missouri (3,800; 35-50-65-75) "Wedding Rings" (FN). Light with \$9,700.

Grand Central (1,700; 50-75) "Show of Shows" (WB). Started Christmas day. \$11,000.

St. Louis (4,280; 35-65) "Lost Zeppelin" (Tiffany). Good picture of Antarctic. \$30,900.

Boston Hasn't Complaint; "Sunny Side" Ran 4 Wks.

Boston, Dec. 31. (Draw Pop. 850,000)
Weather: Fair. Pictures did well in Boston, together with the legit shows which always have one of their best weeks between Christmas and New Year's.

"Navy Blues" at Loew's State got \$30,000, best this theatre has had for some time. Metropolitan and Keith's Memorial also were on top. "Sunny Side Up" played its fourth and last week at the Memorial theatre to very good business.

Met (Public) (4,380; 50-75)—"Laughing Lady" (Par). \$32,300.
Keith's Memorial (RKO) (4,000; 35-50-65)—Last week of "Sunny Side Up" (Fox). \$24,700.

Keith-Albee (RKO) (3,000; 50-60)—"The River" (Fox). \$19,600.
Loew's State (4,000; 30-40-60)—"Navy Blues" (M-G-M). \$24,100.



JOE BROWNING

Presenting "A Timely Sermon"

Assisted by Joe Browning, Jr. This week, Dec. 27, Ambassador Theatre, St. Louis, in Charles Nigge-Meyer's "Marathon Frolics." Direction Abo Lastfogel, Harry Lenetska, William Morris Agency. R-K-O direction, Morris & Fell.

PATHE'S LOVE \$12,700; SEATTLE ORPH \$12,000

Seattle, Dec. 31. (Drawing Population, 225,000)
Weather: Showers.

Not much to say about business. Matinees picked up and especially second run cheap seats, shoppers stopping in for breathing spell and to get away from the crowds.

"Sunny Side Up" starting on 3d week better.

Estimates for Last Week
Seattle (Pub) (3,106; 25-50)—"Painted Heels" (Par). Light at \$9,000.

5th Ave. (Fox) (2,500; 25-50)—"Thing Called Love" (Pathe). Only fair, \$12,700.

Fox (Fox) (2,500; 25-50)—"Sunny Side Up" (Fox). 2d week. Off seasonally, but ahead of usual. \$11,900.

Blue Moose (Hamrick) (900; 25-50)—Mississippi Gambler" (U). Did \$4,400.

Musie Box (Hamrick) (1,000; 25-50-75)—"Mister Antonio" (Tiff). Rather light at \$4,000.

Coliseum (Fox) (1,800; 25-50)—"Nix on Dames" (Fox). Not so hot; \$2,700.

President (Duffy) (1,800; 25-\$1)—"Daddies" (stock). Emil Bondeson now manager. Scale from \$1.25 top to 50c matinee. Starting to gain.

Minneapolis Picks Up in Off Week; 'Navy Blues' and Kiddie Show, \$25,000

Minneapolis, Dec. 31. (Draw Pop. 500,000)
Weather: Favorable.

A spurt which started on Christmas day carried grosses for several days at the alling local as had as their highest levels in several months. The rialto is hoping now that the tide has turned definitely upwards, but it is keeping its fingers crossed.

The portion of the week preceding Christmas saw box offices in most instances, almost completely deserted. At that time as had as they have been, grosses at the leading Public houses for December are said to be ahead of the corresponding period a year ago. At peak of Christmas night not over 300 in Minnesota.

Local entertainment seekers have a yen for kiddie revues. In recognition thereof, both the Minnesota and Pantages staged such revues as featured attractions. The Public house imported some outside juvenile talent to augment the youngsters picked up locally. Manager E. C. Bostick of Pantages utilized Minneapolis kiddies exclusively. The revues were magnets at both houses.

The Minnesota gave its customers a whale of a show that could not help but garner the shekels. In addition to its local screen houses, "Navy Blues" the first William Haines talker and quite an attraction in itself, it regaled its patrons with the kiddie show, "Toyland Fantasy" employing 16 juvenile entertainers; "Snap Into It" Public unit show; the 40-piece pit orchestra; featured organist, and m. c. The box office clicked at a normal

Chi's Upstream Fight—Just Fair Wk.; Oriental a Worry—Under \$26,000

DUNCANS' 'GREAT LIFE' OPENED IN BAD WEEK

San Francisco, Dec. 31. Practically every downtown picture house did it last week and the yells were noisy. No less than four free Christmas attractions, all big, to lure the public's interest away from shows.

The huge Fox and also the Warfield did the worst Saturday night trade in their history. Public houses likewise played to almost empty benches.

"It's A Great Life," with the Duncans at the Fox, slipped well into the red. "Hollywood Revue," at Warfield, in 2nd week, dropped nearly \$6,000 over the opening week.

Granada, with "Pointed Heels," and California, with 2nd week of "Paris," very poor. St. Francis held up best with "The Love Parade," but its gross nothing to brag about.

Orpheum bowed out "Flight" after three weeks to disappointing receipts; Fox Wagner houses, Sensay with "Disraeli" and Davies with "Lost Zeppelin" just fair. Casino slipped also with "Love, Live and Laugh."

Estimates for Last Week
Fox (6,000; 50-65-75-\$1) "A Great Life" (M-G-M). This Duncan Sisters talker might have been expected to click heavy here where the two gals made their real start but to much Christmas or something. Only got away fair and finished light; \$30,000.

Warfield—(Fox) (2,872; 50-65-90) "Hollywood Revue" (Fox). Second week held up better than hoped for under conditions; \$14,000.

Granada—(Public) (2,698; 35-50-65-81) "Pointed Heels" (Par). Got fair break but didn't build and closed light but satisfactory; \$15,000.

California—(Public) (2,200; 35-50-65-90) "Paris" (FN). 2nd week slipped plenty from \$12,500.

St. Francis—(Public) (1,375; 35-50-65-90) "Love Parade" (Par). Still keeping up unusual pace at b. o. but Christmas night \$10,000.

Orpheum—(RKO) (2,270; 35-50-65) "Flight" (Col). Out after three weeks, final six days disappointing after start it made; \$8,000.

Ariss play helped this one to bigger week proportionately than might have been anticipated; \$14,000.

Davies—(Wagner) (1,150; 35-60-65-90) "Lost Zeppelin" (Tiff). Held about normal for this house with the press well sustained and profitable; \$7,000.

Casino—(Ackerman & Harris (2; 400; 40-60) "Love, Live and Laugh" (Fox). Slipped considerably, like most of the houses but still on safe side at \$9,000.

Chicago, Dec. 31. Two days following Christmas meant everything last week, especially at the run-spots. This was noticeable at United Artists, where "Taming of the Shrew" replaced "Three Live Ghosts" on the holiday and played the next two days to block-long holdouts.

Oriental continued in the cellar, grabbing off a very poor \$25,500 with "Footlights and Fools." Figure is only \$300 above the previous week's. House has a stiff nut, needing about \$28,000 to break.

Chicago continued to be the loop pet, taking the lead by a couple of miles at \$45,700 on "Their Own Desire." McVicker's closed "Disraeli" to a weak figure and a stilette screamed for "Welcome Danger." Roosevelt changed Xmas Day from "Romance of Rio Grande" to "Dynamite," but house was off at \$16,000 for the entire week.

At the Woods, "Vagabond Lover" chased "Great Gabbo" on the 25th and sent the house to \$14,000 for the seven days; figures \$9,000 for the last five days of "Gabbo" and \$5,000 for two days of Vallee. State-Lake still messed around with a dark front while installing a new marquee and the gross ended down, although the bill was up to stand-ard. At the two smaller houses, business remained off; "Nix on Dames," at the Monroe, and "Everybody Happy," at the Orpheum, just getting past.

Estimates for Last Week
Chicago (Public-B & K). "Their Own Desire" (WB) (1,856; 50-65). Dropped in third and last week to \$23,500; "Welcome Danger" (Par) current.

McVicker's (Public-B & K). "Disraeli" (WB) (1,856; 50-65). Dropped in third and last week to \$23,500; "Welcome Danger" (Par) current.

Monroe (Fox). "Nix on Dames" (Fox) (1,120; 50-75). Didn't get notices or patronage; house remained in slump at \$8,000.

Oriental (Public-B & K). "Footlights and Fools" (FN). Stage show (3,500; 50-85). Only \$300 above previous week's gross, but New Year's worry of the loop; house ads taken out of the regular B & K space and given special attention; low at \$25,500.

Wagner (Warner). "Everybody Happy" (WB) (789; 50-75). Second week and not so good; \$5,500.

Roosevelt (Public-B & K). "Romance of Rio Grande" (WB) (1,545; 50-85). Picture includes two days of "Dynamite" (M-G); neither picture apparently meant much last week; \$16,000 anemic.

State-Lake (WB). "Song of Love" (Col) Vaude (2,700; 50-75). Off again, with dark front no help; \$23,300.

United Artists (Public-B & K). "Taming of the Shrew" (UA) (1,700; 50-85). Week's gross belongs to the two days of "Taming of the Shrew" (UA); about \$12,000 for five days of "Ghosts" and \$9,000 for "Shrew" in two days.

Woods (RKO). "Great Gabbo" (World-Wide) (1,200; 50-85). About \$9,000 for five days of "Gabbo" and two good days of "Vagabond Lover" (Radio); \$14,000.

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Weather: Favorable.

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Estimates for Last Week
Minnesota (Public) (4,200; 75) "Navy Blues" (M-G-M). Public unit stage show, "Snap Into It," and kiddie revue. Corking picture and great all-around program. Earned patronage. Despite slow start gross \$24,500. Very good.

Century Show (WB). Reviews and comments not enthusiastic, but staggering list of stars made picture a magnet. \$11,900 okay and held over.

State (Public) (2,200; 60)—"Marriage Playground" (Par). Took some panning from critics, but pleased customers immensely. \$7,100.

R-K-O Orpheum (R-K-O) (2,890; 50)—"Great Gabbo" (W. W.). Lacking in audience appeal here. About \$7,000.

Lyric (Public) (1,300; 40)—"Girl from Woolworth's" (FN). Alice White popular here. Around \$5,000. Good.

Enter (Public) (900; 35)—"Big Time" (Fox). Pleasing picture, but light business. Around \$2,000.

Pantages (1,400; 25-50)—"Painted Faces" (Tif). Vaude, including kiddie revue. Picture liked and show liked. Kiddie revue a draw. About \$8,000. Good.

R-K-O 7th Street (R-K-O) (1,500; 50)—"Romance of Rio Grande" (WB). First-rate picture and pleasing enough for vaude. Initial re-opening program. \$5,600. Fair.

Shubert (dramatic stock) (1,400; 35-51)—"Holiday." Lauded by critics, but only mediocre draw. \$5,500.

STONG FILMS BROUGHT GOOD GROSSES TO K. C.

Kansas City, Dec. 31. Although the managers knew they were up against an impossible chance to break even on their overhead, they did not chisel the programs. All had strong pictures, stage shows and names. Presumably they fared a little better than expected.

Theatres are all decorated and radiate the season, and all have given much publicity to the New Year's Eve shows this evening. The Mainstreet is reserving all seats at \$1. Midland is selling its show with gifts and noise makers and a big band. \$9,000.

The other houses advertise regular prices. All will probably be sold out.

Estimates for Last Week
Loew's Midland (Public) (M-G-M) (4,000; 25-35-50-60). Kansas City claims Joan Crawford as its own. But it did not help business much until the Christmas holiday. Presumably they fared a little better than expected.

Mainstreet—"Love Racket" (FN) (3,200; 25-35-50-60). Talker version of stage play, "The Woman of the Year" and the stage bill of five acts. \$17,000.

Newman—"Marriage Playground" (Par) (1,880; 25-35-50-60). One of best on street.

Pantages—"Most Immoral Lady" (FN) (2,200; 25-35-50-60). Like other Par gave strong film drama. Vaude among heat of season and sold hand. \$9,000.

Royal—"Hearts in Exile" (WB). This feature was opened Wednesday and gave way Christmas Day to "Kibitzer." Business not so good. \$4,000.

Amusements Join Mildly in Rally As Pressure of Tax Sales Eases; Fox Holds Back; RKO Up; Par Leads

By AL GREASON

Amusement shares joined moderately yesterday in a sharp upturn, due to relaxation of the pressure from tax sales and a generally better feeling for the early part of the New Year. The group was far from the van, but showed an encouraging disposition to make headway on the up side.

All leading issues opened with gains, Paramount at 50 1/2, up 1/2; Warner Bros., 40 1/2, up 1/2, and RKO, 19 1/2, up from 19.

As the day wore on most theater issues bettered these figures slightly and closed on or near the top. Progress was made in spite of continued selling for tax purposes, although this kind of dealings did not reach the proportions of the last two weeks.

Tuesday sales had to be for cash instead of the regular way, since completion of the ordinary transaction would carry over until tomorrow's delivery time and be in 1929 tax year. Cash sales reached totals probably never before witnessed on the Stock Exchange. Dealings of this kind are always done at lower prices, due to the urgency of the sale, which gives the buyer the advantage. Yesterday's quotations on cash transactions were from 1/4 to a full point below prices made in the regular way. The extent of such dealings probably gives the best hint so far of the extent to which the tax maneuver figured in depression of the last month or so.

Fox Holds Near 22

Fox did little either way, representing apparently the deadlock which has developed in the trusteeship, with William Fox taking a determined position and refusing to take part in any trustees program of reorganization. First hint of change in the impasse probably will come in a brisk movement in the stock, discounting developments before they become apparent outside. It is because the speculative community is waiting for some such sign that the stock has been doing little.

By this time it has been kicked around so freely and made the goat so often that almost any daring operator can work it either way by means of a demonstration. Yesterday it scarcely moved more than a fraction from its new resistance point at 22 for the bulk of dealings, which reached large proportions as usual. Something definite one way or the other is promised before the end of the week here.

Paramount did about as well as anything in the group, getting to 51 in the late dealings and closing there, best figure it has held for some time, contrasted to its new bottom of 45 1/2. Warner Bros. which also is well regarded in the group, started at near its best of 41 and maintained a better attitude throughout the session.

Radio-Keith, which had shown a disposition to break into new ground higher up, held to its improved course. Figure moved to 20 which is the level recommended for purchases during the early phases of the October break by interests close to the company.

Shubert sold only 300 at 10, tax selling apparently having been completed during the relatively heavy dealings of the day before when 4,200 shares changed hands and the stock touched a new bottom of 8 1/2. Same was true of Pathé.

These late cash sales apparently were held back with the idea that the last day of the year would bring better prices generally, prices at which stock could be sold with a good chance of getting them back in January at near-by levels. Views of what the next few weeks will bring forth have undergone a change. Feeling now is that early January ought to see prices well sustained while dividend and interest money finds investment. After that the state of business will control the trend, which is now expected to be moderately lower. If a break is in store, which the Street doesn't admit as freely as it did three weeks ago, it probably will be deferred until after January.

Erratic Fox

Erratic market behavior of Fox continued to act as a brake on bullish enthusiasm for the rest of the amusement group, although bullish

Yesterday's Prices

Leading Amusements

Sales	High	Low	Last	Chg.
32,000 Fox	23 1/2	22	22 1/2	+ 1/2
3,100 Loew	43 1/2	42 1/2	43	+ 1/2
2,500 Par	51	50	50 1/2	+ 1/2
18,700 R-K-O	20 1/2	19 1/2	20	+ 1/2
98,400 RCA	44 1/2	42 1/2	44	+ 1/2
7,000 Pathé	34 1/2	34	34 1/2	+ 1/2
300 Shu	10	10	10	+ 1/2
17,000 W. B. Bonds	40	40 1/2	40 1/2	+ 1/2
5,600 Pathé	38	34 1/2	35	+ 1/2
12,900 Shu	47 1/2	47 1/2	47 1/2	+ 1/2
4,200 Fox Thr.	54	53 1/2	54	+ 1/2
7,000 Gen Thr.	27 1/2	27 1/2	28	+ 1/2

enthusiasm in any group was not conspicuous over the past week.

Situation in Fox played directly into the hands of the bears. All the rumors that found their way into print were gloomy and probably had their origin in Wall Street. In the trade the talk was much more cheerful, although not what you'd call boisterously optimistic. Status of Fox, as upturn gets it, is that William Fox is at a definite deadlock with his associate trustees in charge of company interests.

The other two trustees, J. E. Otterson of Western Electric and Harry Stuart of Halsey, Stuart & Co., have certain plans and Fox refuses to subscribe to them. What the outcome will be nobody ventures to predict, but the underground to Times Square is that William Fox is bearing up quite cheerfully, and holding his tongue. All that is being contributed to the discussion by way of rumor and surmise appears to come from downtown, and take it from brokerage comment, it is made to look plenty somber.

Big Sums at Stake

There are large sums of money at stake. This much is pretty definitely known. Outstanding among other Fox obligations \$27,000,000 in unsecured paper. Of that there is an unsecured note of \$15,000,000 to the American Telegraph & Telephone Co., and another for \$12,000,000 with the Halsey, Stuart people on the creditor end.

What part in the maneuvers those two chunks of money play is not disclosed, but the inference is fairly plain that they would be likely to dictate caution on the part of Otterson and Stuart, as trustees. Fox is said to have made progress toward putting his personal affairs as distinct from those of the company in shape.

Confusion in the internal situation is reflected in the stock's market performance. The trading community doesn't know what is going on and the Fox issue is being kicked about mercilessly. Shorts sell it with complete abandon. Covering operations move up from time to time and then sales pressure is renewed. It took two days last week to get the "A" stock above 26 and half an hour of hammering to drive it below 20. Monday it was making a stand around 22, ruling fractionally above the level when in the half hour between 12:30 and 1 o'clock a deluge totalling probably 30,000 shares (that single day's turnover was near 100,000 shares) drove it to a new bottom at 19 1/2.

That's the heart-breaking thing about the whole campaign. The bears seem to have a clear field. Support comes in at certain points. It has been 22, just as it was at 34 two weeks ago. Resistance points, however, appear to exist only by sufferance of the bears. They are able to put it at new lows at pleasure.

Dividend a Handicap

Chart readers have calculated that its last resistance point should be around 17. And if it breaks that mark it could go to almost anything. Feeling is that no matter what happens the dividend will come off after the January payment already voted. But that the dividend is still on is more against the stock marketwise than not, for the reason that necessity of conserving cash is so apparent that disbursement in dividends hurt the stock's ticker fortunes. Definite passing of dividends, therefore, would be a constructive step, in the opinion of market observers.

Fox is on one of several dead spots among the amusements. The Shubert mess adds to the gloom. Shubert took a new nosedive Monday to 8, which is new low ground on the biggest turnover in weeks, amounting to nearly 6,000 shares in



EDDIE WHITE

Says Happy New Year

Master of ceremonies at Earle Theatre, Philadelphia, 16th week and still going strong.

"Many thanks to Wm. Goldman and Harry Shaw for all they have done for me."

Eddie.

Rogell Will Make Own Talkers for Tiffany Release

Hollywood, Dec. 31.

Deal between Tiffany and Al Rogell whereby the latter was to make six talkers for the company has been revised. Rogell will make four, with outside financing, for Tiffany release.

This keeps Tiffany in adherence to Phil Goldstone's policy of studio operation. Rudolph Flotow, now with Tiffany in charge of shorts and color work, is leaving. He probably will join Rogell.

Sono-Art Rushing

Hollywood, Dec. 31.

Sono-Art will make a hurried production of "Dark Chapter" starring Reginald Denny who must report to Metro on Jan. 27 for a part in "Madam Satan." Instead of E. H. Griffith, who could not get together with Denny on radical points of the story, George J. Crone, who was assistant to Benand Hoffman on "Blaze of Glory," will handle the megaphone. Production starts Jan. 2.

Brenon In and Out

After one week in New York, Herbert Brenon returns to the coast to put the finishing touches on the editing of Radio's "Case of Sergeant Grisham."

Brenon is expected to return to New York to attend the opening of the picture on Broadway.

Reicher at Metro

Hollywood, Dec. 31.

Frank Reicher, who has been doing dialog directing for Pathe for the past year, has signed a six-month contract with M-G-M. "He will direct most of the foreign language versions of pictures made on that lot."

that session. At the same time the Shubert 6% bonds sold into new low prices at 47 on a turnover of \$50,000. Monday, of course, was the last day for sales for tax purposes and that may have had something to do with the weakness in both Fox and Shubert.

On the other hand the standard stocks fared pretty well on that day, ending with net gains in most cases.

Uncertainty in Pathe. Pathe is the third sore spot. Market doesn't quite know what the outcome of the city inquiry into the studio fire will be in relation to the fortunes of the company, and uncertainty is translated into ticker terms in the inevitable way. Pathe company repeated its low of 2 1/2. Monday with the 7% bonds selling down again at 38, loss of 2 on the day, but still well above the recent bottom of below 30. Pathe friends declare the bonds are a gift at such prices, but somebody continues to sell them.

Adding something to the already discouraging picture is the situation of Universal whose 3% preferred stock hovers around the astonishing price of 28-30 with an imposing total of sales for so inactive a security (near 600 last week).

Monday's lows are scarcely a fair index for these odd lot issues, however. Apparently tax selling in the inactive list was held back until the last minute and then put through on the final trading day (Continued on page 30)

Hollywood Chatter

Hy Daab On Copy

Emotional action is all requisite in successful advertising. More verbs and nouns and less adjectives get the superlatives, themselves.

So says Hy Daab in revealing how Radio gave birth to its Titan style of copy.

Daab advises student publicists to study the emotionalism which he claims will be contained in the Radio Pictures (the R-K-O) display in "Variety's" anniversary number next week.

"They will find," says Hy, "that advertising is but the fleeting contact of the mind and copy."

"They will find," he continues, "that the style of type used will literally climb all over them."

Subtlety and its ilk are not for the show mind. Advertising must be socky and showy and reflect the enthusiasm and sincerity which must imbue every copy writer; at least while he is writing said copy, says Hy.

Walter Pidgeon lost his tonsils. Warner Oland bugs on horticulture.

Montague Glass is completing the play he came west to write.

Harry Wallen is honeymooning in the hula country.

Sam Sax is back after a year in the east.

Wallace Smith, who writes, also wants to act.

Lillian Roth is to vacation in New York.

The Irving Thalbergs move home to Beverly Hills from Santa Monica.

Harry Wurtzel kept an appointment. He did it to win a hat.

Charles Jude's dialogs as well as acts.

Walter Huston on his way here via Canal.

Nils Aker is hibernating at Malibu Lake, with no phone, but a pet leopard.

Moe Mark is at the Ambassador for the winter. So are M. L. Finklestein and I. H. Rubin.

John Carson in Hollywood for a few days, but will winter at Palm Beach. Leaves Jan. 10.

George Watters nursed an annoying appendix at home over the holidays.

Studios sent out a deluge of electric clocks as gifts to scribes. Some got three.

Couple of special cars of film celebrities went up for the Stanford-Army game.

Plenty of Xmas eve battles. Old grudges settled and the cops kept away.

Jimmy Gillespie hosted it for 16 hours Christmas Day at the White-mountain studio in Hollywoodland.

The M-G-M studio commissary donated 2,700 free meals to all the studio help, day before Christmas.

Low Cody was tendered a special night at the last Wampas meeting to celebrate his return to health.

Jimmy "Hats" O'Neal expected in town before returning to N. Y. from holiday visit in Seattle.

John Kirkland, and wife, Nancy Carroll, will spend a month in Honolulu.

Only 6,968 families moved to Hollywood the past year. Previous year's figure 8,397.

East National and Warner employees get 50% of their weekly check as a present from J. L. Warner.

Louella Parsons and Dr. Harry W. Martin are to be married Jan. 4 at Villa Carlotta, Hollywood. At home there after Jan. 15.

Carl Laemmle has invited President of Radio, of Mexico, now in New York, here to see how pictures are made.

Sam Taylor returned from Europe. He didn't look at a foreign picture or bring a foreign "find" home with him.

Smart new building opened on the boulevard a month ago and one of the shops is already holding a closing-out sale.

Metro boys who went to the train to meet the savages from Africa found them dressed Fifth Avenue.

Lew Brown is trying the cafe racket, opening up in the cellar of the Christie hotels. Sid Silvers will help.

Paul Guertzman divides his time between acting and doing odd jobs around the Paramount studio publicity offices.

Arthur Hornblow, Sidney Howard and Robert McIntyre of Sam Goldwyn's staff have returned from New York preparatory to starting production Jan. 15 of "Raffles."

Henry McCarthy pulls a gag in First National's dining room. The boys go for it. Richard Well ships the fifty to "The New Yorker" to get a check for it.

John McCormack sang midnight mass Christmas Eve at St. Monica's Church, Santa Monica. Orders were no publicity, but word passed around and a great number never got inside the church.

Eastern railroads are getting wise to the fact that a lot of picture people are going to suffer from loss of option. The N. Y. Central has just completed a 40-foot sign on Hollywood boulevard telling the picture people that the 20th century is the best train going east.

Both Andy Callaghan, Jr., and his dad, who is business manager of Technicolor on the west coast, are wearing puffed-out chests.

Callaghan, Jr., 15-year old lad, almost overnight became the most important member of the Callaghan household by winning the championship of Southern California in the 50-yard swim and a large boys' cup from the Hollywood Athletic Club.

Lumas' Notes in Judgment

Judgment for \$3,145 was awarded the Bank of Yorktown in a suit brought in New York against the Lumas Film Co.; Sam Sax, the company's president; I. Rogers and David Block, to collect payment on two promissory notes held by the bank through discount.

The notes were given the bank by David Block, insurance agent, and represented sums owed by the company, it is said, for insurance premiums.

Attorney J. T. Breen represented the bank in the suit. Judgment was rendered Dec. 24.

Technicolor's Expansion

Hollywood, Dec. 31.

Two new plants to be finished by Technicolor in February will increase the color company's product 75,000 feet a year.

Company is also negotiating for more land on Cabuena Boulevard to build a further extension. Latest addition will make four plants in operation here.

'Sweethearts and Wives'

Hollywood, Dec. 31.

Clive Brook has been loaned by Paramount to First National to play opposite Billie Dove in "Sweethearts and Wives." It is an adaptation of the recent Broadway flop "Other Men's Wives."

Richard Tucker replaces Brook in Par's "Benson Murders Case." Lella Hyams and Sidney Blackmer will also be in the Billie Dove film.

St. Clair Back with Par

After a short term with Radio Pictures, which he left to join Metro in the direction of its first western, "Montana," Mal St. Clair returns to Paramount shortly.

He was with Par for some time prior to his short-term contract with Radio.

"Heavenly Twins"—Duncans "The Heavenly Twins," scheduled as a musical comedy for production on Broadway by C. B. Dillingham for the Duncan Sisters, has been selected instead as the next Metro picture in which the Duncans will star.

Into production during January.

Hughes-March Term

A three-year contract has been issued by Howard Hughes to Joseph Moncur March, the poet who introduced a new rhythm in "The Set Up" and "The Wild Party."

March wrote the dialog for "Hell's Angels."

Ferrone Judgment

A judgment for \$1,504 was filed in the N. Y. City court against Frank D. Ferrone, of the famous Lovers Productions, by William F. Gunshinan, on an assigned claim of the Tec-Art Studios for labor and studio services.

"Raffles" Starting

Sam Goldwyn will start production on "Raffles," Ronald Colman's next starring picture for U. A. around Jan. 15.

126 SILENT HOUSES DARK

Home Portable Talker Device

Ready for Market Now by E.R.P.I.

Hollywood, Dec. 31. Electrical Research Products, Western Electric subsidiary, opens an intensive sales campaign in the west Jan. 2 on its portable talker apparatus for homes and educational use.

Campaign will be conducted from newly organized educational district offices in Los Angeles, San Francisco, Portland, Seattle.

All managers and salesmen attended the first general sales meeting in the west Dec. 26-28 at divisional headquarters in Hollywood.

ERPI now occupies three floors of the Hollywood Professional Building and is overflowing on to a fourth. Western educational department, takes up one of the floors. It has been organized since Nov. 1 by P. W. Campbell and now consists of four managers and seven salesmen.

A Denver office will be opened about April 1.

During the meeting last week the educational personnel received technical instructions from R. H. Griest, district supervisor of installation; heard an explanation of the coast departmental organization of ERPI from H. G. Knox, vice-president in charge of the western division, and was coached in sales by Campbell.

U SELLS LAB IN N. J. TO CON. FOR \$750,000

Under a deal closed between the Consolidated Film Laboratories, largest of labs in the motion picture industry, and Universal, the former is taking over the U laboratories in Fort Lee, N. J., at a reported price of \$750,000.

With U's sale of the lab it has operated for many years on the Jersey side, it turns over its printing and developing business to Consolidated under a long-term contract.

Under the terms of this agreement, according to an inside source, Universal will get its laboratory work done at a cheaper price than by operating its own developing plant.

Par Studio Corrections

Paramount studio, Long Island, makes the following series of denials:

Louella Parsons said Skeets Gallagher would appear in and Fred Newmeyer would direct "Dangerous Nan McGrew." Taint so. Mal St. Clair will direct.

"Variety" said Lothar Mendes would direct the same picture. Taint so.

"Variety" said Maurice Chevalier would appear in "Strictly Dishonorable" directed by Ludwig Berger. Taint so.

The Holiday Spirit

With the arrival of the second birthday for the star-chamber arbitration bout between Warners and Western Electric, George Quigley, Vite head, indicated an armistice with:

"Everything is now very quiet. Evidently the holiday spirit prevails."

Columbia's Writers

Hollywood, Dec. 31. Writers assigned at Columbia; Edward Clark to an original to be directed by Victor Heerman; Norman Huston for original to be directed by Erle Kenton; Dorothy Howell, writing "Private Property," for George B. Seltz to meg; Gladys Lehmann writing "Temptation."

On Writing Staff

Hollywood, Dec. 31. John Russell and Earl Baldwin were added Monday to First National's scenario staff.

3 P & J Shows

Three Punch and Judy shows on Broadway this year for the Holiday period. Tony Sarg, Remo Bufano and Sue Hastings are the trio.

These annual kid shows only stay for the holidays and mop.

'GOOD TIMES' SLOGANS FOR 'JANUARY' BOOST

While the regular commercial marts are hitting into January sales the picture biz is climbing aboard an exploitation train for bigger grosses, in January. Loew's is conducting a campaign with the slogan "Good Times Are Here," for what Loew's call its January Festival Month, while R-K-O is aboard the prosperity specialty with a January Jubilee Month and a slogan, "Good Times Are Now Here."

Oscar Doob, advertising and publicity chief of Loew's, started the latter's drive about a month ago. Since that time he has succeeded in tying up with several Chambers of Commerce where Loew's theatres are located. Among those already in tow are Dayton, Reading, Syracuse, Rochester, Brooklyn, Bronx and Houston.

Par's Additions

Hollywood, Dec. 31. Alterations and additions are scheduled for the Paramount studio soon after the new year.

In addition to a new administration building, the improvements will include the soundproofing of two more stages, bringing the total of soundproofed stages to 12; a new assembly shop for set erection; an extension of the monorail system for transporting sets; erection of two more sound projection rooms; the building of another portrait gallery; the increasing of the capacity of the transportation department and the construction of a new electrical and equipment building.

Roach's Economy

Hollywood, Dec. 31. F.B.I. Roach has discontinued his publicity department, which has been operated by Agnes O'Malley, as another move in his campaign for economy that began several weeks ago when he sold his string of polo ponies.

The studio has been working with a skeletonized force which is to be cut even further before the closing of the studio on the completion of this season's product in February. Without a publicity department the routine material for Metro's publicity needs will be handled by H. M. Walker, story editor.

"Biggest Pass"

Pittsburgh, Dec. 27. Press passes for opening of "Show of Shows" at the Grand in Pittsburgh were printed in poster type on sheets measuring 29x15 inches.

Gag was by Larry Jacobs, with sheets marked "The biggest pass for the biggest picture."

Lowe's Title Role

Hollywood, Dec. 31. Edmund Lowe will play the title role in "Louis Beretti" for Fox, instead of Paul Muni.

A more suitable story is now being sought for Muni's next picture.

Glenn With Col.

Hollywood, Dec. 31. Bert Glenn will direct two for Columbia. First is called "Temptation." He is doing the adaptation.

SOUND CLOSING 'EM ALL OVER U.S.

126 Silent Picture Theatres Shut Since Summer in N. Y. and Nearby N. J. Territory—Afraid of Opposition or Cost of Talker Reason for Independent Exhibitors Closing

MANY NOT REOPENING

Unable to continue with silent pictures in the face of opposition from wired houses or afraid to buy equipment and fight for existence, a large number of theatres are closed at this height of the theatrical season. Where in former years it was difficult around Jan. 1 to locate a dark house, hundreds of neighborhood sections in the cities and even upon score of small towns are now represented with picture theatres that stand idle.

That scores will never re-open is accepted within better informed circles of the industry as more of a probability than a possibility, with a few houses on record as demolished and others as permanently shut down, the owners either trying to sell the property, to decide whether to build on the site or transform the former picture palace into a garage or some other type of building.

In the east, including Greater New York, Long Island, Westchester County, Staten Island, New Jersey and up-State, the number of theatres formerly playing pictures and now dark, without any apparently definite plans for the immediate future, is 126. Most all of these have been closed since the summer, many going dark in June and July as in former years for the summer only, but not re-opening so far this season.

Since that date only 14 houses closed have reopened in this wide territory. The same condition is declared to be general throughout the country, the east being the best barometer of the situation everywhere.

Cities in the east, together with theatres that have been closed for months and are still dark are:

New York City
Apollo.
Bronx Plaza.
Canal.
Daytona.
Endicott.
Fugazy.
Golden Rule (Rivington St.).
Golden Rule (Third Ave.).
First Avenue.
Kelton.
Lyric.
Monroe.
Odeon.
Regun.
Rex.
Royal (Grand St.).
Tremont.
Walton.
Webster.
West End.

Brooklyn

Art.
Amphion.
Atlantic.
Court.
Eagle.
Fulton Auditorium.
Gates.
Eude.
Elite.
Emanuel.
Fifth Ave.
Huntington.
Hendrix.
Liberty.
Luxor.
Lewy's Bijou.
Montauk.
Nostrand.
Palace.
Park.
Pearl Movies.
Sheffield.
Sheridan.
Somerset.
Tip Top.

(Continued on page 15)

Song of Otto Kahn in Talker

One of the songs in Fannie Brice's first U. A. talker, "Be Yourself," takes Otto Kahn, the banker interested in Paramount, as its subject. Title is "Is Something the Matter With Otto Kahn?", with the banker having heard it and approved its public use.

The song runs:
"Is something the matter with Otto Kahn
Or something the matter with me?
I wrote a note and told him what a star I would make:
He sent it back and marked it 'opened by mistake'.
I'd even get fatter for Otto Kahn, as all prima donnas must be;
I studied with Scotti, if you know what I mean,
He said I had the finest diaphragm he had seen;
And if my high C don't hand Otto a thrill,
I think my tra-la-la will."

Warners' Director of Shorts Says 'Variety's' Comment on Booking O.K.

COLOR STILL INDEFINITE, BUT TECHNICOLOR'S HAP

At least 60 cameras and likely attachments for the production of wide films in color, expected for use by June 1 next, in readiness for the filming of next season's pictures, and all companies but two indicating they will use its process, gives Technicolor a Happy New Year's start. Not a single producer, so far as can be learned, has reached any decision on how deep he will delve into tints outside of the decision that color is here to stay.

All indications point to the use of Technicolor, providing sufficient cameras and equipment can be made, by all producers excepting two—Pathe and Fox. The former has its own process, Pathe-Color, while Fox has closed a deal with Eastman to use its Kodachrome, double-emulsion process recently brought forward. Fox is building its own cameras and apparatus for the production of color pictures as soon as possible, Eastman remaining out of the camera manufacturing field so far as color films are concerned.

Eastman has not closed with any of the other front-line producers for the use of its process, M-G-M, an ally of Fox, preferring Technicolor, which, according to Technicolor officials, that company will continue using.

Holding Out

Producers now using or planning to color its product with Technicolor include Paramount, Warner Bros., First National, M-G-M, United Artists, Universal, Radio, Columbia and Tiffany. With some, such as U. A., Universal and Paramount, yet to test the color product they have made or are making under the Technicolor process, these companies as well as others have not negotiated contracts with the Tech people for the '30-'31 season.

Neither Fox nor Pathe has contracted Technicolor, but that these are the only producers who from all signs will use no color product at all, does not indicate to those who would put two and two together that they couldn't have it, if contracts, based on cameras, could be written. At the present not all the Technicolor cameras are in use, less than a half dozen features, according to the latest check-up, being in production in color. Any producers are free to use Technicolor, it is claimed, if they want it.

Contrary to belief in some quarters that either Paramount or Warners, or both, are financially interested in Technicolor, there is not the slightest hint outside of contracts to use the latter's process, according to very reliable authority, Technicolor being entirely under control of Dr. Herbert T. Kalmus, its president; Judge Travers Jerome and others outside of the show business.

Continuing to turn out one of the delicately constructed cameras weekly, Technicolor is also reported preparing in advance for the production of color pictures on wide film and has its engineers experimenting for the demand when it arrives.

Directors of talker shorts are burned up!

"Variety's" sock last week at the brutality of shorts as a whole, and particularly the rank judgment in booking them has resulted in fierce verbal conflict between the directors and booking departments.

Immediate cause of the battle was "Variety's" article exhorting not only the three song-barrage shorts preceding "General Crack" at Warners, New York, but about all other one and two-reelers that have played this house—mother of sound production.

Amplifying the comment in "Variety," Murray Roth, chief director of shorts at Warners Eastman Laboratories, reviewed the situation, contending that he has been importuning the booking department to be at least adult in selecting shorts, urging it to show a sporting fairness to the directors, who take the brunt of criticism when, as in the case in point, the public suffers hearing three consecutive singing acts, entirely without comedy and bristling with boredom.

"I have called attention repeatedly to the fact that the booking department has manifested the poorest and most indiscriminating taste in presenting kindred shorts," said Roth. "The genuinely comical one and two-reelers have been wantonly disregarded in preference to operatic and other song shorts."

"The simplest principles of vaudeville—and certainly the fundamentals of variety apply identically to shorts—are being overlooked, namely: pace, layout and comedy. Imagine a vaude bill with three acrobatic acts following each other!"

No Song Mania

Roth maintained that no excuse existed for the "song mania." As he put it:

"The impression is widespread that the Brooklyn plant is turning out nothing but singing shorts. The booking department is responsible. We have plenty of laugh products on hand and entertaining drama. More of them than the strictly song stuff. A song short—operatic or otherwise—obtains the same test any other gets. Not all are bad. But the talent is signed and the shorts have to be made. When properly balanced on a bill they have potential merit. When that balance is lacking they are disparaged precisely as a vaude act when immediately preceded by something similar."

"In the past few weeks we've made comedies of Barton, Ostermann, Frisco and nearly a score of others, which would be ideal material to accompany a '\$2' talker. The booking department eventually must see the obvious error being made, as pointed out by 'Variety.' All the directors want is a break. The material is here."

Conselman East

Hollywood, Dec. 31. Wm. Conselman, who abandoned the post of Pathe producer, is on his way to New York to work on the continuity of "Whoopee." It will be produced by Sam Goldwyn for United Artists.

if you think that **MARILYN MILLER** in the **ALL COLOR Extravaganza** **SALLY**

"Another example of the extraordinary progress achieved in screen material... It is without doubt the most beautiful picture that has come to the screen."—*N.Y. Times*... "Gorgeously technical! Entirely eye-filling. Stunning film costumes."—*Daily News*... "A luxury of colored costume that would be hard to surpass."—*Morning World*... "Marilyn Miller sang well, danced gorgeously and looked simply swell."—*Herald Tribune*... "There seems no reason why she should not be 'The new sweetheart of the screen.' As gorgeously glittering as any to reach Broadway."—*N.Y. American*... "Miss Miller is excellent, photographs well, and does several very effective dances."—*Eve. Journal*... "Miss Miller is a delight. Done on grand scale. The production is stupendous."—*Even. Sun*... "Elicited enthusiastic applause from the first night audience."—*N.Y. Even. Post*.

**IS THE GREATEST BOX-OFFICE
ATTRACTION IN THE HISTORY OF
MOTION PICTURE ENTERTAINMENT**

with
ALEXANDER GRAY
JOE E. BROWN
PET KELTON
Directed by **JOHN FRANCIS DILLON**
From Florenz Ziegfeld's musical comedy by
Guy Bolton, author, and Jerome Kern, composer

FIRST NATIONAL HAS THE GREAT



Richard Barthelmess
In "Son of the Gods"
with Constance
Bennett



Billie Dove
In "The Other Tomorrow" and "The
Notorious Affair"



Corinne Griffith
in "Lilies of the Field"
and "Back Pay"



Alice White
in "Playing Around"
and "Show Girl in
Hollywood"



Marilyn Miller
In pictures as big as
"Sally"



Dorothy Mackall
In "Strictly Modern"
and "The Flirting
Widow"

Photographed by
TECHNICOLOR
Process

What Will You Think When **FIRST NATIONAL** Gives You THESE

RICHARD BARTHELMESS

In Rex Beach's Great Novel

"SON OF THE GODS"

With **CONSTANCE BENNETT**

Supreme sensation of the century. Biggest production from the most popular male star in pictures. Direction by Frank Lloyd and dialog by Bradley King who gave you "Weary River." Surpasses any Vitaphone or silent drama ever produced. Technicolor sequences.

"NO, NO, NANETTE"

Set for extended runs throughout the country beginning with New York Strand. With Alexander Gray—Bernice Claire singing love-team and Louise Fazenda, Lucien Littlefield, Zasu Pitts, Lilyan Tashman, Bert Roach, Mildred Harris. Mostly Technicolor.

"SONG OF THE FLAME"

Most famous of all modern operettas. All Technicolor. With Bernice Claire, Alexander Gray, Noah Beery, Alice Gentle, Bert Roach. 5000 extras in Petrograd panic sequence. George Gershwin music. Mammoth sets. Already the talk of the trade.

"BRIDE OF THE REGIMENT"

All Technicolor with Vivienne Segal, Allan Prior, Walter Pidgeon, Louise Fazenda, Ford Sterling, Myrna Loy, Luping Lane. Sigmund Romberg music. Thousands of extras. Roadshow bigness in every scene.

BEST STARS ON EARTH



Jack Mulhall
in "Murder Will Out"
and "Show Girl in
Hollywood"



Douglas Fairbanks, Jr.
in "Loose Ankles"



Loretta Young
in "Loose Ankles" and
"Order on the Second
Floor"

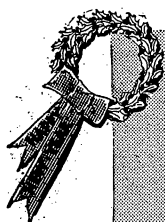
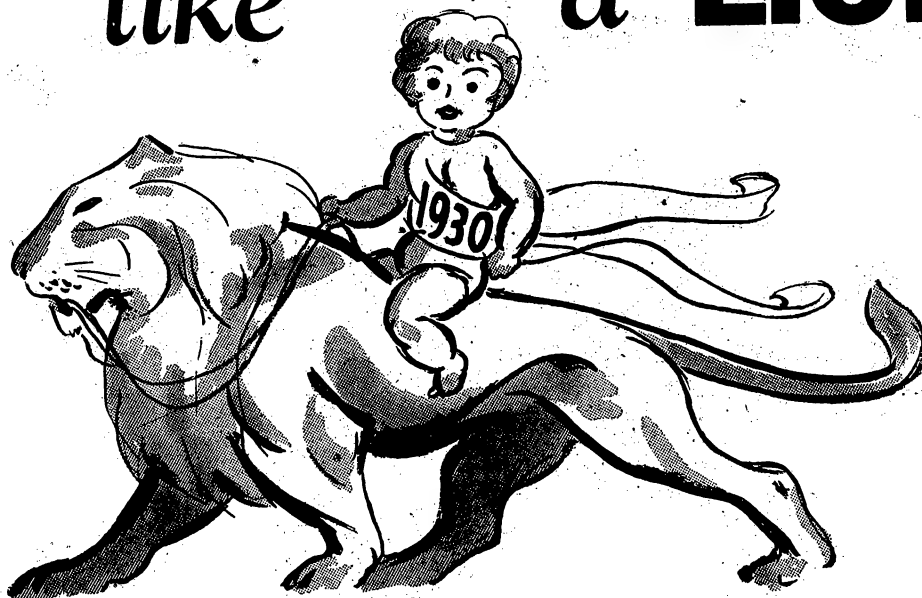


Alexander Gray and
Bernice Claire
in "Spring Is Here"
and "Song of the
Flame"

all
**FIRST
NATIONAL
PICTURES**
are
VITAPHONE
PICTURES



1930 comes in like a LION!



RAMON NOVARRO in **DEVIL MAY CARE**

Thrilling Musical Romance S. R. O. at \$2 Astor, N. Y. "The Pagan" was a winner, but wait till they see this!



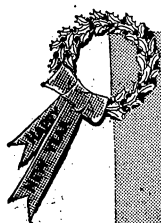
CHARLES KING **BESSIE LOVE** in **CHASING RAINBOWS**

The "Broadway Melody" pair click again in another road-show-size audience hit! With Technicolor.



DUNCAN SISTERS in **IT'S A GREAT LIFE**

A grand show of loves, laughs, tears and swell songs. With Technicolor.



NORMA SHEARER in **THEIR OWN DESIRE**

It's got the class of "Mrs. Cheyney" plus a box office quality that Norma gave you in "His Secretary." Sure-fire!



WILLIAM HAINES in **NAVY BLUES**

All the fun of Bill Haines combined with the strongest dramatic love story he's ever had!

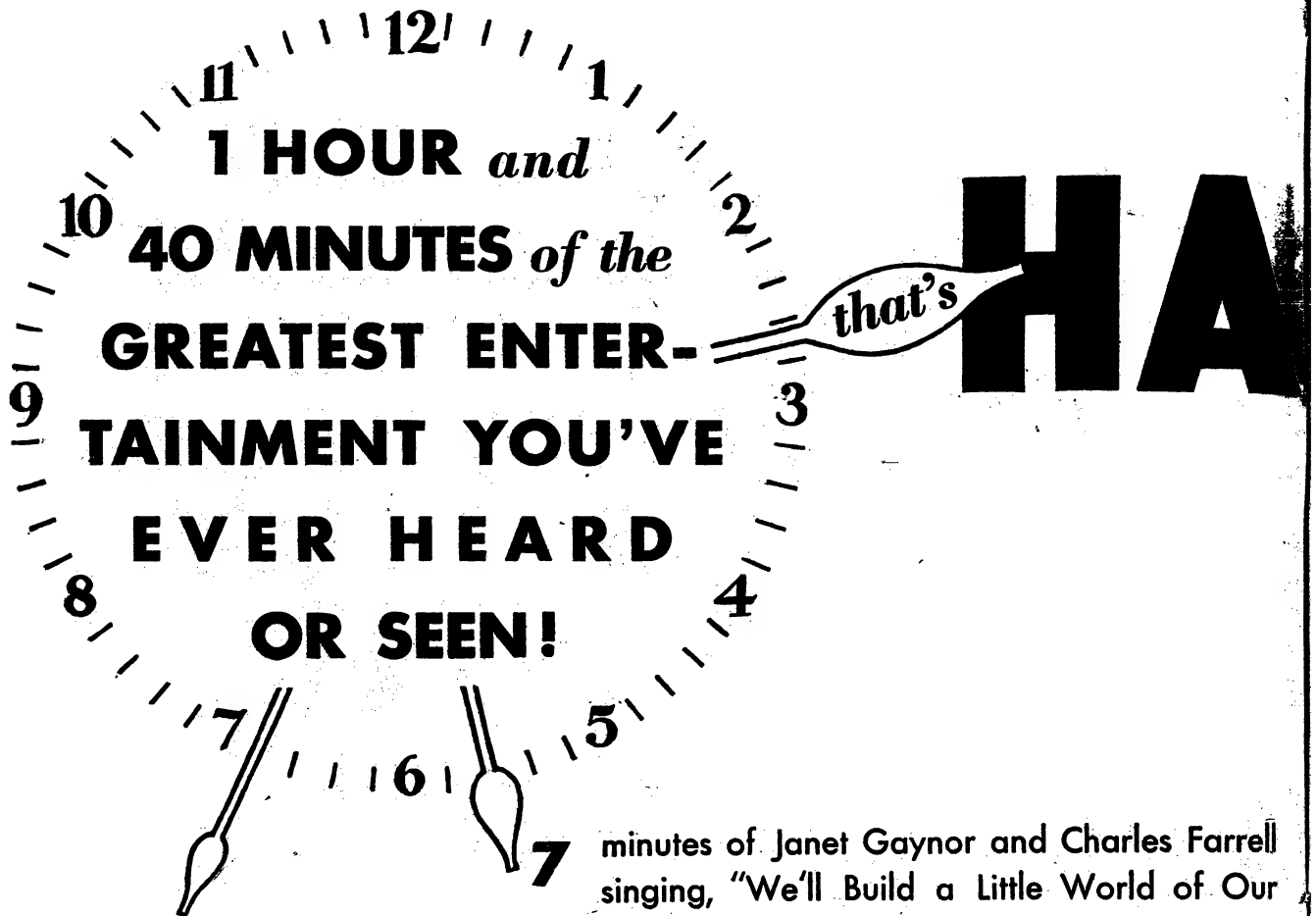


VAN & SCHENCK in **THEY LEARNED ABOUT WOMEN**

These Big Time headliners in a thrilling romance of the baseball world. How these boys sing! A natural!

And More Big Ones on the Way!

Happy **METRO-GOLDWYN-MAYER** New Year



All dramatized into a colorful story of young love overcoming old obstacles.

7 minutes of Janet Gaynor and Charles Farrell singing, "We'll Build a Little World of Our Own."

3 minutes of George MacFarlane singing, "Minstrel Memories."

10 minutes of Sharon Lynn singing and dancing, "Snake Hips," featuring Ann Pennington as the snake's hips in person, assisted by 60 dancing fools with hot hoofs.

8 minutes of Dixie Lee, chorus and dancers, knocking 'em dead with "Crazy Feet," the hottest dance number that ever slid through a trombone.

6 minutes of Marjorie White and Richard Keene singing and dancing, "I'm On a Diet of Love."

7 minutes of Victor McLaglen and Edmund Lowe singing, "Vic and Eddie," in which they pledge their undying affection for each other.

Lyrics and Music by
GILBERT & BAER, CONRAD, MITCHELL
& GOTTLER, JAMES F. HANLEY,
JAMES BROCKMAN, HARRY STODDARD
and MARCY KLAUBER

Story and Dialog by
SIDNEY LANFIELD and EDWIN BURKE

Staged by WALTER CATLETT
Dances staged by EARL LINDSAY

Directed by
BENJAMIN STOLOFF

Presented by
WILLIAM FOX

PPY DAYS

An all star, all talking, singing and dancing musical extravaganza with more than 100 stage and screen headliners

4 minutes of J. Harold Murray singing, "A Toast to the Girl I Love."

5 minutes of "Whispering" Jack Smith crooning "Happy Days."

4 minutes of Tom Patricola's sizzling stepping.

5 side-splitting minutes of El Brendel exposing the last word in fashions for men.

6 minutes of James J. Corbett, William Collier, and Walter Catlett trying to find Jim Jeffries' glove.

5 minutes of the Slate Brothers shaking their palpitating puppies in a hot tap routine.

0 minutes of incidental tomfoolery by Will Rogers, David Rollins, Warner Baxter, George Jessel, Rex Bell, Nick Stuart, Frank Albertson, Charles Evans, Clifford Dempsey, Paul Page, Lew Brice, Farrell Macdonald and Gilbert Emery.

▲ *George Olsen and his music is heard throughout the production* . . . ▲

Each minute is worth its weight in gold. Start the New Year right with this box office smash from



3 FULL GRIND SHOWS MUST FOR \$2 HOUSE

Converting them into grinds is no solution to the \$2 top situation in the Broadway legit antiquies. Such houses, most of which are under 1,000 seats, have to do three capacity grind shows daily in order to break even.

Program pictures in the early exploitation of RKO with the Globe do not do as well as the roadshow type held up to \$2.

The Radio policy of double doling in the Carroll, and then moving at grind to the Globe proved well with the lowering of "Rio

Rita." First day that picture was in the house was the first good business reported for the Globe since it adopted the strip ticket policy.

"Deck" at Carroll Jan. 15

Radio's "Hit the Deck" opens at \$2 in the Carroll, New York, Jan. 15.

At that time "Seven Keys to Baldpate" will be moved to the Globe on a grind.

Browning's Exploitation
Boston, Dec. 31.

Harry Browning is the new exploitation rep at the Met. His managerial job at the Uptown will be taken on by A. E. Fowler, transferred from the Fenway.

Girl Killed in Auto

Pine Bluff, Ark., Dec. 31.

Elizabeth Stewart, 23, cashier of the Sanger theatre here for five years, was instantly killed and E. A. Almgren of Warren seriously injured when the car in which they were riding skidded on the ice-crusted highway six miles north of Warren. The machine overturned into a ditch, pinning Miss Stewart beneath, but throwing Almgren clear of the wreck. Miss Stewart died in the arms of Elmer Barby, who was immediately behind the wrecked car.

Miss Stewart had gone to Warren to spend Sunday and was returning home when the accident occurred.

Silent Houses

(Continued from page 11)

Van Buren.
Victory.

New Jersey

Arlington, Arlington, N. J.
Boro Hall, Chilton.
Cameo, South Orange.
Casino, Keansburg.
Capitol, Elizabeth.
City, Hoboken.
Cameo, Dunellen.
Cameo, Nutley.
Columbia, Newark.
Cory-Bijou, New Brunswick.
Danforth, Jersey City.
De Luxe, Newark.
Eureka, Hoboken.
Fort Lee, Fort Lee.
Grand, Newark.
Idle Hour, Hamburg.
Lincolnton, Lavallette.
Lincoln, Newark.
Liberty, Sayerville.
Liberty, Irvington.
Lewis, Newark.
Lyceum, East Orange.
Lyric, Jersey City.
Manor, Hoboken.
Music Hall, Clinton.
Opera House, New Brunswick.
Oxford, Little Falls.
Park, Little Millford.
Park, Highland Park.
Palace, Cranberry.
Plaza, Jersey City.
Rialto, Ridgely Park.
Robyn, Roselle.
Sokol Hall, Little Ferry.
Strand, Hasbrough Heights.
Star, Lyndhurst.
State, Elizabeth.
Washington, Orange.
Westwood, Westwood.
Woodbridge, Woodbridge.
Verona, Verona.

Staten Island
Strand, South Beach.
Capitol, W. New Brighton.
N. Y. State

Auditorium, Kingston.
Best, Poughkeepsie.
Community, Bedford Hills.
Embassy, Mt. Vernon.
Fall View, High Falls.
Firemen's Hall, Central Valley.
Gaiety, Inlet.
Hamilton, Yonkers.
Henry Club, Sloatsburg.
Katonah, Katonah.
New, Saranac Lake.
North Ave., New Rochelle.
Opera House, Chester.
Opera House, Harriman.
Orpheum, Yonkers.
Park, Yonkers.
Parthenon, Ossining.
Playhouse, Pelham.
Playhouse, Mt. Vernon.
Playhouse, Poughkeepsie.
Rustic, Howells.
Sweeney Hall, Maybrook.
Washington, Dobbs Ferry.
Star, Newburgh.

Long Island
Atlantic Hall, East Quogue.
Arverne, Arverne.
Arcade, Astoria.
Bayside, Bayside.
Colonial, Corona.
Community, Bridgeham.
Hyde Park, Hyde Park.
Dale, Farmingdale.
Firemen's Hall, Ronkonkomo.
Franklin, Astoria.
Flushing, Flushing.
Garden, Richmond Hill.
Kew Gardens, Kew Gardens.
Hicksville, Hicksville.
Lily, Floral Park.
Meridian, Astoria.
Metropolis, Forest Hills.
Park, Huntington.
Playhouse, Cedarhurst.
State, Richmond Hill.
Central Park, Central Park.
The meager list of theatres throughout this territory that looked during the summer and only within the past two months have decided to reopen, are:

New York City
Bohemian Annex.
Annex.
Gem.
Melrose.

Brooklyn
Century.
DeKalb.
Lee.
Senate.

New Jersey
Iacini, Iacini.
Ivory, Matawan.
New York
Rialto, Poughkeepsie.
State, Newburgh.
Woodbridge, Woodbridge.

Long Island
Richway, Astoria (Churcheque).

Warners in San Diego

San Diego, Dec. 31.
Warner Bros. has announced a 2,000 seat theatre on B street, between the Elks and Fox. Cost is estimated at \$1,000,000. The site will be part of a two-story store and office building.

KATZ' FAITH IN PUBIX SHORTS FOR PUBIX

"Publix Opinion," organ of the Publix theatre chain, in its latest issue, is carrying a quoted statement from Sam Katz, Publix chief, that may be said to predict future replacement of stage units and acts by film shorts.

"Short subjects," Mr. Katz is quoted, "are destined to become the spice and variety of every theatre in America."

"I believe that just as we book live acts now in some of our big theatres for the purpose of adding strength to programs, the time is close at hand when we are going to book our short subjects in such a manner as to give powerful support to the drawing power of future pictures that need help."

Many houses since advent of talkies have replaced stage acts with talking shorts. A number of do Juxera have substituted them for units. A. J. Balaban is in charge of Publix of shorts at the L. I. studios.

1926 MERGER SUIT

Seattle Men Suing and Countersue—Slight Details

A theatre merger in Seattle in 1926 has developed into a law suit. Hugh W. Bruen has filed an action in the N. Y. Supreme Court against the Northwestern Theatrical Enterprises, Inc., and the Universal Chain Theatrical Enterprises to collect on notes given to Bruen and others for theatrical properties and stock in Seattle companies.

The amount sued for is not stated. It appears that the defendants are counter claiming on the ground of alleged misrepresentations by the sellers of 51% of stock in the Progressive Co., owner of a theatre leasehold, as to the value of the leasehold and of income tax. The plaintiff has applied through the law firm of Sullivan & Cromwell for a commission to E. Scheld of Seattle to take the testimony of six witnesses there, including four real estate men, one of whom is Edwin F. James, one of the original lessees, as to their value.

Hartman & McKay appear for the defendants.

EVERYTHING in RUBBER

For the Stage and Screen
COSTUMES
ANIMALS
NOVELTIES
Exclusive furnishers of all waterproof materials to Publix Theatres
Nopinsal Rubber Mfg. Co.
19 West 16th St. Watkins 9621
New York

FASHION & MERC
BRADFIELD
FOX THEATRE
Detroit Mich.

COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS
COSTUMES
123 W. 40th St. N.Y.C.

RALPH SPENCE
DIALOGUE FOR M-G-M

JOE LaROSE
PRODUCTIONS
FOX THEATRES

WEST NORTH SOUTH

A Box Office Smash

AND NOW IN THE

EAST

DUPLICATING

COUNTRYWIDE TRIUMPHS

Paramount, Brooklyn

BOOKED FOR ONE WEEK (NOV. 30)

HELD OVER

WEEK (DEC. 7)

HELD OVER

WEEK (DEC. 14)

HELD OVER

WEEK (DEC. 21)

HELD OVER

WEEK (DEC. 28)

FIFTH and FINAL WEEK

**ASK GENE
SHE KNOWS**

**BROOKLYN
PARAMOUNT**

**BELLE BAKER IN PERSON
RUDY VALLEE AND HIS BOYS
MEET GENE DENNIS IN LOUNGE**

The
Wonder Girl
from Kansas

Business Doubler

Most
Astounding
of All
Mental Marvels

GENE DENNIS

Direction WM. MORRIS

Address All Communications Wm. Morris, 1560 Broadway, New York

TWO OUTSTANDING STARS IN A STAR PRODUCTION OF THE FIRST MAGNITUDE

THIS THING CALLED LOVE

with
**EDMUND LOWE and
CONSTANCE BENNETT**

and a brilliant cast including Zasu
Pitts, Carmelita Geraghty and Stuart
Erwin. Directed by Paul Stein. As-
sociate producer: Ralph Block.



The stars attract from Coast to Coast



EDMUND LOWE and CONSTANCE BENNETT are proving a star combination that is attracting record-breaking crowds from coast to coast.

From Roxy's, in New York, to the West Coast theatres, audiences and reviewers acclaim them great in "THIS THING CALLED LOVE."

Opening simultaneously in seven of the most important theatres of the West Coast chain from San Diego to Portland, Ore., they took the Pacific Coast by storm.

"Beautifully directed . . . Constance Bennett lovely . . . Edmund Lowe splendid,"
LOS ANGELES TIMES

"Abounds in brilliant dialogue,"
LOS ANGELES ILLS. DAILY NEWS

"Constance Bennett is the personification of elegance, poised, finished and charming,"
LOS ANGELES TIMES

"She (Constance Bennett) rises to almost inspired heights,"
LOS ANGELES EVE. EXPRESS

"Has sure-fire laughter situations, smart lines and a rapidly moving plot,"
PORTLAND MORNING OREGONIAN

And these great
ones coming!

HIS FIRST COMMAND

Starring William Boyd in a spectacular
U. S. Cavalry picture.

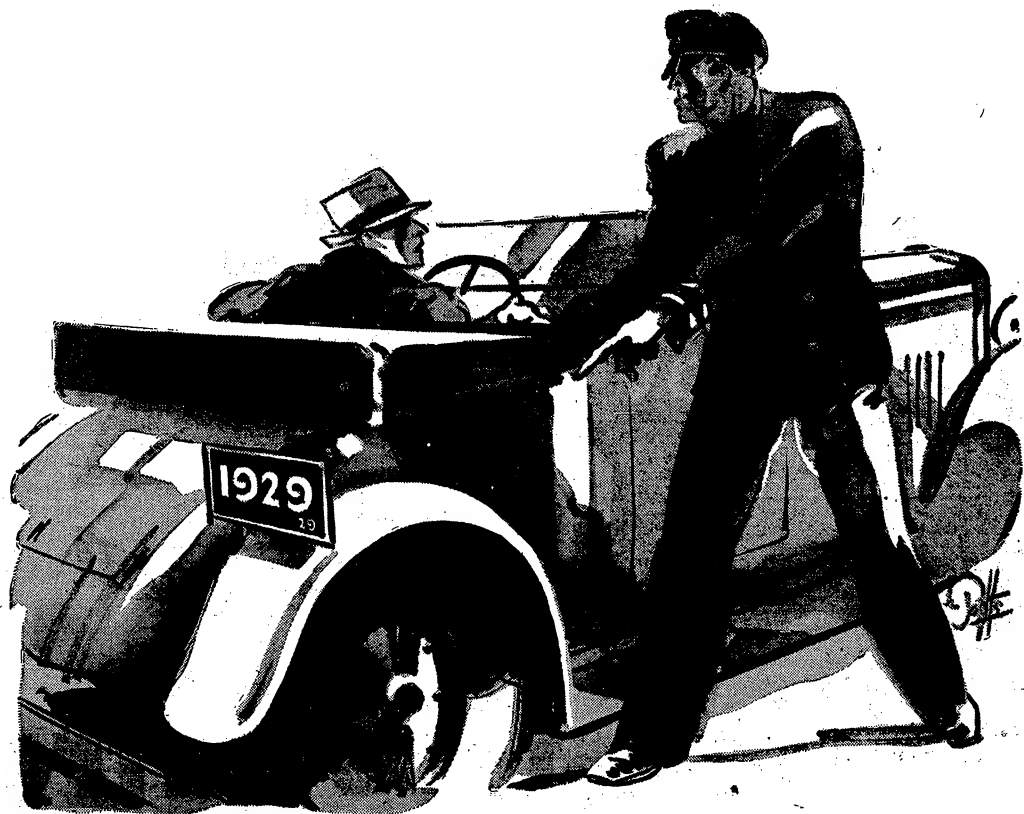
THE GRAND PARADE

A thrilling epic of old-time minstrelsy.
Romantic—colorful—dramatic!

Start the New Year right! Hitch your box
office wagon to this star combination!



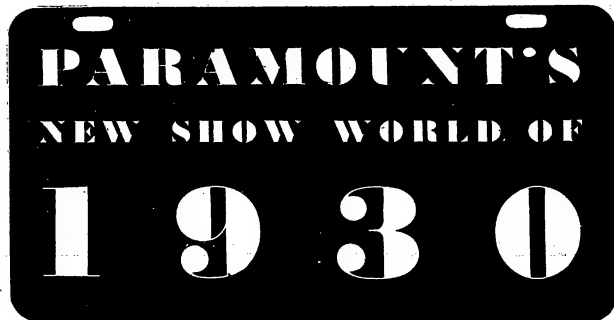
ALL MUSIC ALL SOUND ALL DIALOGUE



"IT'S 1930, BROTHER!"

*You can't run your car with 1929 license plates
or your theatre with 1929-style pictures!*

¶ The public's tastes have changed again! Back-stage pictures are out; Westerns are in. Look at the smash success of "THE VIRGINIAN"! ¶ Old-time stars are out; new stars like Chevalier, Oakie, Helen Kane and others scale the b. o. heights. ¶ Old-fashioned musicals are passé; today "THE LOVE PARADE" is king. Former attempts at color talkers pale beside the All-Technicolor gem, Dennis King in "THE VAGABOND KING," with Jeanette MacDonald. ¶ Paramount saw the change coming and revised production to fit. 31 PARAMOUNT fresh 1930-style hits here between now and August. 11 of them not heretofore offered for sale: "PARAMOUNT ON PARADE," the new idea in revues with almost every big star under the PARAMOUNT banner. "THE TEXAN," with Gary Cooper, and "THE BORDER LEGION," with Richard Arlen, heading a big stampede of outdoor all-talkers. Jack Oakie starring in two big shows. "BENSON MURDER CASE," with William Powell, topping "Canary" and "Greene." "RETURN OF FU MANCHU," answering your demand. "YOUNG MAN OF MANHATTAN," greatest of Satevepost serials and hotter than tomorrow's headlines. "THE RIVER INN," with a sensational new comedy star. Helen Kane "boop-a-dooing" as "DANGEROUS NAN MCGREW." "MEN ARE LIKE THAT," the big laugh on the 1930 U. S. male. ¶ There's only one way to keep pace with the public: **PLAY PARAMOUNT!**



Your New Prosperity License

Photophone Passing Production to RKO—Taking Over Spoor Machine

Admitting that the Photophone subsidiary will manufacture Spoor-Bergen wide film projectors after the inventor has completed the 20 upon which he is now reported working in Chicago, Lieut.-Colonel Charles Ross, new RCA Photophone head, Monday stated that under his regime everything pertaining to films is being transferred to the RKO picture interests.

That Photophone has been overstepping its bounds during the past year in flitting with production was indicated by the Ross comment.

Which unit will handle the sale of the Spoor machines has not yet been decided, according to Col. Ross. It will be up to RKO to decide who will market it, he said.

The Spoor patents are owned by the inventor, according to the Radio legal department, which refused to divulge details of the contractual agreement.

Spoor has closed the local office and laboratory which he had in the Gramercy studios, since Col. Ross ruled a discontinuance of all picture activities for Photophone.

Avalon Co. Judgment

Judgment for \$912 was awarded the National Theatre Supply Co. in a civil suit brought in the Third District Municipal Court of Manhattan against the Avalon Amusement Enterprises, Inc.

The amount represents cost of certain theatre equipment sold to the latter, who are operators of theatres in metropolitan New York, among which is the Avalon at E. Burnside avenue and the Grand Concourse, Bronx.

Albert S. Goldberg represented the National Theatre Supply Co. Judgment was rendered Dec. 27.

W. E.'s 4,212 Wired

Western Electric ends the year with 3,212 more installations than the close of 1928 when it had a round 1,000. Of the current total all but 1,031 are in the U. S.

CHI THINKS BIRD CO. IS THE GUARANTY TRUST

Chicago, Dec. 31. Depositions will be taken in New York, and additional evidence will be presented here Jan. 13 in the foreclosure suit of the bondholders against National Playhouses. Original foreclosure proceedings against the properties were instituted in July, 1928. Bonds were issued by the Guaranty Trust of New York, and depositions will be taken through that office.

Much guesswork amongst the smart boys in show business here as to the real identity of the Bird Amusement Company, which has just acquired the equity on the theatres. Although Fox, Publix, Warner and RKO are known to be interested in the properties, theatrical lawyers are figuring it out in their own way, that the Bird company is none other than the Guaranty Trust.

Featuring Eddie Phillips
Hollywood, Dec. 31.
Eddie Phillips will be featured by Warner Brothers in "Those Who Dance."

Richard Grace to fly in "Young Eagles," Par.



They Broadcast
MARY and MARGARET GIBB
America's Only Native-Born
"Siamese" Twins
R-K-O Western Office
E. A. Vinson in advance
An **ARTHUR KLEIN-**
TERRY TURNER ATTRACTION
Suite 1405-6 1560 Broadway

Publix Route Changes

Chicago, Dec. 31. With Publix circuit trimmed to 22 weeks and the number of units reduced from 29 to 25, effective Feb. 2, middlewestern route has been re-arranged for elimination of two units.

Houston, Texas, drops presentation and Dallas, San Antonio, Des Moines and Omaha go from full to split weeks.

Units starting with Minneapolis as the hub after a week at the Minnesota, will go to Des Moines and Omaha and then to Denver, instead of Denver second, as in the past. From Denver route is the same, Dallas, San Antonio and New Orleans.

(FROM "PUBLIX OPINION," DEC. 26)

SWIVEL-CHAIR MANAGEMENT

Those necessary articles of furniture—a swivel chair and a desk—have ruined more careers for good-men-in-the-making than any other destructive influence known to modern civilization. According to Fred Metzler, Comptroller for Publix, who is the home office executive behind the accounting-requirements, swivel-chair theatre managers who run their theatres from a desk and never get out into their theatre to see what is going on about them, are the ones who are constantly getting dismissed, or rebuked because of the deficiencies of their subordinates.

Recently one manager was dismissed instead of getting the promotion he sincerely felt he had earned, because he failed to check up on his juniors who were charged with the responsibility for perfect-sound. Another manager lost out because of irregularities in his box office, which his surveillance would have prevented.

When a manager is appointed, he assumes responsibility for the actions of everyone under his supervision. If he is not sufficiently active to "be everywhere," he cannot know what is going on around him, and thus he fails to live up to the agreement he made in accepting his assignment. In order to "be everywhere" and "see everything," the first thing he must do is to properly organize and systematize his time, and activities.

There is no room in Publix for the haphazard management that always goes with "a swivel-chair-and-desk manager."

3 More Fox Coast

Los Angeles, Dec. 31.

Harold B. Franklin will add three new houses to Fox West Coast chain. He will increase the number at Pomona, Cal., to two with a new 1,800-seater to be ready in May. At Salina, Kan., a third house will be built for the company to seat 2,000, while at Bakersfield the increase will be to three, with one seating 1,850.

COE'S FIRST IN '30

Hollywood, Dec. 31.

A switch in plans has "Black Sheep" instead of "Ladies of the Evening" going in as Columbia's first for the new year.

Former picture, original by Dorothy Howell, will be directed by George B. Seitz.

"Ladies of the Evening," to be directed by Frank Capra, is being held up for story reconstruction.

Warner Vice Stanley

Before February every Stanley theatre will be swinging the Warner name. Already deluxe houses are being rechristened.

The move is materializing exactly one year after the brothers acquired the chain.

Miami Settled

Miami, Dec. 31.

Following conferences here between Harry Sherman, union representative for Publix theatres, and Harry Dignam, assistant president I. A., the differences of local stagehands' union, No. 545, were adjusted. Four Publix houses were involved.

The recommendations of Sherman and Dignam were submitted to Sam Katz, Publix head in N. Y., for official approval.

Guy Oliver as General Grant in "Only the Brave," Par.



Coast To Coast Is Tuning In

ON RADIO STATION

W L W---700 Kilocycles

CINCINNATI, OHIO

To Hear

LITTLE JACK LITTLE

The Celebrated Radio Personality

ON THESE PROGRAMS WEEKLY

Sunday—Midnight

Monday—4:30 P. M. and 7:00 P. M.

Tuesday—7:00 P. M. and 11:00 P. M.

Wednesday—4:30 P. M. and Midnight

Thursday—11:00 P. M.

Friday—11:00 P. M.

Saturday—7:00 P. M. and 11:15 P. M. until 2 A. M.

RUNS WILD AT

Richard



\$2 CARROLL, N.Y.

"Greatest mystery show I ever saw."

Arthur James, Daily Review

"Most hilarious sort
of melodrama."

REGINA CREWE
—N. Y. American.

"Dashes on its way
from first reel to last
without a let-up in
action."

IRENE THIRER
—Daily News.

"Grand entertainment
... plenty of action
to keep audiences
amused."

ROSE PELSWICK
—N. Y. Journal.

"Exciting ... virtually
defies derogatory com-
ment."

MORDAUNT
HALL—The Times.

Geo. M. Cohan's stalwart stage classic

"SEVEN KEYS TO BALDPATE"

Whipping Indie Organizations By Holding Out Money Support

Starving insurgent indie groups into submission by withdrawing all financial support may be commenced by the producer body after the first of the year, with the belief that the reaction before summer will automatically witness one national group of exhibitors splitting dues and votes with maker-owned box offices.

Producer affiliated theatres during 1929 paid approximately \$75,000 to the offices of the Motion Picture Theatre Owners of America and Allied, the Abram Myers indie unit. The Hays interests, making this claim, also asserts that simon pures of both organizations did not donate a total aggregating over \$30,000.

Managerial salaries in the national organizations more than eat up the dues paid in by the entire industry. It is estimated that the five managers in Allied, alone, represent a gross salary annually of \$61,000.

On the Allied payroll Myers heads the list with \$25,000 and a five-year contract. H. M. Richey, manager of the Detroit unit, is next with \$20,000. Al Steffes, in Minneapolis, is reported to get \$10,000, while Colonel Cole, for his work in Texas, is said to draw a modest six.

What the producers expect to accomplish next month, getting indies and affiliated houses into 32 zones within ready-made "One Film Boards of Trade, and which has been temporarily thwarted by Allied demands, previously printed in "Variety," will witness another general get-together late in January. French Lick is the place set.

The MPTOA will not suffer by the postponement of the new organization. Affiliated houses will continue as members since producers will be retained on the directorate during 1930.

Affiliated theatres, following publication of the Allied memo, reveal in a single typewritten page their perspective on the week at the Union League Club. One sub-ject is entered into with any detail. This is opposition against the Myers recommendation that theatre building and expansion be restricted and regulated.

Yes, Yes
First objection is on the ground that it would be in restraint of trade.

Also
"Expansion programs are rarely advertised in advance of execution and are frequently impossible to cancel when once a start is made. The whole country and each situation in it cannot be canvassed and charted."

The MPTOA memo proves a perfect yes-yes to every Hays desire. On protection it not only concurs with the producer, but takes a slap at the exhib saying "that the fair-minded in our industry are cognizant of its abuse by some exhibitors."

MPTOA also slides almost word for word with the producer declaration of the Myers' stand on theatre expansion.

Technicolor's Units

Hollywood, Dec. 31.
Andrew Callahan, local head of Technicolor, is in New York conferring with Dr. Herbert Kalmus, head of the organization, who just returned from a European trip.

Technicolor during early part of this year had to write additional units to handle other than the studio contract business it now has.

"Nanette" 1st Strand Run

"No, No, Nanette," inaugurating a run policy for the Strand, New York, Friday, is being brought into this house to speed its release nationally, with the opening night levy \$2 and pop prices thereafter.

The picture was scheduled for a regular \$2 run, with the Central in mind as the theatre.

But One "Laska"

Hollywood, Dec. 31.
Universal will not make another screen version of "Laska" based on the Frank Desprez poem, but has assigned Tom Reed to write an original story, using a few of the incidents in the original works.

This was decided after Tiffany declared it would make a picture of the poem despite Universal having made it some years ago.
Poem out of copyright.

SUITS FILED THROUGH FOX, BOSTON, NON-DEAL

Boston, Dec. 31.
The collapse of the plan of Fox to construct a \$10,000,000 mercantile and theatre building on the site of the present Hotel Touraine at the corner of Boylston and Tremont streets has resulted in the filing of three bills in equity in the Suffolk Superior court and the commencing of a suit for \$135,000 against the Fox Film Company, said to represent real estate commissions due for securing the land.
Solomon Hamburger, now a manufacturer of shoes but formerly a real estate broker, has placed the suit for \$135,000 against the company. He claims that work extended over four years performed by him formed the nucleus of the plan; that he conceived the idea of obtaining Tamworth street from the city of Boston without charge, and that if the deal failed it was no fault of his.

The bills in equity have been filed against the Atlantic National Bank of Boston by property owners who were interested in the theatre deal. Each claims that \$352,000 was turned over to the bank to be used as first payments on land that the theatre party built on. Each claims a portion of that money.
The first bill was filed by George L. DeBols and Robert H. Gardner, trustees since 1895 of the Hotel Touraine property and property at 27 Lagrange street. They claim \$300,000 is due them as first payment.

The second bill was by Stephen W. Steeper, Charles F. Adams and Richard C. Paine, trustees of the property at 36 to 46 Boylston street. They claim \$48,000.

The third bill was filed by John Roessli, owner of property at 41 Lagrange street. He claims \$5,000.
The petitioners all allege that \$352,000 was deposited in the bank for the first payments on Dec. 2 by the Boylston and Tremont Street Corporation, a company organized to hold the new titles to the property on which the theatre would be built.

INDIES START "TRUST" SUIT IN NEBRASKA

Omaha, Dec. 31.
Charging violation of the Sherman anti-trust act, Klassik Theatre, Inc., operating in Nebraska and Iowa, has filed suit in Federal court for \$142,600 against Fox, F.B.O., Pathe News, Vitaphone, Metro, Paramount and United Artists, all associated with the Hays organization.

Suit charges that in 1928 Fox refused to sell product to the Strand, Newton, Ia., and that the six other named companies immediately notified Klassik they would furnish no more films. House closed July 4, 1928. Plaintiff asks \$47,000 on that count.

A somewhat similar suit, filed by Victor Newton and Thomas H. Leddy, owners of a neighborhood house, against the Omaha Film Board of Trade and nine producers on charge of trade restraint has been on file in the Federal court two years but has not been adjudicated. Newton and Leddy claimed they were refused product because of controversy over contract made by the previous owner of the house.

Cleveland's Newsreelers

Cleveland, Dec. 31.
A newsreel theatre is to be opened on Euclid avenue near the Public Square and new Terminal depot.
Rumor assigns the experiment to Fox. Tentative location will draw transient crowds from nearby depot.

1st 4 in "Cohens"

The quartet appearing in original "Cohens and Kellys" versions are again to be seen in the roles they created.
Sidney, Charles Murray, Vera Gordon and Charlie Price have been set by Universal for "Cohens and Kellys in Scotland" talker.

Picture goes into production on the west coast this week with William J. Crabb directing.

First Sunday Shows in Wheeling Bring Arrests

Wheeling, W. Va., Dec. 31.
Deputy sheriffs and police arrested 22 managers and employees of seven Wheeling film theatres here last week, when the houses opened their initial Sunday programs. While a violation of the law to work on Sunday in West Virginia, it is not a violation to show moving pictures on the Sabbath.

The prisoners posted bonds of \$500 each, waived preliminary hearings and were held to the next Grand Jury in February. Then they returned to their theatres where their places had been filled temporarily and couldn't be arrested a second time, inasmuch as working on one day constitutes a single offense.

Wheeling's first Sunday shows were attended by only moderate crowds, many remaining away due to a fear the shows might be stopped. Managers would not say whether the experiment will be repeated. The maximum fine for working on Sunday is \$15.

SPANISH FILM PAY

(Continued from page 4)
produced here, will be made with an eye to fill the demands of a market of some 90,000 Spanish speaking population.

As the industry now exists over here, there are only a few very modest studios in existence. Producers are systematically compelled to recourse to public advertisements to recruit casts.

Players are so poorly paid and their services so infrequently enlisted that they must perforce have other vocations.

Romero, Spanish actress, who rates as a star in pictures, is only a minor player in legit, which is her chief source of income, and despite the relative risk, her stage work is necessarily accorded preference.

Carmen Viance, outstanding in "The House of Troy," is a government stenographer in the office of the Ministry of the Treasury.

Gade's Stage Successes

Copenhagen, Dec. 19.
Following the success of "Sven Gade's production of "What Price Glory," he repeated himself in Stockholm with "Street Scene."

"Glory" is at the New Theatre here.
Gade has been in Hollywood directing pictures. He evidences the profit of that celluloid experiences in his stage direction.

Patents

Washington, Dec. 31.
Another patent has been secured on the electrical transmission of motion pictures. This one has been before the Patent Office since June 8, 1927. Invention of W. Malm, New Orleans.

Among the new trade marks granted by the same office is one covering "Silly Symphony," printed on a music staff to cover "motion pictures reproduced in copies for sale." Another is "The Cinema Transforming Screen," with the wording boxed. This as a trade name for a motion picture screen.

On the patents detailed information may be secured on any of the following by forwarding 10 cents with the name and number to the Commissioner of Patents, Washington, D. C. Fee is to cover mailing and printing costs.

Camera (motion picture film for still camera). H. C. Matthews, Los Angeles. Filed May 31, 1925. Ser. No. 135,615. Three claims. 1,739,145.

Winding machine for motion picture film. A. A. Sarraga, Hempstead, N. Y. Filed Apr. 20, 1928. Ser. No. 271,433. Seven claims. 1,739,113.

Conversion device for cinematographs with continuously moving films. V. Continanza and M. B. Combes, Paris, France. Filed Mar. 17, 1927. Ser. No. 176,320. and in France, Apr. 27, 1928. Four claims: 1,739,442.

Shutter lock for cameras. J. H. Olcott, Waterbury, Conn. Filed Nov. 7, 1927. Ser. No. 231,445. Nine claims. 1,740,722.

Film projector. G. L. Hopkins, Cleveland, Ohio. Filed Sept. 15, 1926. Ser. No. 135,615. Three claims. 1,740,330.

Moving picture projector with five magazine. D. L. M. and G. L. Gordon, Pawhuska, Okla. Filed Oct. 2, 1924. Ser. No. 741,249. Nine claims. 1,740,932.

British Film Field

By Frank Tilley

London, Dec. 21.

Sensation caused by the story of the Fox trusteeship. As the cable advices from New York said Fox was short on finance through short-term notes signed to finance his purchases of Loew, Inc., and the Gaumont theatres, local excitement. It is generally understood a search was made of the Gaumont-British records on the files of Somerset House by official circles to see if any details of such stock holdings appeared. There was issued from the Gresham House, city agents who handle the Ostrers' financial publicity, a statement including a denial. Whatever the deal there is no doubt Fox is obligated to pay someone over here \$1,600,000 by Jan. 15 on account of British-Gaumont stock purchased by or on behalf of Fox to the total of \$18,000,000.

What Will Pearson Do?

George Pearson of British Screen Productions, who merged it with Argosy Company, Rayart, Derussa and Staaken Filmwerke A. G. as International Talking Screen Productions, seems to have a jinx. When the issue was made the majority of the underwriters defaulted, and the company was short \$1,500,000 on the statutory meeting of I. T. E. P. and August Pearson said Derussa was doing well and Staaken had made \$52,500 profit over the previous six months. Shortly after Derussa blew, with subsequent repudiation by the Russian Soviet, whose concern Derussa had been held out to be.

Shortly after the Derussa crash, Staaken also went blab. Herr Sklarz, who sold the Staaken stock to International Talking Pictures (holding) company and therefore only earns money through profits, if any, made by the subsidiaries whose stock it controls, then seized the Staaken Studios under claims by two money-lending concerns, Ras controls, Bodengesellschaft and Metallum G. M. B. H. Other Staaken Filmwerke creditors were left cold, as Sklarz had mortgaged the rest of the studio heavily to the German Zeppelin Company.

These two Sklarz finance companies then made over the studios to another Sklarz concern, the Film Kredit G. M. B. H., which then formed the Films Atelier Betriebs G. M. B. H. and proceeded to rent the studio and draw the pay for it. Original creditors are proceeding against Sklarz and it seems the plant will be put up for auction for their benefit, leaving George Pearson's International Talking Screen Productions with another bunch of stock worth nothing or less.

Movements

S. E. Reid, Western Electric's northern division superintendent here, sailed on the President Roosevelt, returning to New York, New York. He has been here since May, managing W. E.'s Manchester office. To Dec. 7 W. E. put in 405 installations, the last week's total being 19 for the week.

D. E. Griffiths, First National, sailed Dec. 16 on the Leviathan with Raymond Meyers, European rep. of Vitaphone.

Hyams' New House

This 25th the Metropole, Victoria, will open with the native song-and-dance picture, "Co-optimists," as its first program. It is a 2,000-seater, built by Phil Hyams, the fellow who sold Broadway, Stratford and other theatres to Denham Pictures Company at the time Gaumont was forming this chain. Metropole is an atmospheric theatre. It will be managed by Robert Sowden.

More A. B. C. Theatres

John Maxwell is taking over the Elephant and Castle theatre, a company with Cochran and others floated. Stockholders in the existing company, of which Cochran is chairman, are to get 7 1/2% participating preferred stock of the same par value as their present holdings as a result of Maxwell's offer, he intending to rebuild the house as a picture theatre.

Bits and Pieces

As a result of a local campaign, Chatham has now gotten Sunday opening. Portsmouth, also a naval port, will be the next to get it.

Whitehall Film Co., first of the Quota Pioneers, finally sunk in

bankruptcy with receiver saying failure due to directors' ignorance of film business.

Shows In and Out

"Four Men in a Boat" at last at Carlton, making way for the first Harold Lloyd talker, "Welcome Danger," Christmas week.
"Gabbro," at Astoria, second pre-release since opening at New Galilee.

"Greenwood Tree" plays: Stoll, Kingsway, pre-release, Christmas week.

"Woman Trap" at Plaza not doing so well. "Rio Rita" fair to middling at Tivoli. Empire ditto with "Wise Guys" talker.

Cochran holding "Shrew" in over Christmas, following with "Evan-geline."

First National has taken "Hate Ship" from British International for a quota film, putting it into New Metropole Dec. 27.

Pathe Sound Magazine, news reel, got a talker of the Drury Lane pantomime rehearsal this week and put it in as a long clip.
"Splendid Time" all-male revue made by Herbert Wilcox as a musical talker, opens at the Capitol Dec. 23 on run.

FRENCH PROVINCIALS WIRE

12 by W. E.—In Paris 22 Houses Play Sound Pictures

Paris, Dec. 23.

Provincial theatres now wired in France, all by Western Electric, now number 12, including the Edouard, Robert Aubert at Lyon, Capitole, Odéon, Marcellins; Colisée, Nîmes; Paris Palace, Nice; Broglie Palace, Strasbourg; Familla, Lille; Theatre Francaise, Bordeaux; Paramount, Toulouse; Opera, Rheims; Colisée, Roubaix.

In the capital, 17 theatres are EPI wired. Counting the RCA Photophone and other indie equipments, Paris now has some 22 wired theatres.

Chatter in Nice

By Frank Scully

Nice, Dec. 20.

Alice Terry back from Coast.
William K. Vanderbilts at Monte. Sissile's band due there on Dec. 20. Perroquet, nite life club, reopened.

Marc Klaws have joined Chauncey Olcott at Monaco. Elsewhere EPI wired, gambling kink, expected by Christmas.

New hats of dames are copies of those worn by English coal heavers. W. J. Locke, author, god-parenting Oliver Cross, grandchild of Dame Clara Butt, contralto.

Frank Ward O'Malley and family have barged in from New Jersey via Naples.

Nellie Harris back from New York after selling three new books of Frank's.

Excelsior, grind house here, runs three full-length features as its regular daily program.

Frank J. Gould, owning the palatial Provincial at Juan les Pins, a villa at Cannes and the swiftest casino here, puts up at the Hotel Mastic.

Ralph Korngold, novel writing on \$500 a year, has again refused a \$10,000 job in Chi to return to the mail order biz, giving himself till next spring to click or flop as the current Stendahl.

Price-titling curve shows normal talker climb. Theatres elsewhere Previous 32-cent houses valued to 80 cents and a buck with wah-wah innovation. Paris Palace went to two mats daily—radical departure in Nice, where four-hour programs, with time out for tea, are the demanded commodity.

Palais de la Mediterranee, desperately trying to get the frightened fish past the doorman, is now running an early afternoon picture. Fee 20 cents, including entry to the swiftest of casinos and a full length flicker. Current star, "The Marvellous Life of Bernadette," little girl to whom all the miraculous cures at Lourdes can be traced.

Albert Tadevski, after a summer's work with Paderewski, is back at his key-pounding racket, with Janet Clerico, his 13-year-old wonder, returned from America with the Chauncey Olcotts. Now adopted legally by them, her name is Janet Clerico Olcott. Tad's trek to New York is held back pending Pad's convalescence from phibitis following an appendicitis.

Not known till this moment Mrs. Paderewski (right spelling for Polish), femme of the maestro, was operated on for appendicitis 12 hours after the ivory idol.

"Barnum was Wrong—This is the Greatest Show on Earth."

Says M. P. News

Copy of Telegram Received from Mr. Frank Sardino, Syracuse

Syracuse, N. Y., Dec. 19

S. E. Morris, Vice-Pres.
Warner Bros. Pictures, Inc.
321 W. 44th St., New York

Perfectly clear that Show of Shows is greatest picture in History. Strand Theatre absolutely inadequate to accommodate Public Demand. I have following Theatres—Empire 1800 Seats. Syracuse 2200 Seats. Brighton 1800 Seats. All are DeLuxe Houses on Salina Street. Will play picture simultaneous run as Strand on percentage. Your own terms. Four houses at once will provide record gross and sensational publicity in Picture History.

FRANK SARDINO, Empire Theatre

John
Barrymore

Winnie
Lightner

Just
7
of the
77
Stars

Frank Fay

Beatrice
Lillie

Alice White

SONG HITS

"Your Love Is All That I Crave"

"Singin' In The Bathtub"

"The Only Song I Know" "Just An Hour of Love"

Published by M. Witmark & Sons



WARNER BROS. SHOW of SHOWS

In view of the unprecedented demand for prints of "SHOW OF SHOWS", exhibitors are urged to make their reservations now to insure early booking.

And
Here's
the
Amazing
Proof

ENTIRELY IN
TECHNICOLOR

Copy of Our Reply

New York, N. Y., Dec. 19

Frank Sardino,
Empire Theatre,
Syracuse, N. Y.

Delighted know Show of Shows in your opinion most outstanding picture history industry. Demand prints this attraction such that even with two laboratories working twenty-four hours each day it is utterly impossible for us to supply present commitments or national demand. Appreciate your constructive proposal play this production three houses Syracuse together with Strand Theatre Day and Date. But regret our inability to take advantage of it. Regards.

S. E. MORRIS



Irene
Bordoni



Richard
Barthelmess

**YOU'LL NEVER KNOW THE CAPACITY OF YOUR THEATRE
UNTIL YOU PLAY "SHOW OF SHOWS"**

POINTED HEELS

(Continued from page 24)

ness before they have assumed human proportions.

Cutting is responsible mostly for this defect, but was confronted with an impossible task of whitening so much matter to fit a program groove. Some really excellent effects are gained by the same cutting; clipping of emotional scenes to eliminate that modern annoyance called "dialog-utter," and on-and-off procedure of laugh bits, with never a try for milking.

Advance reports indicated this was to be a Helen Kane picture, but the story is far from hers. Exhibitors have the alternatives of featuring any or all of these names: William Powell, Helen Kane, Fay Wray and "Skeets" Gallagher. Top billing in New York by Paramount was given to William Powell in some ads and to Miss Kane in others.

Mr. Powell is a millionaire addicted to theatrical productions. He falls for Fay Wray, minor player, but she announces her engagement to another younger millionaire, and quits the show. Mother of the younger plutocrat cancels his allowance when informed of the marriage, so Miss Wray returns to the stage to support him while he composes a jazz symphony.

Mr. Gallagher is Miss Wray's brother, and married to the titling, argumentative Miss Kane. They want to appear in their own show, and are backed by Powell because Miss Wray also will be in it. Kane and Gallagher decide to throw away their old low-comedy style and assume class. To save the show from flopping because of it, Powell gets the team drunk on opening night and they go into a wow hoke routine to put the show over for a hit.

The young millionaire meanwhile has separated from his wife, because people talked about her sup-

porting him, and it also looked like Powell was having an affair with her. Included in the show is a light jazz number he knocked off during an odd moment, and it becomes a hit.

Reconciliation between Miss Wray and her husband follows, with Powell quietly retiring and saying the experience was valuable in proving to him that there is such a thing as love.

There's no doubt as to who's taking Adolphe Menjou's place on the Paramount lot. William Powell, playing the likeable and only slightly menacing heavy, gets the story. Miss Wray and Phillips Holmes as the young married couple make no more than an ordinary impression in their scattered appearances. Mr. Gallagher and Miss Kane, the comedy married duo, have several periods of humorous dialog, and handle them well. Miss Kane has a couple of spots for her boop-a-deep vocal trademark. She photographs pleasantly stout. Eugene Palette as Powell's right-hand man in show ventures puts over a remarkably clear voice in addition to his comedy ability.

No credits for music. What might be a theme song is "Loving," but it has been cut almost to extinction. There is much rumbling piano music, supposed to be coming from the young composer as he works on his jazz symphony. "Technicolor" sequence, production number in the show, runs about three minutes and is hardly unimportant except for possible exploitation.

A. Edward Sutherland's direction is not up to par. Photography by Allen Siegler is excellent, including a fast-moving camera, trick shots and superimposing. The tense disorder of backstage opening night is expressed forcefully in a few seconds of whirling, episodic flashes.

Bang.

HELL'S HEROES

(ALL DIALOG)

Universal production and release. Directed by William W. Clark. Adapted by Tom Reed from the Peter B. Kyne novel, "Three God-fathers." In cast: Charles Bickford, Fred Kohler, Fritz Ridgeway, Marie Aiba, Raymond Hatton, George Robinson, cameraman. At Colony, New York, week Dec. 27. Running time, 65 minutes.

"Hell's Heroes" is gripping and real. Unusually well cast and directed. Any class picture can book it and not only make money but satisfy fans with something convincingly out of the ordinary.

The trio of Kohler, Bickford and Hatton as desert rats is one of the chief reasons for "Hell's Heroes," from the Kyne novel, registering so highly on the screen. Another is that the locale is bona fide. There is distinctly atmospheric with genuine wasteland and arid desert.

Commencing like a conventional western the production, after a few feet, begins getting away from Hollywood. The sheriff is told that the bank will be robbed and that's what happens. The escape, with one member (Hatton) winged, is fast and tense. From then on only cactus sand and heat scenically.

It is the performance of these three men that makes reels devoted to the sand track worth while. Before it can take the audience away with the discovery that it houses a woman. The lust motive is abruptly swerved by substituting the potential mother angle.

The arrival of the child and death of the mother is an excellent dramatic touch quickly relieved by adroit comedy in the bathing of the nude infant. One line that gets a roar from the audience is made while the babe is lying on its tummy. One of the onlookers pipes:

"That rump of his will set right well in a saddle."

As godfathers of the child, the trio set back to the town they have fled. First one succumbs to his wounds, and the second dies of thirst. The film is tense because it is unswetened. The last of the band drinks of the poisoned spring for the strength that enables him to get the baby into the town's church during Christmas services. Waly.

TIGER ROSE

(ALL DIALOG)

Warner production and release. Featuring Monte Blue and Lupe Velez. Adapted from Willard Mack's play of same name. Directed by George Fitzmaurice. Cameraman Tony Gaudio. At Beacon, New York, week Dec. 27. Running time, 65 minutes.

Sergeant Devlin.....Monte Blue
Rose.....Lupe Velez
Dr. Bell.....H. B. Warner
Hector Mullins.....Tully Marshall
Bruce Norton.....Grant Withers
Pierro.....Gaston Glass
The Duke.....Monty Banks
Scotty.....Rin-Tin-Tin

Fair program melodrama developed with some plot changes from Willard Mack's former stage play which also was done as a silent picture about six years ago. Rather mild, however, for the premiere of a deluxe mid-town house of 2,600 capacity.

At this house on opening night projection of picture was not good. Dialog was clear but photography blurred and indistinct, presumably due to insufficient amperage, but possibly printed on tinted negative. In any event, it is to be assumed that Warner will correct the fault and when seen elsewhere the audiences will be able to get a good look at the actors.

In general type picture is strongly suggestive of the old Warner production, featuring "Rinty" in this cast but a much less prominent doggie than in the days when mutts were glorified by Hollywood. "Rinty" (as his fans used to call him when art was art) has been scissored almost out of the picture. He now merely peeps through his paws and gets patted a couple of times. No more saving the express train or racing miles for the United States Marines.

Melodramatic punch is a canoe race through the rapids. Sophisticates will giggle a little at the abruptness of this sequence, the sudden triumph just as it looked like disaster, and the final floating off on a placid stream of the happily reunited lovers, a kind-hearted Mounted cop having allowed the man to escape, though wanted for murder.

It is, as suggested, a little "dated" this minor legend of Manitoba. And

adding nothing to, while it may not necessarily hurt, the reputations of Monte Blue and Lupe Velez.

TALK OF HOLLYWOOD

(ALL DIALOG)

Produced by Prudence. Released by Sono-Art. Directed by Mark Sandrich. Story by Nat Carr and Mark Sandrich. Screenplay and Fay Marbe featured. Music by Al Goodman and orchestra. Dancing by Louella Ballet. Recorded by RCA Photophone. At Loew's New York, one day, Dec. 26, one-half double bill. Running time, 70 minutes.

Badder than bad. Best example of sound era on how a talker must not be made. One recommendation—10 minutes of Nat Carr split up in five parts of film. Exploitation possibilities n. g.

To appreciate how film came into being exhibitor must travel back about nine months when Prudence Pictures, Inc., was organized. Company's being came about shortly after old Excellent Pictures was torpedoed, and a new Excellent was born and also went anemic. The guiding spirit of both was Sam Zierler. He also was the spirit of Prudence Pictures—and this film is one of his promises.

The company has made one picture since its organization—and this is it, with likelihood that none will follow. Not so tough for Sono-Art. Story seemingly is about a very Jewish type of film producer (bad taste in first place) whose aim of ambition is to make wisecracks in his melancholy periods—just about always. He hung his bankroll to a film that turned out to be a mess of twisted trailers—but didn't because a clump was the only guy of about 20 who took it for a big picture.

This is only a guess as to the yarn. As unreel it would take a sewing machine to unwind the tangled threads.

One sequence has a Russian, characterizing an Italian, speaking Yiddish. Fawcett!

Sam Zierler is said to have personally supervised the film.

WASTED LOVE

(SILENT)
(ENGLISH MADE)

British International production, credited to American distributor. Anna May Wong starred. Directed by Richard Eichberg. Edited and titled by Alfred Booth. In cast: Anna May Wong, Henry George, Little Carnegie, New York, week Dec. 28. Running time, about 65 minutes.

"Wasted Love" is wasted footage for any house. It's last chance was sacrificed by editing and titling for American "consumption." Fromscuse use of shears has robbed theme of any continuity and makes it unravel like a cumbersome trailer.

Miss Wong is the only one with the slightest knowledge of what to do before a camera. Director and rest function like phoney film school boobs first time out.

Something about a beach wait trying to be made by two tough hombres and falling for the third, who rescues her. Story is patchwork. Each sequence is wound up like a clock.

SENIOR AMERICANO

(85% DIALOG—With Songs)

Universal production and release. Featuring Ken Maynard. Directed by Harry S. Brown. Story by Helmer O'Connell. Cast includes Kathryn Crawford, Gino Corrado, J. P. McGowan, Frank Belle, and the horse "Tarzan." At Stanley, New York, one day, Dec. 24. Running time, 11 minutes.

Producers probably didn't intend a de luxe, but this western is a B. Story is a picture of a picture making from the old, quickie cactus screen pans. It demonstrates the talker has elevated film producing in a manner suggestive of social education—eliminating the quickie as an unfit companion to the present era of cultivated product. There are 10 opening minutes of silent titles but as a whole this film is about the best fast Ken Maynard has cooked and sure meat for the western fans.

J. P. McGowan, director of silent cowboy pictures, is still acting. Though a bit improved, it is still no great cow catcher as a thespian, but assuredly a more pleasant character to behold regardless of his role because he is not megaphone.

Universal demonstrates here an effort to lift this type of film out of the old oaken bucket. There is a plausible story—an honest effort at imaginative directing, a selected cast and sober consideration of dialog.

Kathryn Crawford, in the lead, does some singing of old Mexican and Spanish folk songs. Her voice is okay, deep and colorful, but fogged in spots by blurred recording, a thing noticed in some of the other actors' chatter, too. Possibly house proud.

Maynard is his usual fast riding, champion rodeo artist. Better as an actor because he works more reservedly. It speaks well for the direction.

Story is of the days in California before annexation to the U. S. A. Bandit depredations in that country, mostly of an American order. Maynard as a louey in the U. S. Army is the hero who clears the country of the crooks, winning the heart and hand of the daughter of a rich Mexican—who talks, acts and walks like an actor out of work.

Harry Cording and David Hartford for "Girl Who Wasn't Wanted," Fox.

Lloyd Whitlock, E. J. Ratcliffe, William Colvin to "Cohens and Kellys in Scotland," U.

Lella Hyams, Fletcher Norton and Alphonse Martel to "Other Men's Wives," FN.

Mitchell Lewis added "Strictly Business" (Radio).

Mary Foy in "Dumbbells in Ermine" (WB).

Maude Turner Gordon added "The Songwriter" (MG).

CHARLES BICKFORD

in
Metro-Goldwyn-Mayer's
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The ease and facility with which you can create a true-to-life characterization with Max Factor's Make-Up is one reason why it is preferred by 96% of all Hollywood stars.

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KATYA AND THEODORE

FEATURED DANCERS

IN F. & M. "ACCORDION" IDEAS

THANK TO ALICE GOODWIN

SAILING—Per S. S. Berengaria, Jan. 4th—SAILING

NOVELTY BROS.

Now—ROXY, NEW YORK—Held Over for 2nd Week (Dec. 27)

Thanks to MR. ROTHAFEL and MR. LEONIDOFF

Booked by SAMUELS MUSICAL BUREAU

Opening at Cologne, Germany (Jan. 17), for extended European tour booked by Mr. A. Teichmuller

The
STANDARD
BY WHICH ALL STAGE
ENTERTAINMENT IS
JUDGED.



**FANCHON
& MARCO
IDEAS**

DOROTHY YOST
WRITING FOR
Metro-Goldwyn-Mayer

JONES and HULL

Featured in F. & M. "SWEET COOKIES" IDEA

Thanks to FANCHON & MARCO
Direction SHALLMAN BROS.



The key tie-up arranged at Loew's Theatre, Syracuse. Hundreds of boys were distributed in the city with note to bring it to the theatre and if it unlocked "THE LOCKED DOOR" the holder would get a free ticket.

"Exciting—
one of the most
suspenseful dramas to play
a local screen in many an equinox."

—Detroit *Eve. Times*.

"Thrilling Drama. Vivid action
One of the best acted and most
thrilling screen dramas
of the year."

—Detroit *Daily*.

JOSEPH M.
SCHENCK Presents

WASHINGTON

"Tense and dramatic.
Gripping." —*Times*.

"Moves along rapidly
and holds attention."

—*Eve. Star*.

ATLANTA

"A thrilling experience for anyone
susceptible to melodrama."

—*Georgian*.

"The picture is replete with
thrills."

—*Constitution*.

"The LOCKED DOOR—"

with ROD LA ROCQUE
Barbara Stanwyck, William Boyd
Betty Bronson

A GEORGE FITZMAURICE Production

UNITED ARTISTS

The Perfect All-Talking
Picture Makers

NO CHANGE OF POLICY FOR GRIND BEACON

Reports within the Warner organization that the brothers are casting for a permanent policy for the new Beacon, and are considering shortly changing from grind to \$2 top, are answered by Spyros Skouras:

"Its present policy is conspicuously successful. I wish all of our houses were doing the business that it is."

From other sources, close to Skouras, it was gathered that the Beacon as a grind is proving a problem to the brothers. Long runs

are out, they agree, on several scores. One is that with the new Hollywood the brothers will have top houses in the immediate Times Square area. The other is that there are not enough two buckers to feed them into a house which they now classify as neighborhood.

Grind fare in the Beacon must be new and exceptional or else the high class 72nd tenants won't buy in, it is conceded. Top is now 75c.

Report said Skouras might change the Beacon's policy on account of the peculiarly class section, to \$1 top and three performances daily; matinee and two night shows, each with reserved seats.

The Beacon's stage can hold presentations or vaudeville, if either should be in demand.

Kahline Chief Booker

Harry M. Kahline steps up from division manager of the New Jersey group of Warner houses to chief film booker of the entire Warner chain.

Spyros Skouras made the appointment.

15c Grind in L. A.

Los Angeles, Dec. 31. California theatre, once the Metro-Goldwyn showcase, but long dark, now being operated by J. Icen as a 15-cent grind.

Current bill holds two features and a minstrel show.

Picture Possibilities

"Top Speed"—Favorable

"TOP SPEED" (Musical comedy; Bolton, Kalmor and Ruby; Chanin's 46th Street)...

A bet for picture because, as far as known, there has never been a full length feature made revolving about a motor boat race. Basic idea the only thing in this musical's book which would mean anything to the scenario, complete new story probably necessary for action.

Warner Brothers is "angeling" this show, so that ties up the score in which one number may click. Another tune is a revival which rather favorably got over about four years ago. Good melody which probably 80% of the film public has never heard.

Motor boat thought opens up many channels with the Harmsworth trophy (international annual race for which a foreign country to that holding the cup must challenge), the yearly 100-mile sweepstakes in Detroit, and the Gold Cup event adapted as the climax prize. Paramount once nibbled at this aquatic idea for Dlx, but never went through with the film.

Any quantity of outdoor, water, girls in bathing suits, and boats and racing, for a summer holdover. Sid.

"The First Mrs. Fraser"—Favorable

"THE FIRST MRS. FRASER" (Comedy, William A. Brady, Playhouse). A well written English drawing room comedy which might be made into a fair program talker. Ibee.

"Death Takes a Holiday"—Unfavorable

"DEATH TAKES A HOLIDAY" (Drama, Lee Shubert, Barrymore). Impressed as much too grim for screen. Doubtless could be made thriller, but figure of death in mortal form hardly diverting. Ibee.

"City Haul"—Unfavorable

"CITY HAUL" (Drama, Gil Boag, Hudson). Tinsel pattern of grafting politicians, not new and too light in texture to merit screen consideration. Egan.

"The Unsophisticates"—Unfavorable

"THE UNSOPHISTICATES" (Comedy, Harry Delf, Longacre). Good idea for an amusing comedy. Might do if carefully developed. Ibee.

Amusement Stocks Mild

(Continued from page 10)

of the year in the regular way. Tuesday's transactions would have to have been for cash, since regular way could call for the completion of the deal at tomorrow's delivery time which would be in the new tax year.

An example of this kind of dealings appeared in Orpheum preferred. This issue doesn't normally turn over 200 shares in two weeks, but Monday there was a single sale of 500 shares at 60%. Maybe it was mere coincidence, but an identical transaction as to number of shares and price came up on the tape less than half an hour later. Monday's sales of the stock totaled 1,120 shares, almost a six-month supply in normal trading.

Upture in RKO
Tape readers noted that coincident with the extreme weakness of Fox under attack Monday—when it sank to its new low—there was a brisk upturn in RKO, which is the only amusement stock that seems to have prospered even moderately from the confusion in the group. Monday RKO got to a new high on the movement at 19% under heavy dealings totaling more than 25,000 on the day. Explanation probably is the one offered here before that traders sense some benefit for RKO in the Fox situation, interests being related in the RKO management and in the Fox trustee and banking background. In other words, if the ultimate dismemberment of Fox should come about or if other amusement interests took a hand in Fox operation, the move would logically be of benefit to RKO. The favorable performance of RCA might be assumed to find reflection in Radio-Keith except for the fact that it has not done so before. Radio has

been doing very well in the trying times of the past two months and now is reported under the wing of one of Wall Street's strongest pools, and with an enormous short interest outstanding. Active pool, by the way, must be a new clique. Last group included M. J. Mehan, who now is reported to be completely out of play, having liquidated the last of his interest in Radio. At one time he was pool manager for his group.

That January Break
Less and less is being heard of a probable drastic break in January. Brokerage views are almost evenly divided between expectations of a zig-zag course of prices and a gradual decline of minor proportions until the general business situation, with special reference to the motor industry and building operations, discloses itself. Market is gradually becoming reconciled to a quiet six months of business, with improvement after July.

Among the stocks allied to the theatre group, American Seating did poorly, going to a new bottom Monday at 17, another victim apparently of belated tax selling. Theatre Equipment (nearly) continued to hover around 26-27, not far from its low of 24 with moderate volume.

Statistics for last week and including Monday: 10 issues lost an aggregate of 22 points, while 9 issues gained an aggregate 9. Fox turned over in largest volume (231,000 shares) and Universal preferred had the largest drop, 8%. Seven issues touched new lows or repeated old bottoms: American Seating, 17; Shubert common, 8; Shubert bonds 47; Fox "A," 19%; Fox Theatres 5 flat; Pathe common 2% and Universal pref. 2%.

Summary for week ended Saturday, Dec. 28:

STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Change.
42 1/2	18	1,400	American Seat (2).....	19	18	18	-1/2
23 1/2	10	3,100	Consol. Film (2).....	16 1/2	14 1/2	16 1/2	+1/2
80 1/2	15 1/2	2,100	Consol. Film pfd. (2).....	19	18	19 1/2	+1/2
20 1/2	150	8,500	Eastman Kodak (8).....	182 1/2	168 1/2	174	+1 1/2
105 1/2	10 1/2	216,000	Fox Class A (4).....	27 1/2	26 1/2	27 1/2	+1/2
138 1/2	70	2,200	Keith pfd (7).....	78 1/2	73 1/2	73 1/2	-2 1/2
8 1/2	82	23,100	Loew (5).....	40 1/2	41	43 1/2	+1 1/2
110 1/2	80	400	Metro-G.M. pfd. (1-80).....	80 1/2	80 1/2	80 1/2	0
95	80 1/2	200	Do. ex-warrants.....	80	80	80	0
24	10 1/2	18,800	Madison Square Garden (1 1/2).....	13 1/2	12 1/2	12 1/2	-1/2
27	21 1/2	400	Metro-G.M. pfd. (1-80).....	23 1/2	23 1/2	23 1/2	0
95 1/2	50 1/2	100	Orpheum pfd. (8).....	59 1/2	53	53	-6 1/2
74 1/2	35	42,400	Paramount-Famous-Lasky (3).....	50 1/2	45 1/2	49	-1 1/2
14 1/2	2 1/2	2,700	Pathe Exchange.....	6	5 1/2	5 1/2	-1/2
80	4 1/2	0,700	Pathe Class A.....	6	4 1/2	5 1/2	+1/2
11 1/2	28	552,800	Radio Corp.....	48 1/2	46 1/2	46 1/2	-2 1/2
40 1/2	12	40,600	Radio-K.O.....	18	16 1/2	18	+1 1/2
74 1/2	0 1/2	8,700	Shubert.....	10 1/2	9 1/2	10	-1/2
83	78	800	Universal pfd. (8).....	84	78	78	-6
64 1/2	30	102,800	Warner Bros. (4).....	42	37 1/2	39 1/2	-2 1/2
50 1/2	26 1/2	600	Do. pfd. (2-20).....	38	35	38	+2 1/2

CURB

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Change.
36	22	1,200	Columbia Pictures.....	20 1/2	23	26 1/2	+1 1/2
87 1/2	5 1/2	24,800	Fox Theatres.....	6 1/2	5 1/2	5 1/2	-1/2
8 1/2	24	8,100	Gen. Theatre Equip. vlt.....	27 1/2	27 1/2	27 1/2	0
48 1/2	7 1/2	800	Loew rights.....	12 1/2	12 1/2	12 1/2	0
10	9 1/2	22,500	Sonora Prod.....	9 1/2	9 1/2	9 1/2	0
10	9 1/2	.....	Univ. Theatre.....	.....	.....	.....	.....

A Sensational Return

TEDDY JOYCE

Youngest Master of Ceremonies to
Ever Play the

CAPITOL NEW YORK

Where He Is Appearing This Week (Dec. 28)

Direction, LOU IRWIN

SARANAC

Happy New Year.
Chris Hagedorn and Harry Namba are pinch-hitting for Benway. "Happy" is with his folks at Benway Maple Villa Farm, West Warren, Mass., for the first time in 20 years. He will be back here next week.

Saranac is missing Fred Rith, Richy Craig, Jr., Thomas White, Vernon Lawrence and Jimmy Cannon, all home for the holidays.

Bobby Hatz is now at 80 Park avenue, moving from 37 Church st.

Oscar Lorraine is doing the trick, weight coming on, worry leaving him, likes everything but that 25 below.

Mickey Walsh says he has played his first date since leaving Saranac, opening in Newark, another Saranac cure.

Elsie McGinn has put on plenty of weight, and employs her spare hours in secretarial work for Mrs. Murphy, Supt. of the 80 Park Ave. San.

Cheerful greetings never come single handed. The thoughtfulness of many, was the cause of all patients here who are show-folks receiving from 25 to 100 holiday cards and good wishes.

Olga Kallinn, who has been abed with a bad set back, is now among the merry up and around squad.

Ben Schaffer now puts his shoes in Harry Namba's trunk. It was only last summer that they fought a duel, with Namba the winner. He stabbed Schaffer's pride in four places.

Richy Craig, Jr. is in New York. Two more good reports and he will again use the gold headed cane, a-la-m-c.

Weekly Show

Santa Claus on time. Every one afraid, he would be held up in Chicago. Kela Edwards topped the Jagdes list with 21 packages. Allie Bagley received a lot of clothes, but will have to go to Florida to wear em. Andrew Molony got a year's subscription to Variety, as a present. It burned him up as he is on "Variety's" complimentary list with the rest of us. Oscar Lorraine got a wire for more margin. Ethel Clouds received three rings from Vernon Lawrence, one collect. George Neville got a bill, installment on the Cleve. Dick Kuni received the good news his English is better. Fred Rith was notified he is not married. The two nurses, Small and McDonald, received a lot of pills and things. David Mavity got a season's pass to the London Hippodrome. Lily Leonora received a diamond bracelet and an electric bed heating pad. Valentine Kincaid got two packages of corn plasters. James Williams got a pair of Macy's sale day slipper from his wife, both for the left foot. Harry Barrett got a Sears Roebuck catalog. Dr. Edgar Mayer and Dr. George Wilson got cards for all patients with a good report. Russ Kelley received a touch for \$8. Bobby Hatz got a baseball from Hank Wilson with Connie Mack's name on it. Benway received a book from Al Herman, entitled "How to Cork Up". Eddie Voss received a letter from his agent asking for commission. It was a happy Christmas for every one, so write often to those you know in Saranac.

IN SARANAC

Show People With Address At Present In This Health Resort At 80 Park Ave.
Happy Benway.
James A. Williams.
Fred Rith.
Oscar Lorraine.
Harry Namba.
Kela Edwards.
Lilly Leonora.
Allie Bagley.
Mary Bradin.
Ethel Clouds.
Nellie Quealy.
Helen O'Reilly.
Olga Kallinn.
Keith Lundberg.
Lawrence McCarthy.
Vernon Lawrence.
Valentine Kincaid.
Dick Kuni.
Chris Hagedorn.
Viola Allen.
Anna Mae Powers.

Eddie Voss.
George Neville.
David Mavity.
Bobby Hatz.

At 9 Front St.

Alice Carman.
Harry Clark.
Mike McMamee.
J. C. Louven.
Julius Kubas.
Charles Besnah.
Christina Keenan.
Angie Papulislis.
Leah Temple.
Frank Kelley.
Catherine Vogelle.

Al Hunter, 7 Front St.
Francis X. Donegan, 171 Park Ave.

Mae Armtrage, 12 Park Place.
Mae Johnson, 50 Sheppard Ave.
Helen Curtis, 50 Sheppard Ave.
Neil Gordon, 50 Sheppard Ave.
Richard Moore, 7 Front St.
Chas. Quinn, 64 Park Ave.
Jack Nicoll, 50 Sheppard Ave.

WRITE OFTEN To Those You Know In SARANAC

Andrew Molony, 26 Church St.
Papa Campbell, 26 Church St.
Fred Raymond, 6 Clinton St.
Al Pierce, 52 Park Ave.
Joe Brennan, 46 Sheppard Ave.
Glady Bishop, 10 Baker St.
Andreas Eyring, 84 Park Ave.
James Cannon, 84 Park Ave.
George Harmon, 34 Park Ave.
Ben Schaffer, 37 Church St.
Nick Swann, 84 Baker St.
Edward Deacon, 72 Park Ave.
Richy Craig, Jr., 72 Park Ave.
Joe Donatello, 72 Park Ave.
Connie Reeves, 42 River St.
Edith Cohen, 74 Bloomingdale Ave.

Alice Roth, 32 Franklin St.
Charles Barret, 302 Broadway.
Harry Barrett, 302 Broadway.
Russ Kelly, 19 Broadway.
Marion Green, 151 Lake St.
Dave (D. D. H.) Hall, 106 Park Ave.
Joe Relly, 54 Sheppard Ave.
Dorothy Jolson, Northwoods San.
James Heagney, 6 Northway Road.
Charlie Bordley, 24 Pine St.

Left Saranac

Frank Walsh.
Thomas Abbott.

Newcomers

Nell Gordon.
Richard Moore.
Mae Armtrage.
Oscar Lorraine.
Al Hunter.
Frank Kelley.
Catherine Vogelle.

YOUNG BOY KEPT OFF

Gerry Society Wouldn't Issue Permit to Tommy Winder

Refusal of the Gerry Society to grant a permit to Tommy Winder under its age restriction clause, forced the boy dancer out of the Paramount, New York, this week. Winder was booked for the current stage unit at the Publick house, but with the society adamant in keeping him off, Publick replaced the act with Kendall Capps at the last minute.

Wonder, who has had previous trouble with the Gerry people, will continue with the Publick unit outside of New York.

Richy Craig, Jr., Back

Richy Craig, Jr. has left Saranac and is back in New York looking fitter than the proverbial fiddle. Craig put up a consistent battle for his health for seven months and says he added 22 pounds while in Saranac.

After a while he will go back to work. Craig states, A Low picture house route is all set for him.

Gleasons at Palace

Hollywood, Dec. 31.
James and Lucille Gleason are scheduled for two weeks at the Palace, New York.

Lucille leaves next week for New York by way of the canal. James goes later, by rail.

Marie Prevost's Act

Los Angeles, Dec. 31.
Marie Prevost, from pictures, will break in a singing act at the State, Long Beach, Cal., week of Jan. 3.



RUTH LOCKWOOD of LEAVITT and LOCKWOOD

In "Hit-Bits of 1929"

With Ted Elder and Band, the Seven Hayride Girls, Babs Day and Gattison Jones and Elsie Elliott.

This week, Jan. 4, Orpheum, San Diego, Cal.
Costumes by Saul Burger Modes, Inc.
Direction CHAS. H. ALLEN

Jersey Rumpus Over No Backstage O.K. for Parents

Fred Lightner threatened to quit at the State, Jersey City, Christmas Day, when the management refused to permit the parents of Lightner's wife and partner, Mr. and Mrs. Emmett McQueen, to enter their dressing room. Comedian was later persuaded to drop the idea of walking, by his relatives, and worked under protest.

Mr. and Mrs. McQueen traveled 600 miles by auto through snow storms from Mingo Junction, O., to see their daughter on a stage for the first time. They timed the trip and arrived on Christmas.

At the theatre, Lightner claims, the old folks were forced to wait at the stage door until the manager arrived. House staff would not admit them to the dressing room without the boss' okay. Lightner avers that when the manager, Jack Kiel, did arrive, it didn't help, even after an explanation of the circumstances. It was then that Lightner declared he wouldn't go on.

Kiel replied, from the account, that it was okay with him, but before walking, Lightner should leave his check for the week's salary. The older McQueens saw their daughter the rest of the day from orchestra seats, and outside the theatre, but not in the dressing room.

Lightner is a brother of Winnie Lightner. The State is an independent Keith-booked house.

Slaps, Squawks for Smiles; Mrs. Jas. Dooley's Divorce

Pittsburgh, Dec. 31.
Just because she smiled at the cash customers while making a stage exit her husband-partner in vaude slapped her and took away her song numbers. Mrs. Marie Dooley told this to Judge Patterson in Common Pleas Court here last week, testifying in her divorce suit from James Leo Dooley. And as this had failed to ruin the act or keep it from making dough James Leo took the weekly pay checks himself and lost them by guessing wrong in Chinese gambling houses in Los Angeles. Mrs. Dooley complained. Mrs. Dooley stated she was 17 and Dooley 34 when they married. James, she said, was always sure she was smiling at some big moment down front. Couple have three children. Dooley, his wife says, is living in Los Angeles.

Steps Into Own Show

Dan Jarrett, ex-vaudevillian and author of "Salt Water," legit comedy current at the Golden, New York, stepped into the lead part last week when Frank Craven, the star, was forced out by illness. Jarrett was half of the vaude team, Jarrett and Dalrymple.

Frank Leslie Called

Signed by U. to appear in "King of Jazz," the Paul Whiteman special, Frank Leslie left Friday for the west coast.
Leslie, comedian, halls from vaude and the legit.

Screen Instruction

Hollywood, Dec. 31.
Larry Ceballos is utilizing the motion picture camera to teach new steps to his chorines on the First National lot. Gals now get a projection room slant on dances before they tackle them on the stages.
Ceballos has assembled several reels, covering every type of hoofing, some in slow motion, and says the pictures save a lot of time.

PAN'S LEAKY HEART CAN'T GET HIM OUT

Los Angeles, Dec. 31.
Alexander Pantages, seeking release from jail on bail on the grounds that he is in danger of dying if kept in prison, lost his court fight when 14 physicians, testifying as to his physical condition, disagreed. Superior Court Judge Charles W. Fricke gave permission for Pantages' personal physician, Dr. E. C. Fishbaugh, to visit the prisoner any time necessary.

Eight of the 14 doctors were called by attorneys representing the theatre man. All were of one accord, that Pantages is suffering from a leaky heart; that he has deteriorated physically and mentally since his incarceration, and that further imprisonment would cause his premature death.

Four doctors called by the state admitted that Pantages' health has been affected, but were of the opinion that it was the natural consequence of his worry over arrest for the Eunice Pringle affair and subsequent lengthy court trial. The heart trouble, they testified, was not in itself serious or unusual in a man his years and should respond to normal medical care.

The court's decision to allow Pantages to have treatment from his personal physician was based largely on the testimony of Dr. Benjamin Blank, court jail physician, who said means for treating Pantages' heart attacks and other intestinal troubles were limited at the jail.

At first Judge Fricke ordered the showman transferred from the county jail to the psychopathic ward of the general hospital, but this order was rescinded at the second order substituted when Pantages' attorneys protested this move.

Pantages was not in court during the two days' hearing. Pantages attorneys announced at the close of the hearing that they would appeal the case to the higher courts. They immediately began to prepare additional arguments.

MORE FREE LUNCH

Three Public Houses Now Giving Light Meals to Artists in Shows

The free lunch good-will gesture to actors instituted by Publick recently at the Paramount, New York, is being taken up by other houses on the Publick route.

Two reported are the Scollay Square, Boston, and Bedford, New Bedford, Mass.

These spots are among a group lately taken off the Keith books and reverting to Publick booking through Larry Golde of the Wm. Morris office.

Miss Shilling Released

R-K-O gave its consent to the 10 weeks' booking cancelled by Margaret Shilling, after Benjamin David, her agent, explained that Miss Shilling had received her first big chance to go legit in Edgar Selwyn's "Strife Up the Band." Miss Shilling, booked for 12 weeks over R-K-O, played but two Monday. She took up her new role in the show in Boston.

Cook Refuses Palace

Joe Cook will play three weeks for Keith's, opening Feb. 8 at the Palace, Cleveland, but refuses to include the Palace, New York, on the short route. Comedian's only metropolitan date will be the Albee, Brooklyn, following the Palace, Chicago.

Cook is then due on the coast immediately. He refused the Palace, New York, date because of a scheduled new musical in the near future. His vaude salary is reported as \$4,000, booked through Jimmy Plunkett.

VAUDE ARTISTS IN AUSTRALIA CLERKING

No Stage Work—Some Return to Former Trades

Sydney, Dec. 1.

Vaudeville artists of this country have been forced into clerking in stores if knowing no trade. Male performers who had a trade before going on the stage, have returned to it in the daytime, picking up a little professional night work now and then.

With the discontinuance of vaudeville by the Rivoli and the Fullers going into the revue policy, there was nothing left back stage for the lads and lassies of vaudeville over here. In the days when vaudeville was flourishing and after it had started to slide, there were complaints the native artists were not progressive, did not change their get and clung to what they had year in and out. Now it appears that most could not do but what they did as a turn, for they have since made no other place in the show business for themselves. Although with the departure of variety bills, no most stage work has been left for anyone.

Not so long ago on theatrical row Monday afternoon each week one could hardly move for artists standing on the sidewalk outside the vaude houses.

Each incoming American mailboat brought new artists. Nowadays one saunters plerward to inquire the talker footage aboard.

Lee Kids Before VMFA Over Upstate Vaude Date

Due to contract jumping and date cancelling the Lee Kids, Katherine and Jane, face a damage action before the Variety Managers' Protective Association. Complaint has been filed by the Amalgamated Vaudeville Agency.

The Lees, via their mother, signed contracts with Bud Irwin in Amalgamated to play Scranton, Wilkes-Barre and Binghamton. The girls played the Penn stands and then, last Friday, cancelled Binghamton, where they were to have opened Monday (Dec. 30). Irwin demanded a reason and the Lees replied that they didn't care to go out of New York city for the three days' engagement. Irwin substituted the Bison City Four and then proceeded to file charges for contract violation. Irwin claims a pay or play agreement and asks for a financial adjustment.

Acrobat's Bad Fall

Milwaukee, Dec. 31.

Albert Mohwald, 19, of the Six Seasons acrobats, took a bad fall Dec. 24 on the stage of the R-K-O Riverside.

He was removed to the Emergency Hospital, where it was pronounced the young man had suffered concussion of the brain.

Santrey Divorce Up

Chicago, Dec. 31.

Ann Seymour, here with "Night in Venice," grabbed the opportunity to file suit for divorce from Henry Santrey, who is due in town next week for seven days at the State-Lake.

Couple have been separated for some time, and rumors had them divorced long ago. On the square this time, with bill filed through Burrell Cramer, charging desertion.

STILL IN HOSPITAL

Connie Mitchell, most seriously injured of the vaude players who survived the double automobile crash Nov. 16 near Bridgehampton, L. I., is still in the French Hospital, New York.

Cast covering Mitchell's injured leg will be removed shortly. Harry Kranz (Kranz and Kaufman) was killed in the same accident.

HAPPY — NEW Y



MABEL WAYNE'S SENSATIONAL HIT

"DO YA' LOVE"

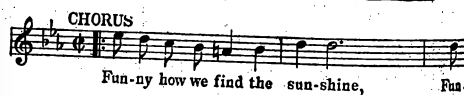
(JUST A TINY BIT-DO YA)



Lyric by HAVEN GILL

The New

"FUNNY, LOVE"



by JOE BENNETT, GEORGE A. LITTLE, and CHARLEY

The HITS from

"RIO RITA"

The R-K-O Screen Classic

"YOU'RE ALWAYS IN MY ARMS" (BUT ONLY IN MY DREAMS)

"SWEETHEART, WE NEED EACH OTHER"

"IF YOU'RE IN LOVE, YOU'LL WALTZ"

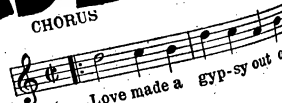
"RIO RITA"

by
JOE MCCARTHY & HARRY TIERNEY



RUDY VAL

"LOVE MADE A"



"You Can't Go Wrong With Any Feist Song"

LEO. FEIST, INC., Cor. BROADWAY (ENTRANCE)

[SAN FRANCISCO] 942 MARKET ST.

[CINCINNATI] 707 LYRIC THEA. BLDG.

[PHILADELPHIA] 1228 MAR

[DETROIT] 310 MICHIGAN THEA. BLDG.

[TORONTO] 193 YONGE STREET.

[CHICAGO] 75 W. RANDOLPH ST.

MELBOURNE, AUSTRALIA 276 COLLINS ST.

DEAR LOVE SONGS

"ME"

ve me just a little O - kay?

SPIE

1929-1930 Waltz Hit!

"LOVE ME"

I'm in love, so in love, love me.

English Lyric by
DOLLY MORSE



Lips that thrill, say you will

Music by
T. AIVAZ

Hit from Chicago!

DEAR, WHAT CAN DO"

how the skies turn blue, Fun-ny it all comes at one

STRAIGHT

LEE'S BIG HIT!

GYPSY out of ME"

The on-ly one I real-ly care for

I must find and there - fore, I'll keep on search-ing constant-ly,

Words & Music by **FRED PHILLIPS**
HARRY DE COSTA and
LEON ZIMMERMAN



AY and 50TH ST., NEW YORK

ON 50TH ST.,)

PHILADELPHIA (10TH & 11TH STS.)

KANSAS CITY (GAYETY THEA. BLDG.)

LOS ANGELES (405 MAJESTIC THEA. BLDG.)

BOSTON (240 TREMONT ST.)

LONDON, ENG. (138 CHARING CROSS RD.)

PARIS, FRANCE (30 Rue de l'ECHIQUIER)

BERLIN, GERMANY (37 LEIPZIGER STRASSE)

Dance Orchestrations

50¢ FROM YOUR DEALER OR DIRECT!

CHANGES COMING TO PUBLIX PROD. DEPT.

A shakeup in the Publix producing department is understood to be under way, with the initial axe swinging falling upon Charles Niggemeyer, stager. Officially, Niggemeyer has resigned, with his withdrawal taking effect immediately. Producer has been with Publix in New York for three years, coming from the Balaban & Katz organization in Chicago.

Niggemeyer's release is seen as the first step to be taken by Publix in reorganizing its production staff to meet the needs and requirements of its changes in policy affecting stage shows over the circuit. There now remains but four producers on Publix's roster; Jack Partington, Frank Cambria, Boris Petroff and Louis McDermott. Latter is another Chicago recruit who is understood to have been brought in temporarily with intention to sending him to the coast later, but in view of McDermott's first unit in New York clicking, he may now remain indefinitely.

Further action in the production department is anticipated with the

CHI INDIES TOGETHER

New Organization to Line Up With Allied States

Chicago, Dec. 31. City's indie exhibitors, numbering some 150, are forming an organization to supplant the Exhibitors' Association of Chicago, intending to affiliate with Allied States.

Former Judge Emanuel Eller of the Superior Court has been asked to head the new body.

Condition with many of the indies here is acute. Wiring has meant only increased costs to them and keener competition.

RADIO COMEDY SKETCH

Another NBC act, "The Gossips," known as a feature on WJZ, goes vaude, opening tomorrow (Thursday) at the Prospect, Brooklyn, for Keith.

For vaude the skit has been built around the unbilled male team who, on the radio, have been known as "Mrs. Flynn and Mrs. O'Hara," in doing the gabby femme characterizations.

return after New Year's of A. J. Balaban, spending the holidays in Chicago.

Another Amateur Act

May Questrelle, winner of the amateur "Helen Kane Contest" conducted recently in Keith's New York theatres, played the current first half at the 58th Street in place of the original, Miss Questrelle and Buck and Bubbles were substituted when Miss Kane became ill and cancelled.

The amateur girl is considered by Keith's to have made good and may receive further time as a regular.

Harry Carroll Broke

Harry Carroll is broke again, and once more asks the bankruptcy court to relieve him of indebtedness.

His petition has been filed in New York. No assets or liabilities listed.

Song Taken Out

An injunction obtained by the producers of "The Little Show," Brady, Wyman and Wetherly, restraining Venita Gould, vaude mimic, from doing the "Moanin' Low" number as a part of her act current at the Palace, New York. Miss Gould removed the number.

Inside Stuff—Vaude

Current week's show at Keith's Jefferson, New York, reflects unusual booking. House gets two midget acts, one the first half and another the last half.

Tiny Town Revue comes in first, with the Royal Midgets, a new act of 14 Lilliputians and 16 grown-ups, following.

For the first time in years Keith cut out its free Christmas feeds for acts. Publix, on the other hand, spread on the festivities thicker than ever.

B. & K. made it a gala evening for 300 performers playing the Chicago houses with soup-to-nuts at the Hotel Sherman.

A team behind two eight balls put the bee on their agent for \$20. Months went past without the coin coming back to the agent. Meanwhile, the duo disappeared from the coast, the agent's part of the country. Finally the vaude pair got a week from one of the agent's out-of-town offices. Agent notified the booker of the debt and to deduct from salary.

When the act was paid the squawk was on. It was Christmas and they'd do something about it. Following day, the booker received a letter from the agent telling him not to deduct the owed coin, but to tell the act it could go as a Christmas present. Bookers tried to reach the act but failed. A few days later he was served with a summons to appear before the Labor Commission to explain the \$20 deduction in salary.

Mark Luescher, feeling sorry for pigeons who stall on window sills, has been placing feed for them outside his Palace building sanctum. But owners of the adjoining Bond structure have ordered it stopped on the claim that the feed was falling and drawing rats to the courtyard.

Luescher has had a special box built.

An actor and his wife, feeling the pinch around New York, started for the cold gold coast after hearing of the great things that were waiting for performers out L. A. way. When they left New York there was \$100 in the grouch bag. On arriving in L. A. the \$100 was down to \$3. They sold the car for \$15 and went hunting jobs.

The husband landed as the stooge in a comic's act. The wife is dishing them off the arm in a grease joint.

Fox vaude bookers are in their new quarters in the new Warner (Hollywood theatre) building at 51st and Broadway. There is enough room to stage a circus.

The carpet makes Dave Belasco's turn green with envy and the most attractive that a vaude act, either big or small, ever stepped on to get a local date.

Only thing missing in Jack Loeb's sanctum is a golf course. All Fox vaude and Fanchon & Marco representatives are now housed together in adjacent offices.

PANAMA'S "JUSTICE"

(Continued from page 1)

entertainer who egged men on to buying her sweetened grape juice at a dollar a throw for a ten-cent commission? On the other hand, did he dare incur the anger of one of the most powerful cabinet officials? Judge Polo was "between the wall and the sword."

Her offense, aside from her contempt, ordinarily in the case of a other would have been quickly disposed of in Panama with a prison sentence, as it would be in the Canal Zone, or any other decent court.

The second act of this comedy or tragedy, as you will have it, occurred in front of Kelly's Ritz, where she was employed as a member of one of the Cuties chorus. The first act consisted of a date with the cabinet officer.

Returning from the date, Patsy had refused to pay her taxi fare. She was a friend of Mr. Blank, the cabinet official, and friends of this cabinet official could do as they pleased in this old burg. Shrugging his shoulders, the taxi driver called a policeman, who ordered Patsy to pay the bill. Patsy immediately told the police officer she was an American and a friend of the cabinet officer. He was a "Spig" with a few labels attached to it. He couldn't arrest her. A plainclothes man arrived on the scene. Patsy, liquor brave, struck him in the face. The detective for the moment forgot Patsy was of the opposite sex and retorted in like manner, dragging her off to the night police court.

"You can't put me in jail. I'm Mr. Blank, the cabinet official's friend," said Patsy in the third scene.

Judge Polo thought: "We'll see." Sixty days," he said.

\$30 Fine

But the cabinet official did call, and Patsy's sentence of 60 days was commuted to a \$30 fine.

Patsy went back to the cabaret and told the assembled personages how she had bluffed a Panamanian court. The story will still be a nice yarn when she returns to the United States. It would be a snappy feature yarn in a States' tabloid.

Two weeks before there was another story which made nice reading in States periodicals. A newspaper editor was sentenced to jail for contempt of a mayor. Apparently his only offense had been protesting having to answer questions and to produce originals of editorials when no charges had been placed against him and when he was not

Par Shorts

Shorts just completed at the Paramount studio, New York, include "The Rube" with Jimmy Barry, Kathleen Farr and Tammy Young, a Paul Ash short with George Dewey Washington and "The 20th Amendment."

Latter is second of Schwab & Mandel experimental shorts prior to their feature effort in the spring. Larry Schwab sat in as Ray Cozme directed. Mandel sat in previously on other short directed by Mort Bulmenstock.

In "Amendment" are the following, mostly Schwab & Mandel people: Jack Haley, Margaret Lee, Madeline Cameron, Evangeline Raleigh, Evelyn Hoey, Moana Palmer, Erica Neman and Charlotte Terry.

Shaw-Pennington

Oscar Shaw and Ann Pennington will team vaude.

M. S. Betham office is arranging the booking.

Both were in pictures, briefly.

Seabury's New Flash

William Seabury has disbanded his former act in which Margaret Irving and Helen O'Shea rounded out the featured triumvirate.

Seabury is lining up a new five people flash act for an RKO showing next week.

informed why he was being quizzed as a common criminal would be.

But was his sentence converted to a fine? It was not. Unlike the cabaret girl, he did not have a cabinet officer for a friend.

Oh, Justice! Where art thou?
H. F. A.

REMEMBER?

"When John Charles Thomas was a chorus boy?"

When Fred Allen was a juggler?

When Eddie Darling was E. F. Albee's secretary and George Godfrey, Martin Beck's secretary?

When William Morris was a card boy?

When Jesse Lasky, Arthur Hopkins and Lawrence Schwab produced vaudeville acts?

When Pat Casey auctioned horses in Springfield, Mass.?

When Walter Winchell, the famous columnist, played the Pan time—and was lousy?

The only difference between Will Rogers, Eddie Cantor and Al Trahan is that Rogers and Cantor get paid for columnizing and Trahan pays.

By AL TRAHAN

The R-K-O 1st and 'Variety' 24th Anniversary Number Out Next Week (Jan. 8)

This bound co-anniversary number will contain special articles and data about R-K-O, its theatre chain, Vaudeville and Radio Pictures, with the usual "Variety" special stories as customary in its Anniversary issue.

R-K-O Will Not Book Part of Warner Houses—Leaving Keith's Next Week

Stating the present arrangement under which the Warner-Stanley houses are booked in Keith's is against the best interests of the booking office, Keith's has requested Warners to withdraw its theatres and booker, Harold Kemp, by next week.

When Warners established a vaude booking agency of its own last year, all theatres but those held by Keith's under contracts were removed. Now remaining and booked on the Keith floor by Kemp are Paterson, Elizabeth, Hoboken and Earle, Philadelphia. Keith's has a 50% interest in Paterson, and holds contracts binding the other three to buy their vaude through the R-K-O exchange.

Warners' office is booking around 10 houses of its own at present.

Recently a deal was reported as in motion whereby the Warner agency would close and all of the theatres return to Keith's, the latter taking over the Warner staff's contracts and office obligations. This never materialized.

Obvious attitude of Keith's is that it would be best to book all the Warner houses or none at all. It has been charged by Keith's that Warners used to close affiliation to buy stage material for the home-booked theatres by dealing with the franchised Keith agents, and with Keith's not profiting under the system. Warner office's answer is that Keith's has not provided any great convenience and that the same grade of talent can be secured without the Keith connection.

John Daley Out

John Daley, former booker and lately a road scout, has been released by Keith's. He leaves the end of this week.

Daley had been a Keith Family Deputy booker for several years. In the last booking office shakeup he was removed from the books and sent on the road for theatres.

Reports connect Daley's dismissal with the departure from Keith's of the two Comerford theatres in Ithaca and Elmira, N. Y., which go over to the Amalgamated (Indie) agency next week. A third Comerford, in Binghamton, N. Y., switched from Keith's to Amalgamated a short time ago. Daley was the Comerford booker in Keith's. Amalgamated denies that Daley moved over with the Comerford pair to book them.

ADOPT MONDAY OPENINGS

Comerford Houses Change From Saturdays—Prov. Only Exception

Saturday openings are hereafter out on the Amalgamated books. Comerford houses finding Monday openings more advantageous. Monday starts have been made for new Amalgamated bills in Wilkes-Barre, Elmira, Ithaca and Binghamton.

Fay's, Providence, R. I., an Amalgamated house, is to stick to the Saturday opening, the only exception to the Monday change.

In the Comerford towns new shows opening Saturday got no Sunday play (the law doesn't permit) and then resumed on Monday with an apparent falling off in biz as a result.

RKO has a similar situation in Memphis, the Sunday closing making it tough for the Monday resumption.

ROSE LEADS OFF

Publix will start rotating its m.c.'s with units around Feb. 1.

Harry Rose is the first m.c. to try and grab a brass ring on the new plan, but the unit has not been definitely selected.

Fisher-Cloonan Agency

Arthur Fisher and William Cloonan may form a combine as independent vaude bookers.

If effected it would give the duo a lead as to number of houses over remaining indie bookers.

Oscar Shaw as Act

Oscar Shaw is a possibility for vaude. Keith's is dickering with him.

Santa Claus Opposish

Many department store Santas reported unable to land jobs this Christmas because they played for the opposish in 1928.

One story of how one fellow was forced to lay off is that he applied direct for an open Santa Claus role. "Where did you Santa last season?" asked the manager-booker. "At Macy's," replied the applicant. "Just a minute till we look up your report," the manager said. A minute later he returned, stating, "Your report at Macy's for 1928 was bad. Sorry, we can't use you."

"But," said the would-be Santa, "I'm doing an entirely new act this year."

"How do we know your new act is any better. We haven't seen it. Get a showing somewhere and maybe we'll take a look. You know that it isn't our policy to book new Santa Claus acts without having seen them work. Especially in face of a bad report from last year. Leave your name and address with the girl outside. Good day and Merry Christmas."

AGENTS FOILING

Some at Others—Several Split Their Time in Bookings

Squawking agents booking solely for the R-K-O time are getting the nanny of those agents booking for R-K-O and other circuits.

Latter agents are getting peeved because the straight R-K-O agents are complaining that they should not be permitted to split their acts between R-K-O and the others. They want these agents, those dividing their attention between the different circuits, to work solely R-K-O or otherwise devote all their time to the outside circuits and not be permitted to book R-K-O directly.

Most of these complaints are against the smaller agents, the squawkers appearing afraid to speak against the larger agents, who book various circuits. The peeved agents are beginning to boll, but as yet haven't decided how they can rectify the situation. Two means seem plausible to them, either complain to the R-K-O chiefs against the squawkers or seek out those under the latter category, in the probocta.

Runaway 4 Compromise; Play for W. B. After Loew

Warner-Stanley booking office's action to hold the Runaway Four to contract has been settled by compromise. Act has agreed to play out its Warner time following 12 weeks for Loew.

Fudrums was about to open for Warners when reminded of a previous Loew booking. Loew's bookers had released the turn to Keith's for the latter's "Collegiate Unit," since closed, but retained the contracts for a future date. Matter was taken up by and settled through the V. M. P. A. and act started for Loew this week, at the Capitol, New York.

Judgments

E. Ray Goetz; Victor Kiraly; \$1,059.

White City Park, Inc., and George Hamid; N. Y. Investors, Inc.; \$6,208.

Avalon Amusement Enterprises, Inc.; National Theatre Supply Co., Inc.; \$912.

Anne Youmans; Portolena Realty Corp.; \$123.

Lumas Film Corp.; Samuel Sax, I. Rogers and David Bloch; Bank of New York; \$2,145.

Herman Bernie; Shubert Theatre Corp.; \$1,209.

THIRD SHOW PEEKS

Publix units, opening at New Haven, will hereafter be caught by bookers and agents on the third show Thursdays instead of the first, as has been the practice.

Switch made at request of A. J. Balaban.



ANNE PRITCHARD

R-K-O Hamilton, New York, now, Jan. 1, 2, 3.

Opening for Loew, next week, Jan. 4, Richmond, Va.

Direction IRVING YATES.

MAY "SHELVE" ACTS, BUT PAY THEM OFF

Shelving acts as film exhibitors sometimes shelve unplayable pictures may become a general policy with Keith's to relieve the vaude theatres of material that has to be played or paid.

It is reported the picture exhibitors shelving system has been suggested in the Keith booking office as a means, at least, of evading as far as possible the unwelcome obligations inherited from the last booking regime.

Picture exhibitors "shelve" the product forced on them under the black booking policy when regarding it as unfit to play in their theatres. The film is merely laid aside and not used, but the exhib pays the rental.

Transferred to vaude, shelving would necessitate payment of full salaries to acts purposely laid off.

Keith's managers have always groaned under the pressure when forced to ruin a bill and cause dissatisfaction by playing an act that had to be played because of a booker's bad judgment.

Morris Agency Expansion For More Act Handling

William Morris agency headquarters in the Bond building will undergo considerable expansion after New Years. Several changes are to be effected for the purpose of taking care of more acts than its present office permits.

One move will be the elevation of Eddie Meyers from the vaude department to office manager. Meyers will take care of all duties exclusively in the future and also act as contact man between various departments and acts. Another addition to the Morris personnel is Arthur Ashley, who will work out of Billy Grady's office while the latter is on tour with Johnson, with the probability of Ashley switching to another department later.

Entire office space will be enlarged, with increase of the reception room particularly.

Mary Haynes Canceled

Mary Haynes' future Keith bookings have been cancelled as a result of her forced closing at the Imperial, Montreal, Christmas Day. Miss Haynes only played four days of the week and understanding is that she was paid off pro rata.

OUT ON PROMISE

Sylvia Clark agreed to drop out of the Palace bill Christmas Day and move to the Madison, Brooklyn, when Blossom Seeley and Benny Fields canceled; due to the latter's illness. Fields was suffering with laryngitis.

In agreeing to switch, Miss Clark, it is said, was promised a return Palace date in the near future. She finished out the last half at the Madison, the Palace running short one act the rest of the week.

Block and Sully have been signed for a talking short by Paramount. Harry Short is in support.

N. V. A. Billiards

The N. V. A. billiard tournament, which started Dec. 2 in the club, closed in a blaze of glory at midnight, Dec. 22. There were 89 players entered in this year's event and two classes were set for each game.

An outstanding feature was the playoff for the Class A prize when George Togo and Nat Burns finished in a tie at three-cushion billiards, with Togo winning.

The results follow:

Class A (three-cushion billiards), first prize, gold medal, donated by N. V. A., George Togo; second, six months' dues, donated by Henry Chesterfield, Nat Burns; third, entry fee, Wilbur Held; fifth, entry fee, Murray Levan; for finishing out of the money (consolation prize), \$5 in gold, donated by Wilbur Held, won by Al Bloom; high run (billiard cue prize donated by Wagner & Adler), Lee Feiner; best game (prize billiard cue by Wagner & Adler), Herman Peddington; booby prize, haircut and shave, donated by Alexandria and Olsen, winner, Charles Hopkins.

Class A (pocket billiards): First, gold medal, N. V. A. donation, won by Bill Clark; second, six months' club dues, donated by Henry Chesterfield, Ed Feiner; third, entry fee, Ben Ross; fourth, entry fee, Joe Kane; fifth, entry fee, George Togo; booby prize, tie between John Liddy and Arthur Ashley, was won by Ashley, who received tonsorial embellishments donated by N. V. A. barber shop (Tom Ross).

Class B (three-cushion), first prize, silver medal, donated by N. V. A., won by George Scully; second, six months' fee, donated by N. V. A., Frank Cromwell; third, entry fee, Will Douglas; fourth, entry fee, Ben Ross; fifth prize and consolation, tie, Ben Hilbert and Dick Delten; high run prize (pen and pencil set donated by Ben Hilbert), George Scully; booby prize, haircut and shave, donated by Alexandria and Olsen, won by Caesar Rivolt.

Class B (pocket billiards), silver medal, donated by N. V. A., won by Eddie Lambert; second, six months' dues, Jim Allman; third, entry fee money, Charles Fleming; fourth, entry fee, George Beege; fifth, entry fee, Bob Robbins; tie, Ed Feiner and Jack Shea; booby prize, haircut and shave, by Alexandria and Olsen, won by Lew Katz.

Wakefield, Referee

Harry Wakefield, former national professional champion, refereed the tie-off match between Togo and Burns.

Class A (three-cushion billiards, handicap)—25, Sam Stanley; 25, Herman Redington; 25, Al Bloom; 25, George Scully; 25, Charles Hopkins, Sr.; 24, Joe Kane; 23, Sam Collins; 23, Pete Hawley; 23, Leo Feiner; 23, Billy Helms; 22, Murray Lockwood; 22, Jim Allman; 21, Bob Robbins; 21, Ernest Morton; 25, Murray Levan; 25, Wilbur Held, Sr.; 21, Johnny Martin; 21, Jack Hodgdon; 25, Paul Van Dyke; 22, Charles Cooley; 20, Doug Mullen; 22, Paul Giersdorf; 21, Billy Snyder; 25, Nat Burns.

Class B (three cushions, handicap)—25, Tom Grant; 25, Harry M. Stewart; 25, Karl Y. 25, George P. Wilson; 25, Frank Cromwell; 25, Bill Pryor; 25, George Scully; 24, Frank Jerome; 22, Lew Wilson; 22, Eddie Nestor; 22, Eddie Davis; 18, Vic Oliver; 25, Will Douglas; Van D. Sheldon; 22, Ben Hilbert; 22, George (Slim) Kirby; 25, Ben Ross; 21, John Liddy; 22, Conrad Irving.

The players: Class A (pocket billiards, 100 points, handicap)—100, Frank Cromwell; 60, Harold Powers; 80, Dick Delten; 60, General Pisano; 60, Layman; 60, George Togo; 55, Murray; 55, Lockwood; 50, Lee Cantor; 75, Ben Ross; 55, Major Donovan; 55, John Liddy; 50, Arthur Ashley; 50, Wayne Christy; 55, Tom Kent; 60, Ben Smith; 55, Roger Murrill; 50, Alexandria; 55, Tom Ross; 50, Shep Waldman; 55, Ray Myers; 55, Joe Kane; 60, Bill Clark; 60, Jose Rayes; 60, Al Bloom; 55, Gus Mulvey; 57, John Martin; 55, Frank Jerome; 60, Pete Carr; 75, Billy Snyder.

Class B (pocket billiards, 75 points, handicap)—75, Rob E. Roberts; 75, Rolfe; 75, Ed Feiner; 50, Charles Fleming; 60, Charles E. Dexter; 33, Alex J. Brady; 55, Fred Gato; 75, George Beege; 75, H. Bert Stewart; 65, Al Bloom; 50, Bert White; 50, Harry Newman; 45, Ole Olsen; 75, Eddie Lambert; 45, Lew Katz; 60, Howard Dalton.

Brown's Coast Trip

Hiram S. Brown, president of RKO, leaves for the Coast about Jan. 20.

He will be away about a month.

Gene Dennis' 3rd Par Week

Gene Dennis, mental telep exponent, is holding a third week at the Brooklyn Paramount.

Holding for Sons; Pan Using Milne Name on Circuit

Pantages officials expect that a second trial, for which appeal has been filed, will bring an acquittal for Alexander Pantages, recently convicted of a serious offense against Ben Gringle, 17, on the Coast. The former vaude magnate will retain the remaining houses in his chain, with Rodney and Lloyd Pantages, his sons, in charge for the time being.

Although the names of the houses and the booking offices may drop the Pantages designation, present plans, it is said, are to continue the operation of the five theatres owned by Pan.

These sites are in Minneapolis and Kansas City, playing vaude; the Memphis house, which through an arrangement with Warners gets first-run pictures; Seattle, current with Jack Russell's musical stock, and the new Pantages, Hollywood, nearing completion.

Pantages' idea in hanging on to these houses, particularly the uncompleted Hollywood theatre, is to hand them down to his sons, it is understood. His Vancouver house was just sold to local interests there, Minneapolis and Kansas City now being the only ones still playing vaudeville.

Pan's New York booking office continues to place shows for the Famous-Canadian theatres in Toronto and Hamilton. Contrary to a former report there has been no definite change as yet. Under the agreement with Pantages, a three months' cancellation notice must be given, and no such notice has been served it is claimed.

E. G. Milne, Jr., long eastern representative of the Pan interests, may go back to the Coast for a brief stay. He is now in New York and is contemplating setting here as the head of an independent booking agency. As soon as the Pan quarters in the Bond Building can be sub let, Milne is taking over a smaller office and will either continue for Pantages, booking out of New York, or maintain his own booking business. If the booking office is continued it may become known at the Milne agency.

Indie Bookers Are Short Of Full Stage Acts

Independent vaude is short of flash and full stage acts. The indie agents are not putting coin into big flashes and full stage acts, always a factor available, have vanished. With the realignment on production by RKO, forcing former active flash producers to cease all activity, the indie have been all the more affected.

That bands are washed up as attractions is testified by one agency telling agents that they're wasting time offering them.

Fox Books 125 Acts for New Year's Eve on Coast

Los Angeles, Dec. 31. M. D. Howe, of the Fox Coast stage department, has booked 125 acts to work two and three times in special New Year's Eve shows.

State and Boulevard in Los Angeles, the Chinese and Egyptian in Hollywood, and 34 other Fox houses in southern California are all playing five-act bills. In addition there are 24 club dates booked.

Most of the acts are doubling. Some tripling.

SABLOSKY'S LOEW FRANCHISE

Dave Sablosky, one of the "out" Keith agents, has been granted an agency franchise by Loew's. Sablosky is a brother of Abe Sablosky (Sablosky and McGuirk). His Keith agency partner was Norman Jeffries.

Harry Wilson's Grinder

Los Angeles, Dec. 31. Harry M. Wilson, former booker for Western Vaudeville, has purchased the Virginia theatre, 100, grand house on Main street. He will install talker equipment and run on a 24-hour policy.

END OF INDIES APPROACHES WITH SPEED

The year passed out with independent vaude so reduced there are now less than 20 split and full week houses paying what is regarded in the field as decent money for shows. These are all-inclusive, and take in all the indie bookers besides such chain agencies as Warners, Pantages and Amalgamated which in former years were hardly considered indie.

Two years ago, with at least 40 houses on the books of the indie agencies paying respectable salaries, the vaude turn could eke out, with cheaper splits and one and two-day stands, what practically amounted to a fair season's work.

Actor's Flying Name

Today (New Year's Day) Al Trahan became the first actor to be billed in the sky.

A plane, rented by Trahan for \$1,500, flew over Times Square informing the masses that Trahan is playing the Palace, New York, this week.

Now agents declare it is next to impossible to hold an act on the little worthwhile indie time that can be obtained.

Where indie theatres a couple of years ago paid, on an average, \$1,500 or better for bills, the number remaining can almost be counted on two hands, with only two full weeks of any importance.

There are a few other splits but most pay small salaries and not to be considered from the act's point of view.

Various indie agents frankly admit, with indie vaude as it is, they are not making a decent living but "just hanging on," not knowing what else to do.

THERMIN TAKEN OFF

Ether Controlled Music Machine Not Ready for Public Display

On reported grounds that the invention is "not ready," RCA has called in the Thermin Ether Music machine purchased for stage use by Lane, Osborne, Chico and Co., vaude act. It has informed the turn not to use the device as intended.

Lane, Osborne and Chico, currently playing for Keith's, bought a Thermin instrument for \$250 and contemplated exploiting it in vaude theatres for home use under an arrangement with RCA. Latter controls the novelty. Thermin was used by the act for one performance at the Franklin, New York.

Act is continuing for Keith's without Thermin.

ILL AND INJURED

Mrs. Lew Dufour is very ill of pneumonia in the Sherman Hotel, Chicago.

Frakson (vaude), recovering from an operation for appendicitis at his home in Barcelona, Spain.

Connie Mitchell in French Hospital, New York, still in cast as result of injuries received in an auto accident.

Richard Cook, showing slight improvement in French Hospital.

Lynn Pratt, critically ill in French Hospital.

Sadie Ley, removed to French Hospital this week where she may submit to a major operation.

Write to the Ill and Injured

Celebrating Vaude

Two additional R-K-O houses return to vaude with the coming of the new year. Pop vaude went back into the Grand Rapids house this week and returns to the RKO Theatre (formerly Hillstreet) Los Angeles today (Jan. 2).

Restoration of vaude in Grand Rapids Saturday was the occasion for a gala celebration by the town.

From Vaude to Stock

St. Joe, Mo., Dec. 31.

Vaudeville failing to draw, Barney Dubinsky has turned the Crystal into a musical comedy house. A company playing in Springfield, Mo., is here for an indefinite stay.

No New Year Midnights

No midnight shows New Year's eve at Fox's Ridgewood or Plaza theatres, Brooklyn.

Operators decided it would be just a waste of time and money.

Schnozzles Moved Up

Clayton, Jackson and Durante's return engagement at the Palace, New York, has been moved ahead to Jan. 11.

Gene Barnes and Joe Sully have split. Both will do new acts with other partners not chosen as yet.

INCORPORATIONS

NEW YORK

New Era Talking Pictures, Inc., Manhattan; Jean Lee, Donald L. Lee, Carl Erbstein.

Financie Film Service, Inc., Manhattan; Joseph De-Meo, Andrew Vanderput, Charles F. Quinn.

Jack Ronch Vaudeville Transfer, Inc., New York; Jack Ronch, H. H. Harris, John I. Quinn.

U Don't Say Co., Inc., New York, theatres, pictures; Harold Idion, William Thomas and Marion Block.

Jay Amusement Enterprises, Inc., Buffalo, theatres, pictures; A. Zinsorn, Gertrude F. Marlon, Benjamin D. Reisman.

Kayros Theatricals, Inc., Manhattan, theatres, pictures; Freda Freeman, Jennie Kalish.

Papa Sam Co., Inc., Manhattan, theatres; Honietta Vogel, Isaac Perlman, Frances Kohman.

Plaid, Inc., New York, pictures; Max Zipperman, Samuel Dattow, Lou Gold, berk.

Farbridge Theatre Corp., Kings, theatres, pictures; Harry Teichner, Samuel Sommer, Nathan Gutman.

Bronx Opera House Drama Guild, Inc., Bronx, productions, \$10,000; Samuel Levine, Charles Levine, Charlotte F. Honig.

Paramount Business Pictures, Inc., New York; Robert L. Cookingham, Frank C. Taylor, Kenneth R. Gregory.

E. F. Postwick, Inc., Great Neck, pictures; Alvin Sanders, Elizabeth Maher, John B. Egan.

Three-I Corp., Manhattan, theatres; I. Wiener, Isidore Zamone, Sarah Lipnizky.

Ida May Chadwick, Inc., New York, theatres; Ida May Chadwick, Joseph Chadwick, Theodora Apstein.

Fluke Film Exchange, Inc., Manhattan; Louis Schwartz, Mac Fedelstein, Saul Gotwin.

Artelc Greater Shows, Inc., Manhattan, amusements; Art Lewis, Dick Gilsford.

Marvel Movies, Inc., Manhattan, theatres; Mary Faden, Ely Finkelstein, Mos Sierman.

Niagara Enterprises, Inc., Buffalo, theatres; Basil Enterprises, Inc., Basile Central Park Theatre, Inc. (500 shares); Basile Genesee Theatre, Inc., Basile Strand Theatre, Inc., Yonkatinge.

Basile, Theodore J. Basile, Nicholas J. Basile.

Dissolutions

Dobbs Ferry Theatres, Inc., Mount Vernon.

Change of Name

From Perfection Slide & Pictures Corp., Manhattan, to Perfection Displays Corp.

Dedication

Theatrical Industries Corp., Delaware, manage theatres; New York office, 220 West 43d Street, New York; G. B. Brooks, president. 140,000 shares no par value.

DELAWARE

Branswick Plantropes and Radio Corp., radios, phonographs, etc., 100 shares, no par; John H. Kay, Lynbrook, L. J. Herbert, B. Claster, Abraham Shamos, New York.

Publit-Salt Lake, Inc., theatres, 1,000 shares, no par; H. E. Grandland, H. H. Snow, L. H. Herman, Wilmington.

Symphony Tube Laboratories, Inc., radio tubes, television, 20,000 shares, no par.

par; H. E. Grandland, H. H. Snow, L. H. Herman, Wilmington.

Sun Ray Neon Corp., Rochester, N. Y., 50,000 to 100,000 shares, no par; M. S. Cool, A. L. Raughley, J. M. Townsend, Dover.

Public Great States Theatres, Inc., 21,000,000; H. E. Grandland, H. H. Snow, L. H. Herman, Wilmington.

National Neon Products, Inc., \$1,000,000; James A. Volk, Radoin Hulten, Leo Bryer, New York.

Publit-Northwest Theatres, Inc., theatres, etc.

Vallee in Chicago

Chicago, Dec. 31.

As soon as RKO gets through spending a lot of money selling Rudy Vallee and his picture, "Vagabond Lover" which is current at the Woods, Publit-B. & K. will bring the lad himself into the Chicago Jan. 27.

Murphy's Independent Agency

Mark Murphy, Keith New York booker released two weeks ago, is starting his own indie club booking agency in New York.

Walter Meyers, in charge of the coast Morris office, is in New York over the holidays.

Falling asleep with a lighted cigarette in his hand, Lou Tellegen was rescued by employees in the Hotel Jefferson, Atlantic City, from a bed of flames. Although his body was singed, Tellegen a few hours later appeared in opening performance of "Overture."

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GRACE AND MARIE ELINE

LOEW'S STATE, NEW YORK, NEXT WEEK (JAN. 4)

AND THEIR ALL GIRL SHOW

(BREAKING RECORDS ON THE LOEW CIRCUIT)

FEATURING

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ALSO

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LILLIAN DAWSON

MERLE LOUISE SMITH

BETTY JANE COOPER

FLOYD SISTERS

MARIE ELLIOTT SISTERS SYLVIA

RUTH LOVE

JERRY STEVENS AND HER BAND

PALACE

(St. Vaude)
 Miami: Al Trahan.
 Janette Hackett.
 Estelle Taylor.
 Pinkie Jack Benny.
 Ted Lewis.
 The Great Rolle.
 Noel Charles Rogers.
 Boyd Senter.
 Ho! Art Landry.

Running along unrestricted Saturday afternoon collection was limited too much. Tightened it will be a customer's holiday. S. R. O. Saturday.

Al Trahan, the battling pianist, is foremost among its representatives of topnotch vaudeville. Attracting the box with enough vigor to make it bleed, Trahan makes orgy out of Lady Yukona Cameron's boisterous interpretation of "Jump, Jive, and Mellow." So much in the rough that she sneaks Trahan with the tenderness of a clothes wringer caressing a wet shirt. Mr. Trahan's value to the vaudeville is typified by Jack Benny's employment as a gag the Benny's appearance at the Palace. Benny said he enjoyed every hour of Trahan's act, which is simply the viewpoint of an m. c. growing bunnions in the wings.

Trahan was fourth. Benny was eighth, besides saying a word or two between acts. "Mister Revere, master of ceremonies," he inserted several plugs for his picture work on the coast. Incidentally it's a one-man vaudeville delivery. As he's returning to Hollywood for more klieg kloning. For the one week he has the regular skeleton of his standard easy-going chatter routine, plotting the stuff, the newer savvy sayings and gossip. Benny is one of those rare light comedians who drift in and out with the wit of a breeze. He knows how to say is funny but doesn't really matter. The few who have the knack aren't bothered by one-night jumps.

Care drawing power this week is Estelle Taylor, from pictures. To mention that Miss Taylor is a knockout in two revealingly tight gowns is just about describing her. Her hair alone with an unbridled male pianist, is the ineffectual comedienne of a swell-looking lady not meant to be funny, and her special songs and delivery. People will like it because Miss Taylor is in it. No mention of her husband, Jack Dempsey, was made in billing or talk here (New Acts).

The Great Rolle, opened with a novel all-midnight combination of illusions and song-and-dance specialties. Rolle is a debonaire Lilliputian, m. c'ing the clever specialties of his act. He is done with an unbridled and easy patter, besides bulwarking the structure with three illusions—cabinet, disappearing woman and "floating" lady. Rolle's skill as a magician rests in the efficacy of his props, but everything is highly entertaining, because of the miniature performers.

Second was Boyd Senter, jazz clarinetist, who also plays numerous other instruments effectively. He is supported by a dancing fiddler and pianist. Senter is agreeable in an early spot. For the first time, more than his blarney "St. Louis Blues."

The Janette Hackett dance act, third, is a wow. With song and a progressive succession of dances it tells the story of a girl who chose a money, a man, a nurse, a soldier, a sincere lover and comes to tragedy in a frenzied dance of death. There is considerable tension, reaching its peak when Miss Hackett breaks free from her skull-masked partner and topples down a high staircase. One of vaudeville's best builds may be taken from glimpsed in this act. Her good support in the comedy of the dancer; Dan Hurwyn, singer, and Wally Davis, who takes a period before the curtains with nimble acrobatic dancing.

Al Trahan and Miss Taylor followed in succession. First half was closed by Charles Ruggles, legit comedian, in a sketch based on his married during a steady state the previous night. It looks like kid, but turns out to be his nurse, whom he really loved all along. Comedy is primary here, and Charles Ruggles. Benny announced Ruggles has an independent income from real estate and therefore unworried whether the act is a success or not. Troupe includes Anita Booth, Neville Westman, Alyce Johnson and Lester Elliott.

Venita Gould started the second trailer with new impressions of Helen Kane, Maurice Chevalier and the late Jeanne Eagles in a bit from "The Letter" (film). Windup is of Libby Holman from "The Little Show," excepting they had no riotous patrons. As in the show, there's a male p. i. getting hot and vulgar in a dance that can't be described. All of Miss Gould's mimicry is very big, including flowers.

Finish of the long bill was Art Landry and his band, with a small and sweet variety of songs. Landry going under the name of Frances McCoy. Good act and rather expensive for a closer. Much of its value was lost to the night.

One act could be eliminated without hurting. The bill is more than a bargain. Palace budget was nipped for \$10,000. Bang.

RKO

(Vaudefilm)
 Los Angeles, Dec. 27.
 Although vaude is held down this week the RKO show runs over three hours, as usual, with the lengthy picture "Flight." (Film)

Three acts, with Leavitt and Lockwood's flash going over 30 minutes. Turn carries nine brass bandsmen, seven girls in line, two more brass bandsmen. The show clicks solely on the comedy team-work of Douglas Leavitt and Ruth Lockwood. Their deaf-mute skit and their George-Gilbert burlesque make powerful fodder. The girl numbers are a dead weight and the act is overmanned, built up as though to give a lot of people a ride home.

Two Daleys, Australian eccentric jugglers, open and warm up quickly with the house going strong for Daley's music-hall type of chatter. Hal Yates and his partner, Lawler, follow, nice boys with a good patter. Routine that could headline any YMCA entertainment. Opener is sugary, their roughest number "The Two Daleys." Drivers, and balance weighs toward the classical. The crowd liked 'em.

Seven minutes between the vaude and the picture is handed over to the comedienne, Marie Renes, drill as deep on her co-operation in producing "Flight." Two-minute spiel by a lieutenant, followed by a squad inspection and a routine of the "Two Daleys." Drivers, and balance weighs toward the classical. The crowd liked 'em.

Besides the feature were Pathe sound news and a comedy, "Old Bill's Xmas." Uneven sound production still marring the feature.

MET, BROOKLYN

(Vaudefilm)
 Fair bill, hardly strong enough to draw, only two out of the five acts rating better than pop. "Mysterious Island" (Metro) feature. Big good Saturday at first night show, but off later.

Audiences here have a rep of being the most enthusiastic and appreciative vaude viewers this side of the Boston Post Road. Everything gets a generous hand slam. All matured turns on the bill except for Benny Davis, Best bet on bill were Benny Davis and Lillian Shaw, dialectician, character comedy performer. Setup planted practically all the comedienne, third, leaving two musical and dance acts on the tail. "Lights and Shadows," closing, is out from its original person of 16 people to 10—four men and six women—doing same routine, but not nearly as smooth and hardly as cohesive as bigger act. Ballet of the girls was okay, but the girl member of the act, who took the cake for performance. Act got fair hand.

Davis, songwriter-entertainer, formerly had a fair review of 21 people. Now carries one male pianist and two girl dancers—Ruby Shore and Margie Green. Davis is 85% of the act, and 85% of the customers are given to him with gusto. (New Acts)

Opener, Bentell and Gould, man and woman musicians and dancers, dance well, good routine, but act with xylophone and solo dances. Girl's rope tap soaked the house. Lillian Shaw had to make curtain call, and she took out of seats with her characterizing and dialect monologs. Three numbers—Italian housewife, Jewish bride, and the bride a year later. All good stuff.

George Darmond, a Dartmouth (blonde) occupied the second spot with their cycle polo comedy. Darmond plays a drunk tramp cyclist, and also stepping should place them, but lammed over here for more laughs than a tickled hyena.

ACADEMY

(Vaudefilm)
 Seven acts, often better than the average in other Fox or opposition neighborhood. Usually good pictures showing for the first time around 14th street, coupled with luxuriousness of this pop. vaudeville, makes it a very good spot for show-shoppers to spend their money most every week. This week is no exception to the rule. The new program has so few weak acts, and so many strong, that the picture is that tale of hot love and drama, "The River" (Fox).

Playing to a nearly filled house at the second show Saturday, the seven vaude acts got breaks that have warmed their hearts after the pre-Christmas slump. Taking the first six minutes of the act, consumed by the Uyenyo Japs opened in slick tumbling and risley which has for atmospheric effect a highly-colored drop resembling the Oriental art work on tea sets.

On second, May Wynn and Buddy, recently at the Hippodrome under the name of the "Claytons," made the most of eight minutes in dance routines. Clever hoofers, this pair. All things going by comparison, Wynn and Buddy's fast and accurate dancing should place them in demand for No. 2 spots anywhere, and that includes the Palace. Miss Wynn's military tap, given special

announcement, and the double, closing, sent this act over with surety.

Smith and Barker, long around vaude, followed in an act that clicks all the time. This is the unique offering in which a pitchman, spilling against marriage, unfurl a flag of dramatic truth from his eyes, talking all the time it goes on, and at the last minute, when about to sell his books, exhorting against marriage. The act is a good one with a thrust act plays 15 minutes but hasn't a dull moment.

Dolly Kay, queen of synecopation and working on the little platform sticking out over the pit here, did the same thing, but in a different way, despite a good-sized hand to do an encore or even deny to take a couple bows.

Held over from last week, Duke Ellington and his Cotton Club Orchestra, in a act that is set by several specialty entertainers from the Harlem night club, proved the biggest hit of all, doing encore because of repeated requests. The act, held over from last week, playing "St. Louis Blues" hot as hot can be, but time apparently didn't permit.

Norton and Haley (New Acts) got the next-to-closing niche and managed to hold it, and to be bettered by a few nip nips helping. In a nicely staged and mounted revue brought the seven-act to a fitting end, and the act was a good one, the effect by cutting the 16 minutes a little. Routinizing, due to length, is too conventional in some respects, with the more so in the act to do many numbers. In 16 minutes must be done, there seems to be plenty material here to consume that time.

Miss Rucker and her partner, in the act that she does if she cared to. A very attractive young dancer, she appears early in a single dance ballroom number. The act is a good one, the effect by cutting the 16 minutes a little. Routinizing, due to length, is too conventional in some respects, with the more so in the act to do many numbers. In 16 minutes must be done, there seems to be plenty material here to consume that time.

86TH STREET

(Vaudefilm)
 Satisfying bill with fair vaude show and pictures, but not as strong as many acts has been laded out at this upper east side Keith house. The usual five acts, with flashes still opening shows and often one of the acts in the layout. Screen had "The Girl from Woolworth's" (FN).

Holiday shopping over and Santa Claus something of the past, the act of the classic little girl acts in the act. The act was a good one, the effect by cutting the 16 minutes a little. Routinizing, due to length, is too conventional in some respects, with the more so in the act to do many numbers. In 16 minutes must be done, there seems to be plenty material here to consume that time.

Lane, Osborne and Chicco, a four-people musical and dance offering, beautifully staged, were on first, and found the early spot and early hour. The act was a good one, the effect by cutting the 16 minutes a little. Routinizing, due to length, is too conventional in some respects, with the more so in the act to do many numbers. In 16 minutes must be done, there seems to be plenty material here to consume that time.

Paul Sydel and Spotty, an animal act without a word from Sydel or even a bark from his little terriers, held the duce spot nicely. This is one of the classic little girl acts in the business. A remarkable feature of the turn is its smoothness and the uncommon clarity with which Sydel and Spotty, without any apparent cueing.

Center of the bill brought additional dancing and some comedy in Bill Farrell's skit, "Back Home." Best people offering, which takes argumentative hubby and wife into the former's home, where pa and ma also do a little expostulating now and then. The old man does old-time songs and a little dance act in the act, while mother tries her hand at a song, most of this stuff being palatable entertainment but not of the best. The act was a good one, the effect by cutting the 16 minutes a little. Routinizing, due to length, is too conventional in some respects, with the more so in the act to do many numbers. In 16 minutes must be done, there seems to be plenty material here to consume that time.

Sylvia Clark, interesting little comedienne long in vaude, was in next to closing. Same act she has done several times, particularly propitiously. They liked Landry and his act heads here, with as big applause returns collected as by any other act on the bill. The act was a good one, the effect by cutting the 16 minutes a little. Routinizing, due to length, is too conventional in some respects, with the more so in the act to do many numbers. In 16 minutes must be done, there seems to be plenty material here to consume that time.

Closing, Art Landry and his Victor Recording Orchestra of 11 men, doubling from last week, was a good one, the effect by cutting the 16 minutes a little. Routinizing, due to length, is too conventional in some respects, with the more so in the act to do many numbers. In 16 minutes must be done, there seems to be plenty material here to consume that time.

RIVERSIDE

(St. Vaude)
 A good show at the Riverside but none too ostentatious for its swan song week as a big timer. House goes three-a-day next week.

George Jessel, back from the chirping infancy, here for the week as topline through courtesy of John Golden. Jessel's vaude excursion is for this week only, after which he begins his new leg it "E. S. He Got the Job," which Golden will produce. Jessel copped the show all the way.

Winslow Four, three men and girl, paced made with a skit that which and two of the men doing the clown stuff on rollers and the mixed team contrasting with legitimate and fancy stuff. Combo blended neatly and put it over. Mitchell Brothers, two boys with a good patter, followed and whooped things up with some good harmony singing and banjo selections.

Colleano Family, featuring Maurice Colleano, also satisfied in a big way with a mixture of acrobatics and dancing. Maurice Colleano's acrobatic dancing was standout, as usual, although the act was a good one, the effect by cutting the 16 minutes a little. Routinizing, due to length, is too conventional in some respects, with the more so in the act to do many numbers. In 16 minutes must be done, there seems to be plenty material here to consume that time.

Kitchen Pirates, proved an attractive production for an act, an adagio foursome that went across big and neared show stopper. The act, produced by Myer Golden, features Peggy and Edna, with Warner and Lawrence supporting. The dance is handled as cat and mouse affair in an attractive kitchen set. Peggy, as the mouse, is trapped by the comedienne in cat costumes and tossed all over the place in the ensuing adagio. The girl contributes some corking work both in postures and bends, and easily cops honors of the act.

Williams and Delaney followed and tickled aptly with nut comedy, singing and dancing. The act was a good one, the effect by cutting the 16 minutes a little. Routinizing, due to length, is too conventional in some respects, with the more so in the act to do many numbers. In 16 minutes must be done, there seems to be plenty material here to consume that time.

George Jessel, next to shut, followed with a walk and a speech, a breezy monologue interpolating "At the Telephone," and later waxing sentimental—real tears and everything—in a "Farewell" act. He closed the show with his first crack about being cleaned in Wall Street and that this date had been booked by his broker. He said he got a lot of money from the act, but that he couldn't split until he got his next check. A ballad for getaway after a couple of previous vocals spacing the gab set Jessel pretty well off for the week with a call back for a bow-off speech.

Van Loane and Veronica, mixed, closed with sand pictures and vocalizing. The act was a good one, the effect by cutting the 16 minutes a little. Routinizing, due to length, is too conventional in some respects, with the more so in the act to do many numbers. In 16 minutes must be done, there seems to be plenty material here to consume that time.

Big light Saturday afternoon. Edna.

HAMILTON

(Vaudefilm)
 Scores of youths in for the Saturday afternoon show to turn loose the mistakeable. The act was a good one, the effect by cutting the 16 minutes a little. Routinizing, due to length, is too conventional in some respects, with the more so in the act to do many numbers. In 16 minutes must be done, there seems to be plenty material here to consume that time.

Jack Hunter and Monty opened. The act was a good one, the effect by cutting the 16 minutes a little. Routinizing, due to length, is too conventional in some respects, with the more so in the act to do many numbers. In 16 minutes must be done, there seems to be plenty material here to consume that time.

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PALACE

(St. Vaude)
 Chicago, Dec. 28.
 Real vaude of all around entertainment playing to exceptional business.

Five acts stopped the show: Walter Davis, the comedy bandleader, with "Emme Oldfield" (film); the No. 2 spot in kingly fashion; Bill Robinson, held over from the previous week; Nellie and Sara Kouns, the Kouns sisters; Ledova, and Chick Sale.

Sale was the main attraction and in next to closing whooped it up merrily. Doubtless the backyard author was partly responsible for the brisk trade.

Paula Paquita and Chikita, dancing and song trio, after an unsteady start by the dancing team caught with a Mexican song by the pianiste and rolled off speed with their fast castanet finish.

Wahl and Oldfield, following with eight minutes of hand-to-hand struggling in attempt at acrobatics, were through, sticking to the eccentric flavor of their work they were pulled for a four-minute encore, rounded to a topping finish with two straight up.

For this house the dancing bits by Sonny Jarvis interposed in the crossfire of the skit, "Elevated Love" with Jarvis and Harrison, the boy's parents gave what to something just passing above the average. Kid's impersonations of various tap-dancers went exceptionally well.

Bill Robinson, having won a moral victory over the audience trying to shake him down, was station personified when he stepped out for the first show. A new routine on the steps, and working fast all the way through, sticking to the eccentric flavor of their work they were pulled for a four-minute encore, rounded to a topping finish with two straight up.

Closing before intermission the Kouns sisters, with dignity in their manner and tenderness, were a cinch with their classical program of songs, using splendid arrangement of "I Kiss Your Hand Madame" to clinch. Not having appeared here in over a year, these two sisters were accorded a great reception.

Happily for this good bill, the late section had plenty of quality. After many number of new plugging future Palace acts, Ledova and Chick Sale, the show back to high tide. Her opening adagio with Ivan Lutzman, set a normal pace that grew with two more through sticking to the eccentric flavor of their work they were pulled for a four-minute encore, rounded to a topping finish with two straight up.

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LINCOLN SO.

Weak vaude menu here the first half, with majority of the turns familiars labeled fair to middlin'. Metro's "Untamed" probably responsible for good house at the supper show. Other film fare was Hearst Metrotone News and silent International News.

Bob and Lucy Gillette, balancers and jugglers, was ordinary opening turn. Miss Gillette carries the whole act with juggling of plates, chairs, etc., and balancing various prop objects around the stage. Bob Gillette as comedy waiter talks small hand at juggling and tries to hand out laughs.

Jack Housh, pleasing tenor assisted by femme pianist, was liked. Housh sings ballads, old and new, and closes with Kipling's "Mandalay."

Ventriloquial turn, Ketch and Wilma, next and most entertaining on bill. Frank Ketch showed a voice and an ability for neat placing. Miss Wilma is full for repartee with the dummy. Quite a few laughs in the turn, and the deft handling of the dummy pleased.

Low comedy knockabout turn, Hibbitt and Hartman, filled in next and couldn't get a better audience for their type of work if they went out and gathered them themselves. Hoke antics of Miss Hartman, stout

blonde, drew quite a few chuckles. Hibbitt kept pace nicely and threw in a few laughs on his own behalf. Demarest Sisters and Co. (New Acts), small flash, closed n. s. g.

JEFFERSON

(Vaudfilm)
Okay bill and expensive that filled
the house for matinee Saturday. Bla

draw was Jack Dempsey; another was Alice White in "The Girl from Woolworth's" (F. N.). Audience and both with relish.

Vaude included Chevalier Brothers, Barry and Whitley, Smith Strong and Lee, and Buster Shaver. Tiny Town Revue, Chevalier boys and Tiny Town Revue sandwiching the acts with Dempsey taking No. 3, gave program balance and every one from the seats.

Dempsey knocked 'em cold and slammering all at once. Grins all over and in the spots where the act looks for audience response it got what sounded like a stadium cheering section when the Bronx plays Brooklyn. Dempsey's act, now in its fifth week, has softened into a pleasant gait. Not so hard and mechanical as when previously seen.

Chevalier Brothers, extraordinary tumblers working in tux, performed their balancing and lifting stunts with neat dispatch. They got wowed hand Smith, Strong and Lee, two men and a girl, spotted second and got several giggles with their hokum comedy done in rube outfits. Barry and Whittedge, woman and man in order named, performing a la usual with patter, songs and piano. Whittedge, the man is the pianist.

Buster Shaver and his Tiny Town Revue, crew of a pianist-dancer and six midgets, two of whom are girls, closed. Not brilliant but good and tasty. Midgets do duets, solos and ensemble song and dance numbers in neat costumes, with Shaver providing contrast by full size figure. Went over big in 13 minutes.

GRAND O. H.

(Vaudfilm)
Four acts of vaude and Al Jolson in "Say It With Songs" as screen feature in the layout for first ha-

Maxine and Bobby, trainer and canine performer, opened and sat

issified with a mixed routine of gymnastics and animal stunts. The dog is well trained and acts as a mount for the balancing 'trick'—mostly head balancing.

lucille Benstead and Co. lowed and clicked with a song and dance flash enlisting six men and another woman besides the featured member. Miss Benstead handles the singing and employs the supportors for production build-up for

her song scenes. Act gets started with plantation number, the man uncorking a snappy dance ensemble topped off by "Chloe," sung by Miss Benstead and sent over for top. Four of the boys step out for

precision buck with another ena following up with a corking aerobic tap that whammed them. The "Beachcomber" number in close was equally effective, spotting the

boys in a chain gang dance and also an effective adagio by beachcomber and native girl. Act there but needs considerable tightening up.

Robins and Jewett, two men straight and comic, held down the show to shut with a lively hodge-podge of hokum and songs that tickled the mob and sent the boys awa-

W. A. Quigg and Co. provide additional fun in closer with electrical wizard offering. Usual stuff of passing voltage through bo

(Vaudfilm) Co.
Chicago, D.

to his musical accompaniment. Roger Imhof and his veteran farcical skit held attention and drew a line of laughs which broke speaks volumes for the old comedy standby. Jans and Whalen stepped into "one" and tied the show into a knot. Teamworkers who pl

With the Imhof and Jans and Whalen combinations slamming over standard vaude comedy, the five-act show was sent over nicely.

with Chinese Show Boat closing
A pleasing act. And with one
the few Chinese women who c
sing in keeping with America
standards, namely, Jue Lue Tai.

On the screen Movietone News
and Fox's "The River." Mark.

there are four great gyps in the world — furriers, jewelers, medicine men and lawyers—and of these the jewelers take the cake.

Nite Club Trade Complete Bust; Spenders With Homes Stay in 'Em

Broadway's cocky night clubs laid in the rosins for the count of 14 last week, merely rising to their knees for a showing New Year's Eve. Three of the strongest contenders in the nocturnal golden gloves tournament were still in a daze when the gong rang. Only the New Year's bell saved them. When coming out of their corners for the 1930 round, they were set-ups.

Plenty of booing and hissing from the night club fans. With three clubs admittedly out of the running, the deepest gloom in night-life fighting history has beset the remaining stable. New Year's Eve invariably had shown the clubs at the top of their form and going strong. But this season the Christmas week showing was so notably discouraging odds were 20-8-4 against the places emerging "even" or near "even" from the New Year round. They were right.

Pummelled, winded and groggy, the class of the field can hope for no more than sympathy from the ringsiders—for it's a dead certainty they'll creep out of the ring with the short end of the purse, which will be but a fraction of the entrance and expense fees.

Even Rudy Vallee, whose 60th street rendezvous is in the class division, knows what it means to sax-toot in an empty hall. Yuletide saw a 75% crash in biz there. As few as 60 to 85 converts were counted on successive post-Christmas week nights. The curly-haired boy was profoundly lonesome.

Few of 400

The Grade A nooks such as Lido, Montmartre, Casino, Embassy, Villa Venice and Trocadero felt the shiv of despair jabbed in their ribs. The "400" could have been counted on the fingers.

The Chateau Madrid with a sizeable "nut" coasted off-course, encountering impossible winds, which denied tacking of any sort. Nor was it aided in keeping afloat by its big brother, the Richman club, which has suffered its most apathetic sea-

CHICAGO TAXI-DANCERS WOULD ALSO FORM UNION

Chicago, Dec. 31.

Taxi-dancers, following the mode in Seattle, are taking steps to unionize with intentions of getting under the wing of the A. F. L. Move is being made following many efforts of the police to close down local dance halls.

Recently in Seattle the Women's Dancing Entertainers' Union, some 300 femmes, started a fight to have the dance halls reopened after they had been closed through the arbitrary ruling of the mayor.

Marion Lee Guilty

Marion Lee, 22, alleged actress, of 47 West 53d street, was given a suspended sentence in Special Sessions on her plea of guilty to shop-lifting.

Miss Lee was arrested Dec. 4 by a store detective in Macy's, who noticed her gathering articles valued at \$19.

son. The New Year's celebrants occupying the rear of the Richman sat on virgin chairs—without a flick on their varnished surfaces.

Other clubs did piece-meal biz during the lonely hearts week, but took punishment bravely, confident the '30 season would be less sorrowful.

Never Worse

The night clubs follow close with the luck of the legitimate theatre, which in 15 years has never been worse, smash hits playing to many an empty row.

Big spenders have shunned the nite spots since the stock market crash. Those with a home left were glad to remain in it.

More people stayed home this Yuletide than ever.

Reception Work

Chicago, Dec. 31.

A guy advertising here for girls for "reception work" is getting a big play. Femmes are hired at a flat salary and a percentage to entertain out-of-town buyers.

All the biz the girl gets the man to sign for, gives her a percentage as well as free feeds and anything else she wants to take.

MRS. YOUNGMAN EVICTED; \$150 ALIMONY ALLOWED

While Anne Youngman was trying to convince her composer-husband that he should pay her substantial separation alimony for the support of their twins and herself, she was being dispossessed from her home for non-payment of rent. This was revealed when a judgment for \$123.15 in favor of the Portolena Realty Co., 400 East 48th street, was returned against her in the First District Municipal Court of Manhattan. Sum represents court costs and one month's rent on an apartment leased by Mrs. Youngman.

Both her separation suit and the present suit against her occurred almost simultaneously. While she lost the rent case, Mrs. Youngman emerged temporary victor in her allegation against her husband, Vincent Youngman.

Separation trial was heard before Justice Callahan in the Supreme Court, which awarded Mrs. Youngman temporary weekly alimony of \$150 and counsel fees of \$1,500, the latter to be paid in three equal installments. Mrs. Youngman had asked for \$500 a week and suitable counsel fees. She charged abandonment and non-support, and cited an Illinois court decision where her composer-husband had been ordered to pay \$150 week for her support and the children.

Youngman pleaded inability to pay and that a separation agreement entered into between himself and Mrs. Youngman in June, 1927, prevented the present suit by his wife.

Keeney Walked on Own Racetrack When Gambling Was Stopped Cold

FAILURE IN PHILLY SEEMS TO BE A CRIME

Too many turkeys and capons caused the arrest of August Janssen, Jr., 25, son of "Janssen Wants to See You" restaurant. Young Janssen was arrested by Detectives Fitzpatrick, Love and Huber of the West 47th Street station on the charge of being a fugitive from Philadelphia.

Janssen, perturbed, with his cane, spats and natty attire, declared the arrest to be an outrage. Fitzpatrick "booked" him in West 47th Street station and then toted him to West Side Court before Magistrate Stern. Janssen had to be fingerprinted so that ball might be fixed.

He was arrested on word from Philadelphia that young Janssen owed H. Savage & Co., poultry dealers, \$800 for turkeys and capons, asserted the cops. The debt occurred two years ago when August, Jr., contracted with the Savage firm and is quoted as saying that "N. Y. Janssen" would make good any of his debts.

Young Janssen opened an establishment like his dad's in Philadelphia, but the place collapsed after four months, it is asserted. Friends assert that Young Janssen dropped \$260,000 in the failure.

Extradition papers are being prepared, declared the cops.

Press agenting the free cover cabarets in the Times Square is tougher than that. One p.a. had a pay check from his boss bounce back thrice before collection by a scene. Another was jobbed 60% of all press-guest checks. Latter place is biggest money maker in district and the p.a. is credited with having shoved the joint to the fore by his influence with paper boys who gave it plenty plug. Guy recently let out.

Jacksonville, Dec. 31.

More than the mere mention in the dailies that horseracing had been suspended at Keeney Park was behind it. Frank A. Keeney, when informed no gambling would be permitted by wagering on the horses or in the Casino within the grounds, walked out on the entire plant.

Keeney was missing for four days. Finally located in Daytona, he refused an offer of \$600,000 for the track.

With the Keeney track about half way between here and St. Augustine, about 20 miles from either town, the many horsemen were left without a kitchen upon Keeney's departure. If wanting a meal they had to travel the 30 miles.

Several race horses are still in the stables. Many others have been sold for anything they could bring. Some were offered to Flo McFadden and her girls who worked a week on the Casino's floor before the bust. The girls were told they could have the nags in lieu of the week's salary claimed, they having been paid for the first week.

Three of the girls returned with Miss McFadden to New York, two have gone to Miami and the others are still here, seemingly satisfied.

There are quite a number of gambling houses operating in this section without interference. It is said their influences caused the gambling ban on the Keeney track. Local gamblers argued they are here all of the time and probably a steady income to someone or more through that. Why, they said, should the Keeney track come in for a short while to split the gambling money with them? Their argument seems to have prevailed with the easy dough end.

Keeney is said to have developed a cramp in his hands and pockets giving out checks and coin before the blow-off arrived. After that money had been paid, the order came in to stop all gambling, when Keeney, disgusted, just blew out.

YOUR LUNCHEON

will be served to you today at

MRS. GERSON'S NEW GRILL

150 West 47th Street

NEW YORK CITY

(Adjoining the Palace Theatre Stage Entrance)

COME IN AND SEE THE BEAUTIFUL HALL OF STARS
WHICH EVERYBODY WILL SOON BE TALKING ABOUT

The Ultimate in Atmosphere and Service

THE NEW PERMANENT HOME OF BROADWAY'S FAMOUS
FOOD LANDMARK, FOR MORE THAN A DECADE THE
CULINARY CAPITOL OF THE EPICURE

SPACIOUS—COMMODIOUS—MODERN—BEAUTIFUL

And—as Always—only ALFRED W. McCANN Endorsed Foods Will Be Served at

MRS. GERSON'S NEW GRILL

\$50,000 Deb Party No Panic for The Old Man of Park Ave. Family

When it comes to creating spectacles Broadway's a piker alongside Park Avenue. On Broadway the stage director achieves his fame; but he cashes in on it on Park Avenue.

What an azure deb's old man spends for her coming out party would float from one to three shows on the Main Stem—and his dough goes for one performance only that lasts no more than six hours and ends before an audience that's top at 1,500.

A debutante's personal appearance on her wedding at the Ritz or the Colony Club may stand her anywhere from \$10,000 to \$50,000. And Broadway's stage decorations impelled into the blue blood canyon through theatrical exploitation bring to Park Avenue upon their arrival added experience, ability and imagination that would quake a ticket broker and make a Broadway theatre pale at terrific displays churned out, on the royal thoroughfare where bright lights takes precedence over ability—exact antithesis of Broadway.

This fact, while making the distinction between the two streets all the more marked, really pitches the two into the same pot, as the one attempts to outdo the other in spectacle displays.

In this case it's the designers. Among those who create the big Park Avenue air Lee Simonson, Ben All Haggin, Joe Menzies, Robert Edmund Jones and Joseph Urban, and their fees are plenty—\$5,000 being comparatively light for the one night stand they do.

It's not the newer social registers who perform the families that spend the most are the old Titans—9 out of 10 of whom have a Vanderbilt prefix, suffix or hyphen, it seems.

And the \$50,000 goes only for the actual affair itself. This doesn't touch the cost of gowning and other personal incident a debutante daughter is like holding a Harvard-Yale game. Guests come from all over the country; from every sort of Junior League in various cities; they come in special trains, by automobile and yacht.

At a most recent affair held at the Ritz when Mr. and Mrs. Anthony J. Drexel, Jr. formerly of Biarritz, France, and now again of New York, presented their daughter, Edith Kingdon, to 1,500 or so guests traveled to the party in groups, from distant cities, several hiring special trains. The party cost \$50,000.

Double Dinner
Each affair carries two dinners with it. One is given before the dancing and one following. At the early dinner only the closest friends and relatives are invited. They may number about 200. The other 1,000-odd take in the later meal together with the earlier guests.

At the wedding there is a change that eliminates the early dinner—but even they are set in the same lavish fashion. And where once a bride was satisfied with only six bridesmaids, today she must have what is practically a whole chorus of them—never less than eight and often 12.

Flowers
What it costs the guests in gowns and new evening apparel is another large item depending upon the importance of family.

Next to designers, the largest cost from the point of view of the old man is the entertainment. They take only the costliest banquets and the higher priced entertainers. When a Park Avenue girl weds she may not have a jazz band at the church but she does at her home following the ceremony or wherever the reception may be held.

HOTSY TOTSYS WITNESS IN JAIL 6 MOS.—OUT

After friends had fought for months to obtain his release from the Queens (L. I.) County Jail, where he has been held as a material witness, Thomas Merola, violinist formerly employed at the Hotsy Totsy Club, 1721 Broadway, will finally obtain his release on an order signed by Judge Morris Koenig in General Sessions.

Merola was one of those present on the night of July 12 when a gang of rum racketeers entered the Hotsy Totsy and began shooting up the place. After the battle it was found that William Cassidy and Simon Walker had been fatally shot.

The Grand Jury, after hearing Merola and others, filed murder indictments against Jack "Legs" Diamond and Charles Entratta, alias Charles Greene. The latter is held awaiting trial. Diamond has not been caught. At the request of the district attorney, Merola was held without bail as a material witness. The prosecutor stated he wished to protect the man's life by keeping him in prison until after the trial.

Since he was first jailed, Merola's wife and friends have appealed to the Supreme Court to have him released. They produced doctor's affidavits declaring that the man's mind has become affected as a result of his imprisonment. The Supreme Court fixed \$20,000 bail after the argument, but Merola was unable to secure it.

A week ago, Ruth Hale, wife of Heywood Brown, interested herself in the case and caused Newman Levy, lawyer, to take up the matter. Levy made a motion before Judge Koenig Monday and the latter directed the other physician examine Merola. After receiving the doctor's report, Judge Koenig indicated he would sign an order directing the man's release. The judge further ordered that the witness be kept in a hotel designated by the district attorney and with a police guard pending the trial next month of Entratta.

LILLIAN LORRAINE SUE BY ROTHSTEIN ESTATE

Arnold Rothstein's estate has filed a judgment for \$1,417 against Lillian Lorraine on a note made by her in 1926. The papers were served on the actress in the Lexington Avenue hotel.

Alvin C. Thomas, better known as Titanic Thompson, the poker player supposed to have sat in at Rothstein's last game, failed to pay a note for \$5,000 and loan of \$7,000 both made a year ago last October and will have to pay a judgment for that sum. The papers were served on him when he was in the Criminal Courts building on Nov. 22 last as a witness at the McManus trial.

Dr. Wagner Returns

Dr. Jerome Wagner and his bride, professionally Norma Terris, have returned from the coast. The doctor has resumed practice in New York. Neither of the Wagners is expected to go westward again soon.

\$35,000 Thaw Party
Another big affair that was limited to only 1,200 guests, was the recent Thaw party when Mr. and Mrs. William Thaw, 3d, presented their daughter Virginia. Its estimated cost was about \$35,000.

Guests came from Southampton, California, Palm Beach and Philadelphia. The hotel ballroom and dining rooms where the affair was held were converted into a Persian garden with a hanging sky, studded with stars, and the floor cast decorated with 12 bamboo trees laden with tropical fruit. Illuminated balloons tossed about and the tables were covered with blue damask. Among the flowers on the walls and balustrades were the rare mauve butterfly orchids.

BUT HOW!

Evidently to relieve the hodgepodge of inferiority complex, a new dance joint on Eighth Ave. in the 40's is using this for slogan: "Anyone who can walk can dance."

Black Belt's Raided Speakeasy Had No Stage Relation

Though called the Performers and Entertainers Club, located at 131st street and 7th avenue, recently raided by Federal narcotic officers and alleged to be headquarters of a \$2,000,000 drug syndicate, it was really nothing more than a speakeasy. It had no connection with theatre in any way, or its performers.

It is the heart of the Black Belt of Harlem and next door to the more swanky night club resort, Connie's Inn.

Contrast between the two brings an incongruous picture of two night life resorts that had only one thing in common and that is the site of their biz. Connie's is a club catering only to white trade—service and entertainment being all colored.

The Performers and Entertainers Club was all black except for the alleged owners.

Few whites ever entered Performers' Club. It was referred to by colored gentry as the Players' Club and was the rendezvous of the Black Belt's pseudo colored actors and actresses. Run wide open at all times, floor of joint that led onto 7th avenue often remained open and the long bar with colored folks standing up against could be seen plainly without effort.

An enigmatic place, the joint had an air of fancy and atmosphere about it that attracted a scattering assembly of whites who foraged in Harlem for thrills. These included p. a. white Harlemites, newspapermen and whites gone native.

Elaborate

Probably most elaborately arranged speak north of the Battery but not handsomely decorated. Two rooms back of the bar—both for exclusive customers. One immediately adjoining bar was for customers not well known and women—while the rear room, large and canopied with colored sombre lights was the center of gravity for the favored whites and those colored folks okayed by house boss.

A bouncer was always on duty in this room and place was regular meeting ground of Harlem's ladies of the mob. They'd meet their boy friends here and newcomers who met them for the asking through a waiter. Started off with girl waitresses but shifted to men when it was found that girl patrons objected to compete lady servers were giving them. Rippest time was after midnight when blacks would filter in from picture houses and other resorts.

Dancing was prohibited and so was community singing, but a single could hold a bassoon if whites were present to heave coins.

Did Skinner Sock?

Rehearsing in the cast of "Children of Darkness," Joseph Skinner, 35, of 325 West 52d street, was freed in West Side Court by Magistrate Stern on the charge of disorderly conduct. Skinner, a former welterweight boxer from Phoenix, Ariz., was arrested by Patrolman Miller of the West 47th street station.

Skinner had informed the bluecoat that his wife was bleeding from a cut chin. Miller hurried to the flat and Mrs. Skinner is quoted as stating that Skinner socked her. This Skinner denied. He asserted his wife had received her injury when she struck her chin against the stove.

BARRICADED SPEAKS

Recent epidemic of hold-ups in Times Square speaks has caused careful proprietors to reinforce front entrances with steel doors.

Most of the speaks naturally refrain from reporting bandit visitations. Steel jackets and bullet-proof vests for guests may come later.

What's So Sappy About the B'way Sap? Those Town Scamps Know Their Stuff

WALTER WEBBER 'SHOT' BY KEARNS IN HOTEL

The screams of a terrified woman running through the hall on the second floor of the Hotel Hudson, West 44th street, and the report of four shots coming from the room caused a call for two patrolmen.

Several men in the room began a free-for-all fight, according to the police. The coppers separated the combatants and found that Walter Webber, actor, in whose apartment the trouble occurred, had been slightly shot in the right arm. Webber did not need the attention of a surgeon. His arm had been burned from the explosion of a blank cartridge. Webber is said to be a burlesque actor.

When Officers Maguire and Donnellan entered the apartment Webber and two other men were wrestling. The gendarmes made inquiries about the shooting. Mrs. Webber had swooned on a bed. They all denied the shooting until threatened with arrest. A search of the apartment disclosed a gun loaded with "blanks" under a mattress.

At first they denied knowing anything about the weapon, but stated that Edward Kearns, 29, one time assistant property man at the American Hotel, 42nd and 43rd streets, had fired the shots at Webber. Kearns gave his address as 136 Wood avenue, Tottenville, S. I.

Kearns was arrested by Maguire on the charges of assault and violation of the Sullivan law. Magistrate Adolph Stern, on West 42nd street, held Kearns for further examination. Kearns has a long criminal record and an alias of "Edward" Murcrossen.

Mrs. Webber, the bluecoat stated, kissed Kearns goodbye as he was being taken to the police station. Mystery surrounds the shooting at Webber. The latter was unable to state why Kearns shot him.

Another in the room at the time was Frank Mackay, theatrical property man, according to Maguire. The other man is said to have been a chauffeur.

Mr. Webber, whose first name is Beatrice, was reticent over the affair.

FRANCES SHELLEY'S GEMS PAWNED BY JEWELER

Frances Shelly appeared in West Side Court yesterday (Tuesday) as complainant against John Rosenfeld, jeweler, residing at the Sherman Square Hotel. Rosenfeld is charged with the larceny of two pieces of jewelry valued at \$11,000.

Rosenfeld conducted a store at 737 Seventh avenue under the name of "The Robert's Jewelry Company," asserted Detectives Bertram Maskell and John Walsh of the West 47th street station. A receiver has taken over the concern, the sleuths told reporters.

Miss Shelly lives at 325 West 45th street. She took a diamond and platinum bracelet valued at \$7,500 to Rosenfeld to be repaired on Aug. 18 last. Sept. 12 she returned to Rosenfeld and asked him if the bracelet had been repaired. He told her that it was in the custody of his jeweler and urged her not to be anxious.

She then left a diamond and platinum wrist watch with him to be repaired. The latter was valued at \$3,500. She told him she must have both gems, as she was sailing soon. Before sailing, she found it in the hands of a receiver, she told the cops. The sleuths located the jewels in the Commonwealth Loan Office at 784 Seventh avenue.

The jewels had been pawned for \$1,800. The pawnbroker is said to have identified Rosenfeld as the person who pledged the gems. Rosenfeld is alleged to have said he was "broke."

The detectives have placed a "stop" on the gems. Miss Shelly is now rehearsing in a show. She recently met with an auto accident. Rosenfeld was arraigned before Magistrate Adolph Stern in West Side Court and obtained bail of \$5,000.

The modern sap visits Broadway: He screeches into the Main Stem in a low-slung roadster with exhaust pipes streaming out the foreign hood; makes all the night clubs and fights with the waiters for the slightest extra charge on the check; often jams into town with a dream of a girl in the seat next to him who causes all the boys to whisper: "Look at that twist-wow!"; brings his own liquor—the best stuff—right off the boat; picks his hotel like a veteran, and wants service all around, squawking at the slightest inconvenience.

Wears snappy clothes—box shoulders, silk-lined, and has a change for every hour; plays the show girls and has them screaming at his wise cracks and jokes, which are passed along the Street; sees all the new musical comedies and smash legit hits, writing home that they are all "lousy" and there isn't a kick in the town. Says the girls are so slow it hurts.

Meets the racketeers and has a fight, knocking out three or four, brushing off his hands and claiming they were pushovers. Listens to the orchestras in town and wants to know why they don't "get hot"; dances with the Broadway girls and shows them some nifty steps they never dreamed about; does a buck and a cap routine himself, that a Barton or Donahue would love to touch; gets a ticket for speeding, parking or violating another law and has it fixed in 10 minutes to the awe of the natives, who can't figure where he gets his pull.

In the Bag
Everything in the bag for the sap—gets tickets at box office prices for smash hits and sits in the center of the fourth row, usually with two or three beauties from the home town who happen to be here at the same time; nothing in the showgirl line-up can compare with any one of them. And for talent—why, the girls in his home town sing better in the parlor—just for fun—than the leading ladies of the Main Stem show.

Never denies where he came from. Doesn't brag about the home town. Yawns his way hither and yon on the Stem.

Never goes home with a pain in the neck from looking at high buildings—but butts his head against the neck listening to the so-called wise guys of the Street trying to ad lib. So used to Paris and Monte Carlo and other places of the sort that New York to him is a steady laugh.

May drive in his own car to Chinatown to get a laugh out of it; never asks anybody where the Brooklyn Bridge is; has a green-lined Fifth Avenue merchandise all his life; has a few ideas for making some money by hooking up here or there and usually leaves New York with the b. r. five times as fat as when he came; when they try to in-terest him in a show—as angel—he looks it over and yawns again, saying: "I'll see you a week from next autumn." May give the producers a couple of good ideas to jerk up their brain child and wires home he's leaving because the town is as free of kick as the Dead Sea of tidal waves.

Hotel Holds Clothes and Furs for Party's Breakeage

Blanche Demarse, actress, recovered her trunks containing several fur coats, dresses and dancing shoes from the Hotel Jackson, 15th West 45th street. The show girl came to court accompanied by her attorney, Lou Randall, of Goldsmith, Hanover & Goldblatt. Miss Demarse was in tears.

Randall explained to Magistrate Stern that Miss Demarse had attended a party of another show girl in the hotel and was following. Following, said the hotel men, they discovered some breakage in the room.

Blanche in quitting the hotel paid her bill of \$60. The hotel, Randall asserted, accepted the money but refused to turn over the trunks to Miss Demarse. The court issued a summons. Randall told reporters that Miss Demarse recovered her furs.

Indian Dick in Again
Indian Dick, who operated the Sioux tearoom in Greenwich Village five years ago is back in the Village and has opened The Reservation cabaret.

It is back of Jefferson Market.

Broadway Chatter

Jean Orlin is now in print.

Martha R-th is now secretary to Bill Connor, Biltmore.

Red is very becoming to Muriel Vanderbilt French.

Ving Fuller is framing a strip for King Features.

Estelle Garrick had her portrait painted—why?

Nat Dobson's scheme of the best dressed man does not include spats.

Betty Brown declined to be interviewed for the AMPA Bulletin.

Maurice Winter new assistant in box-office of Cort.

Bob Sisk's daughter will probably prevent the annual trek to Banff this summer.

Ruth Gordon back from London. Reported returning to stage this winter.

Mike Simmons netted \$1,100 last month for two titling jobs—and he's out of the stock market.

Abe Lyman and his hand departed toward L. A. Sunday. They left the Richmond Club Saturday.

That marriage report, according to Edna Sedley of the Chateau Madrid, is premature.

Irving Caesar may write the lyrics for the songs in the "Queen Kelly" talker, with Gloria Swanson.

Gary, Palace building boothblack, is finding it tough, too. Agents buying shines on installment plan.

Sidney Piermont of Loew's washes his face and combs his locks eight times daily.

Ruby Shore, of the Silver Slipper,

is doubling in vaude with Benny Davis.

A great Christmas for cards. Everybody squawking about their personal gross.

Ziegfeld's home at Tarrytown on the Hudson is wired for talkers. Cost about 16 grand. Gives shows every week end.

Lee Fosner contemplates a restraining suit against Louise Fordham in behalf of a couple of night club singers over a song said to be the latter's exclusive property.

Galen Bogue is the new ideal manager. He escorts Irene Bordoni from her dressing room to the floor at the Club Richman before each performance and back.

Walter Winchell has entered the list of the Movietone. Soon off the talking screen at the Embassy.

Radie Harris is with the Central Press Syndicate.

Despite the hidden gams, and sometimes because of them, contest of long and short skirt devotees in night places is all long from the gent standpoint.

New member of the Charlie Morrison family, who may be called Marianne, Carol, Shirley, or suggestions invited, moved into her home Sunday.

Charles Lemaire and Mine. Sherri three nice party for Lily. Damita at the former's apartment last Friday afternoon, to meet those charming people of the theatre.

Those having had a hectic Christmas at home spent the evening in

night clubs for a little quiet—and got it. Business 'way off all over town.

Meyer Gerson has moved over. The old stand is no more. His new pany decorations are within the Somerset hotel. Most of his regular mob promised to stay up to drop in for New Year's breakfast.

Titles of shows in adjoining theatres on 47th street anything but cheerful. "Death Takes a Holiday," Barrymore, and "The Game of Love and Death," Biltmore.

Hollywood's town camp, Leo Morrison, is again paying lunch checks at the Astor. Inside report is that 40 people went to the L. A. flying field with him to make sure he'd leave.

Jack White has left the 54th street nite club where he was thought to be a part of the scenery, after a couple of years there. The comedian also quit the White's "Scandals" Saturday, leaving him open for a vacation date.

Despite the big capacity of Chanin's 46th Street stage is very shallow. Cast has to run under the rostrum to get from one side to the other. Plenty of underground mixups during the opening night rush.

Old curtain of Knickerbocker (being razed), which hung there since house opened in 1901 with the Rogers Brothers, to be cut down 15 feet in width and set at the Avon (formerly Klaw). Original cost of curtain was \$4,000.

Inaccurate Biographies

SOPHIE TUCKER

By Claude Binyon

It was eventide in the good old Puritanical state of Connecticut. Snow was everywhere, smothering the sleepy little state in a downy blanket. In the Abuza restaurant (chicken dinner, everything else extra) Mr. Abuza was preparing for a goodly crowd in celebration of the new year.

Mr. Abuza looked about the tidy little inn and sighed contentedly. Then he cupped his hands and called to his daughter.

"Sophie!" he bellowed, "come a-runnin'!"

Little Sophie Abuza came a-running. She was a cute trick, dressed in spotless magenta linen which tugged and strained under pressure of her plump young body. Her head was haloed in a mass of golden strands, brilliant as an 1880 penny. Gracefully she curtsied at the feet of her father.

"Is you ready for the night's fete?" asked the father.

"Aye, loved one," replied Sophie. "I have learned new songs and will sing them to thy customers just as though they were a mob of Broadway stew's."

"Tsk, child," protested the father,

"these seem aged beyond thou years." He banded her on the bean and walked into the kitchen to see how the hash was brewing.

That night Soph sang as she had never sung before. She sang of a man who had left her wrong; of a man who had left her flat; of a man she had done wrong; of a man she had left flat; of her ability in the art of creating heat and suddenly leaving them cold.

Surprised

The gathering of Puritans was electrified. Mr. Abuza sat pinned to chair, his mouth agape, his eyes rolling incredulously. Could this be his little Sophie—the creature who previously had thrilled only of flowers, bees and June moons?

There was a hush as Soph finished. Then, suddenly, the Puritans went ga-ga. They grabbed each other and started prancing about the floor in mad jazz rhythm. They stomped heavy boots and cried "Ha-Cha-Cha!" they started grinding and tossing like a Mutual troupe in a Pennsylvania colt town. Soph watched the turmoil. Then she looked at her father's merciless face, gasped and ran all the way to Chicago.

In Chicago the same. In cafes, Soph yodelled the boiling lyrics and encouraged guests into a frenzy. A man named Tucker married the hot mama, left his last name and a bouncing baby boy in Sophie's keeping and went his way. An actor named Frank Westphal was next in line for husbandry, but he went too. Now Al Lackey, who deals in dry goods, seems to be clicking in the matrimonial spot.

Soph Advanced

Soph progressed from night clubs to vaudeville, then into revues. Finally she carried her red-hot billing into pictures, and blew 356 fuses in wired houses with the top note of "Some of These Days."

Soph is the incongruous picture of a genteel matron announcing that neither Rome nor she was in a day. Soph is the loving "Madam" muttering through a corner of her mouth that guys are all alike.

A flashing prima donna doubling on the runway. And only for \$4,000, \$4,500 or \$5,000 weekly, according where. Wahoo!

Chatter in Loop

Anne Ford remains here as press agent for "Strange Interlude."

Frank Levine is back at the Randolph with a Hawaiian sunburn.

John Balaban does not like comical phone conversations.

Everybody in the RKO publicity office received a Xmas token from Jack Hess, the chief p. a.

Ted Healy's trained bear has embarrassing habits, but Ted is sticking by the cub.

Chi opera has forbidden stars to have personal press representatives. Stars a bit huffy over the rule.

Coliseum ring front is quiet and reports that Jack Dempsey wants to go back to New York.

Sid Yates, kid star of the U. of C. basketball team, is a brother of Irving Bates, New York agent.

Lloyd Lewis of the B. & K. p. a. staff has been writing for "American Mercury" again.

Eddie Rosetan, on the road for Radio pictures, was marooned for three days at Kentland, Ind., but never missed a meal.

George Spoor, working in his job at Essauy, still holds the rep of being the most uncommunicative man in Chi show business.

Madeline Wood, Public-Grand States publicity head, had to fight her way out of her office Dec. 24, the Xmas gifts were stacked that high.

Engagement of Lessie Greenwald to Charlie Newman of the Well Music Co. announced. Bride-to-be is a sister of Maurice Greenwald, vaude producer.

Next to the stage door of the Palace Theatre, the new home of

MRS. GERSON'S GRILL

After 11 Years on Broadway

NEW YORK THEATRES

THEATRE GUILD PRODUCTIONS

METEOR

By S. N. BEHRMAN

GUILD THEATRE, 52nd St., W. of B'way
Evs. 8:00. Mats. Thurs. & Sat., 2:40

Evs. 8:40. Mats. Thurs. & Sat., 2:40

GAME OF LOVE and DEATH

By ROMAIN ROLLAND

BILTMORE THEATRE, 47th St., W. of B'way
Evs. 8:00. Mats. Thurs. & Sat., 2:40

GRACE GEORGE

In the St. John Ervine comedy

"FIRST MRS. FRASER"

with A. E. MATTHEWS

and Lawrence Grossmith

PLAYHOUSE THEATRE, 2nd St. E. of W'way
Evs. 8:40. Mats. Wed., & Sat., 2:30

ARTHUR HOPKINS Presents

HALF GODS

A New Play by Sidney Howard

PLYMOUTH THEATRE, 45th St. W. of B'way
Evs. 8:30. Mats. Thurs. & Sat., 2:40

BELASCO THEATRE, W. 4th St. Evs. 8:10

Tues., W. 4th St. Evs. 8:40

DAVID BELASCO Presents

It's a Wise Child

A New Comedy by Laurence E. John

AVON THEATRE, W. 45th St. Evs. 8:30

Mats. Wed., Thurs. & Sat., 2:30

Dir. A. L. Erlanger

Bruck Pemberton Presents

Strictly Dishonorable

Comedy Hit by Preston Sturges

Staged by Antoinette Perry & Mr. Pemberton

THEATRE, W. 45th St. Evs. 8:30

Mats. Wed., Thurs. & Sat., 2:30

Dir. A. L. Erlanger

Bruck Pemberton Presents

THEATRE, W. 45th St. Evs. 8:30

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Dir. A. L. Erlanger

Bruck Pemberton Presents

2 WARNER BROS.!

VITAPHONE HITS

BARRYMORE

In His First Talking Picture

"GENERAL CRACK"

Warner Bros. Theatres, Daily, 2:45, 8:45

B'way & 52nd St. Sun., 3, 6, 8:45

GEORGE ARLISS

In

"DISRAELI"

Central Theatre, Daily, 2:45, 8:45

B'way & 47th St. Sun., 3, 6, 8:45

Cecil B. De Mille's

"DYNAMITE"

M. G. M. All Talking Sensation

STAGE SHOW REVUE—ORCHESTRA

CAPITOL

De Luxe Show New Year's Eve, including

Stage Revue, Capitols, Screen features

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Hoboken Minus Hi-Hat Stuff

Copping Village Polloi Gag

Hoboken, N. J., is supplanting Greenwich Village as the hobohemian center.

Just a ferry trip across from Christopher Street in the heart of the Village with brew dispensing at 10 and 15c. a glass and wines at 15 and 20c. It's a cheaper racket than the Village ever had, and former Village make-meries are going for it plenty.

Practically all the former atmosphere which the Village boasted has ferried across to Hoboken where things are wide open, prices are right and there's no curfew. Hoboken has a midnight closing order for spree parlors and so-called cabarets, but props ease around it by reopening at 12:10 A. M. So far without molestation from police or other authorities.

The late hour gag makes it perfect for hobohemians who previously played Greenwich Village but didn't like the 1 A. M. curfew or stiff tariff on cheer beverages. It's a bonanza for the joints and landlords, well, who can partner in venting for much less than in the Village.

The gyp prices prevalent in night places when things were good over there have been sliced, with everybody working on the old scale. Hobohemian crowd has provided the so called atmosphere which once made the Village.

Picturesque

Plenty of the picturesque which obtained across the water in prohibition days has been re-probited across the river. All manner of joints in operation, from river-front holes in the wall to more decorative night clubs that ape Broadway both in layout and prices. Atmospheric mugs never give the latter a tumble, nor does the Broadway mob.

A pound (\$5) goes a long way in the beverage dispensing joints in Hoboken. Cops, too, are also polite to a white-collared inebriate. If wandering aimlessly around they'll escort them to the tube or to a neighboring hostility and park them for the evening. Bums rate a pinch, but if there's no record they're merely kept overnight and dismissed in the morning.

'ROUND THE SQUARE

Roscoe White Dies

Roscoe White, 60, colored, died last week at his home in Harlem. He had been ailing for some time.

Mr. White conducted for several years one of the best known all-colored spots in the city. It was the Sheep's Club on 7th avenue, the wind up place for the colored entertainers of the Black Belt.

Highly intelligent, diplomatic and tactful, Mr. White was personally very popular, and his place much preferred by the few whites who went there when in Harlem, to any of the stage joints for the downtowners elsewhere in that section. Somehow the Broadway bunch never discovered the Sheep's Club. Those who did go there didn't tell them. Roscoe ran his place for colored people and the few white patrons were only those he wanted.

Fixing at the Border

For the opening of the new race track at Agua Caliente, the operators of the track and the casino have had the border bars lifted. You can now enter Mexico at any time of the day, if bound for Agua Caliente. Prior to this, it was impossible to get in or out of Mexico after 6 p. m. The gag is that they did not bother about having the time changed for re-entering the United States. If eight is your point, you have not made it by six, you're good for the night at Agua Caliente.

South American Concoction

Backfire water is a takeup of Village goofers and Harlem thrill hunters. Stuff is of South American origin and served in clay, pear-shaped vessels about the capacity of a coffee cup. They slip it through a hollow silver mixing spoon. It has an unpronounceable name and is said to be a mess of dried fruit herbs. One cup is sufficient to blank the drinker, and the second simply lays 'em out, 'tis said.

New Coin Pumping Hunch

Newest cash pumping plan in Chicago is advertising for children to pose for art calendars.

When the kid and parents arrive, the photo man generally goes into a rave over the subject, declaring it necessary for at least one straight picture to submit to the art calendar people. This sets the parents back from \$10 to whatever amount can be taken.

Playing Hearst

Close observers reported several cases of "colossal nerve" in connection with this year's handout of the New York American Christmas fund. (Continued on page 47)

DANCING SINGING COLOR
"BORDONI"
"PARIS"
"STRAND"
PREMIERE FRIDAY
"NO, NO, NANETTE"

ROXY
William Fox Presents
First Time Popular Prices
"CHRISTINA"
with JANET GAYNOR Talking
2nd Week—Gala Holiday Program
"Bride in the Woods"
"Wedding of the Painted Doll"
Midnight Show

Uncommon Chatter

By Ruth Morris

Xmas Party's Over In Stores

There is no more dismal sight than a large department store on the day after Christmas. The decorations which remain from the holiday excitement merely emphasize the fact that the party's over. Bored salesgirls idly contemplate merchandise that looks pawed over and only a few bargain-sniffers prow the lemonsale sales.

Only exchange departments are busy—particularly in Macy's where it is once more possible to get into an elevator without risking life and limb. Young things whose grandmothers insisted on giving them cast-iron undies when they'd really much rather have had cigarette cases and cocktail suits, lose no time in exchanging unwieldy gifts. And the same applies to the more assertive of the young men who descend on exchange clerks with gobs of atrocious Christmas ties. One clerk commented sadly on the fact that those same ties would go back in stock and probably have to be returned all over again next Christmas—which leaves little hope for the future of the race.

Fay Marbe as Vamp

The New York theatre is jubilant over announcements of the Loew Holiday month to last through January. Prolonged trailers exclaim that "It will be a month of pictures you'll never forget." Considering some of the pictures at the good old New York in the past, this prophecy takes on alarming possibilities.

With the promise for a bigger and more terrible January, Tuesday's program included "The Talk of Hollywood," which detailed the trial of a Jewish picture producer, launching his company into the talkers. Save in a few scenes where the producer contributed his dialect to the rehearsal of various roles, the picture wasn't even bad enough to be funny, but contented itself with being plain tiresome.

It introduced Fay Marbe to the screen in a French vamp part. One costume was striking—coat and hat of white kid trimmed with dynamic impositions of black. With this she affected a slender white walking stick, and high Italian boots—making it pretty definite that she was a vampire.

The Perfect Hero Role

Ramon Navarro has the sort of role in "Devil May Care" that most leading men would die for. He's a handsome rogue, an expert swordsman and a devil with the ladies in this story of post-Napoleonic France. The picture is grammared as a musical romance, is entertaining when it frankly stresses its musical side, but when it tries to be a serious romance it gets funny.

Dorothy Jordan, as the dainty Leonie, does awfully well with her first important part. Her youthful quality is emphasized by a lack of definite picture personality and she possesses a natural comedy sense that could be developed. In a few spots in the picture her spontaneous reactions earn several unexpected laughs. Her style suits the prim lines of the costumes of the period.

Marion Harris does not do so well as the Countess Louise, reading lines in the same manner as she sings her siltary ballads—which doesn't seem right for a countess.

Withers as Talker Prospect

Paramount is using the "Now and Then" idea to contrast present-day entertainment with that of the good old times. The latter is represented by Charles Withers in his well-known Opry House sketch, crammed with delicious tom-foolery and funnier than ever. His manner of whistling s's should make him a perfect subject for the talkers.

A group of Gambarelli dancers comprises the most important part of the "Now and Then" portion. They appear first in a cunning doll number with marionette dancing cleverly tricked and later in an elaborate fan number, with ballet interpretations of national dances well worked out. Costumes for this are lovely things of white lace topped with Venetian tiaras. June McCloy appears, for her surprise girl-baiting number, in a smart evening gown of white taffeta with flowered pattern, the loveliness of which is almost completely submerged under an enormous and trite ostrich fan.

Skeets and Helen Gambol

"Pointed Heels" really isn't a good picture—its characters have been so obviously manipulated. But it's awfully entertaining when Helen Kane and Skeets Gallagher romp away with exaggerated vaudeville parts. It's difficult to imagine the two types of dialog in the same picture—when the lines are good, they're very, very good and when they're not, they're not.

Fay Wray plays the lead with simple directness and William Powell has a swell time being noble.

The Distant View

If an act can seem good when viewed from one of the last rows of the Star balcony, it must be good indeed, for the effect is somewhat like witnessing a flea circus through the wrong end of a telescope. The frolickings of Jack Sidney's gang of 20 are set to such a fast, blaring pace that the entertainment carries to every corner of the house.

Aside from the unique eccentric dancing of the Fishers, there's nothing in the act that hasn't been done many times, but the band plunges into peppy introductions, the specialists waste no time in getting to routines, and Sidney keeps things lively between times by being threatening with murder every time he launches his m.c. wise-crack. The last seems a swell idea.

Estelle Taylor's Frock Rave

Estelle Taylor's appearance at the Palace turns the vaudeville style-famine into a feast. A special drop (that does tricks in the George White manner) and backing of white satin introduce a smart flavor at the outset—a flavor that is completely carried out by the star's appearance in a frock of white taffeta and lace.

The bodice is sculptured of white lace over (of all things) Patou's dahlia chiffon and travels down sleekly to mould the hips, where the skirt starts in flat circles of white taffeta, slightly higher in back than in front. Perfect gobs of circular white taffeta elongate the skirt to the floor. An orchid, worn on the back of the shoulder, a purplish chiffon handkerchief, and radiant diamond bracelets, choker and a brooch large enough to be a police badge complete a perfect personal appearance costume for a picture celebrity. The costume is glamorous and bizarre, yet looks as though it had been designed by someone who had heard about the houses of grande couture. A second dress is less dazzling but most becoming, being in garnet chiffon with deep décolletage, cape sleeves and sweeping princess line.

Miss Taylor engages in chatter which doesn't mean much except that it introduces several numbers sung in a surprisingly sweet voice that shows a good deal of careful training.

The new mode has been not so well treated in the dresses worn by the girls in the Charles Ruggles act. It's not so much the fault of the gowns, which are nice enough, as of the fact that such dresses need police and sleek corseting to be carried well.

The only fault that could possibly be found with Venita Gould's clever impersonations is the gown she wears for them. It's overdone, in white taffeta with gaudy punctuations in red and bunchy tulle creating a bouffante length. Her imitations—all but the Helen Kane one, which should be out with the dress—are grand.

"RITA'S" GERMAN VOICES

Hollywood, Dec. 31.

Elise Janßen is the German voice of Belle Daniels in the dubbed version of "Rio Rita." Walter Bond speaks for Helen Boles. Other dubbing voices are those of Bert Sprotte as the heavy, Freddie Fredie for Bobby Wooley, Gerda Mann kindlingblabber for Dorothy Lee, and Kostea Mooth Teutonics for Bert Wheeler.

MARRIAGES

Dickson Morgan, director, Oberfelder-Ketcham stock, Kansas City, to Zora Hunt Anderson (non-pro), Dec. 22 in K. C.

BIRTHS

Mr. and Mrs. James O'Keefe, Dec. 25, daughter. Father is an executive of Brunswick-Balke.

Trained by Screen

Hollywood, Dec. 31.
Among the means now employed at First National to ascertain the qualifications of chorus girl applicants is that of making plus their ability to pass through a cut out in a beaver board measuring to the requirements of the so-called physically perfect girl. Of 150 undergoing the test in one day Frances Gentry broke the record for high kicking by touching the beam at seven feet, the knees and toe 19 too, or 21 inches above her head. Recruits accepted are placed in the beginners' class and instructed by an animated screen in the basic routines which they are expected to follow. Method of training is a departure and credited to Larry Ceballos.

CLOTHES AND CLOTHES

By MOLLIE GRAY

Nothing Very New

George Jessel has the pillow of philosophy at the Riverside. Good philosophy and a soft pillow, but the wrong platform. His act may be an example why vaudeville needs a blood transfusion—all old material. Same thing for the Colleen. Family. Ina Williams and Jere Delaney also fall on this point. Loraine Howard has a new partner, Florence Newton, but not a new line.

"Kitchen Pirates" at least proves there must be something which protects adagio girls, "Peggy" still being among the most tossed and twisted in service.

In the Winslow Four the girl's costume is pretty in light blue satin jacket and lace edged crepe skirt.

Miss Howard's gown was attractive and of coral crepe, the slightly bloused bodice lined with crystal, circular skirt net hemmed and dipping a little in back. Miss Newton's eggshell colored crepe de chine princess bodice finished with a shirred flounce of crepe to the floor, double reverses on the back, décolletage whose deep V finished with self-colored flours.

Veronica, with Van Lane, left voice prints on the sands of waste time, her frock a bouffante taffeta and net.

Mostly for Men

Like being the lone woman at a prize fight, seeing George Bancroft's "The Mighty," for which Nellie Revell did the story treatment. Dorothy Revier is the wearer of cigarettes and black and white costumes. The screen's way of denoting a gangster's mol.

Esther Ralston is wasted here as the civilizing influence, but she has sense enough to dress the small town girl she is supposed to be. Her frocks were either black or white, accented by an enormous, one with a deep cape collar, another neck finished in a tie effect. A black satin hat said 1919 plainly, though it must be admitted her frocks, while simple, were certainly 10 years older, making the time of Bancroft's return from France somewhat dubious.

Riding Habits

William Boyd does nobly in "His First Command." But Dorothy Sebastian should get herself a summer riding habit. She wore two that were smart and well-tailored, but when Boyd was wearing white flannels it seemed strange for Miss Sebastian to be wearing heavy tweeds no matter how well they looked—and they did—on her. Another dark tweed suit with loose short jacket was stunning, its loose sleeves banded with fitch animals.

In a colored sequence, good in the close-up but slightly off in the long views, Miss Sebastian's white silk sport frock was finished at the neck with three shades of blue which continued into a long, loose scarf from the right side. Her lace and organdie hat turned off the face was very becoming. Two old favorites in this, Rose Tapley and Mable Van Buren. Little Helen Parrish is a darling in her jadupars and a most efficient teacher.

CHORUS GIRL'S CLOSE CALL

Greenwich, Dec. 31.

Harriet Carling, 38, the pretty and appearing in "Follow Thru" as a dancer, narrowly escaped asphyxiation in her home when she was overcome by gas from a broken pipe in the house. She was removed to another part of the house and revived. Miss Carling rejoined the show Christmas Day in New York.

Hollywood Styles

By Cecelia Ager

At the Studios

Mary Doran, if given her choice, will always wear a turban as her headgear. Possessing a well-shaped head and a good profile, she realizes that she is quite capable of subduing these smart but difficult hats until they become flattering adjuncts to her costume. In "Manhattan Serenade" Mary's turban is made of black silk. It fits her head smoothly and clammers up over one eye on her forehead. With it she wears a black satin suit with a light crepe blouse that has a frilled jabot collar. Skirt is not too long and circular. Her black patent pumps require as much skill in successful wearing as her hat, for they have heels as high as those seen in modernistically exaggerated shoe shop advertisements.

Dorothy Jordan is Ramon Navarro's leading woman again, this time in "The House of Troy." She is quite fetching in the Spanish costumes of this picture as she was in the Empire clothes of "Devil May Care," which is very fetching indeed. Lace mantillas hung over high Spanish combs complement her coiffure with little curls outlined against her cheeks and forehead, shyly bewitching. One costume of white lace has a skirt made with three full flounces, a round low-necked bodice and short sleeves. The lace is picked out with sequins which sparkle pleasantly, and the tremendous mantilla of the same lace becomes a train when she doesn't drape it over her arms as a scarf.

The Brox Sisters croon in the Bird-eagle number of "Manhattan Serenade," wearing the long bouffant skirts that have become identified with picture girls. Their costumes, while following the same general line as of yore, in this instance look small time vaudeville. Maybe because when tulle is used at all, to be good,

there must be tremendous quantities of it. Long tight white satin basque bodices are cut up over one shoulder and haven't been made sufficiently sleek. Tulle skirts follow, made with not quite enough tulle. Black flowers are embroidered on the bodices and long bunches of black ostrich plumes, placed at the waistlines, fall to the hem lines in front. Vilma Banky makes a lovely bride in "Sun-kissed," once known as "They Knew What They Wanted." In a wedding dress which, because of the story's setting, could be neither smart nor alluring in a sophisticated way, she is, nevertheless, a glamorous picture. Her costume has slim white satin bodice, the simple V-neck edged with net ruching, and long tight sleeves. The full long skirt is made with three net flounces. The net wedding veil, for once without lace, hangs softly from the bands of orange blossoms on her hair. The severe simplicity of this costume permits Miss Banky to glow the more radiantly by contrast.

Hedda Hopper, playing in "Such Men Are Dangerous," appears at a garden party looking like "Such Women Are Considered Dangerous by Picture Audiences." Her costume is of cream net embroidered with black dots. Black lace is applied on the bodice as a yoke and the skirt is made long and floaty by black lace panels attached to the skirt below the hip line. Miss Hopper wears a black net strictly brimmed hat with a lace band over the forehead, and she carries a fluffy, half-handled black lace parasol. The job of clinching the effect of a worldly woman is left to the long net mittens which terminate above the elbows in little ruffles. Despite the welter of details, Miss Hopper's own chic triumphs, and the costume becomes striking, at least.

'Round the Square

(Continued from page 46)

An observer at the 69th Regiment Armory the day before Christmas reported he saw people park cars two or three blocks away from the armory and, wearing old clothes, get in line for the American's handout. Others were seen hiring taxis to distant points after they had grafted one of the Christmas baskets.

Last year at Christmas a civic organization in Brooklyn investigated the case of supposed needy women and found that she had grubbed 12 baskets for the holidays and was the owner of a fireman. Grafting of Christmas cheer by those who aren't really in destitute circumstances is claimed by the members of a civic organization to have increased greatly within the past few years.

Save on Matches

Forced to economize as a result of the cut in cigar brought about by indie stores that undersold the United and Schulte chains, retrenchment is being made via small vest pocket matches that have been given away with cigar and tobacco purchases for the last 15 years.

Strict orders have gone out from chain headquarters to save on the matches and to only hand them out when requested. On purchases of two packs of butts, the clerks in the chain cigar stores are allowed to give out one pack of matches. Dismissal is faced if the order is violated.

The matches cost eight for 1c, but the saving is running into the thousands, according to a Schulte source.

Protestants at Mass

There are not enough seats for the Catholics at Christmas midnight masses around town, partly because of the crowd of Protestants who are attracted by the beautiful epistle held out once yearly.

St. Patrick's Cathedral, Paulist Fathers on Ninth avenue and Franciscans at 32d street get terrific jams, with crowds this year bigger than ever.

Mother Emery Back

Mother Emery, one of the pioneer tearoom operators of Greenwich Village, is back in the Village.

Mother Emery has done the comeback with a legitimate eating place spotted on Greenwich avenue and is through with the night life stuff. She formerly established the Jolly Friars, one of the most successful night life places of the Village, selling the latter out three years ago upon decision to retire.

Nothing but the Tips

Walters and waitresses in tearooms and small cabarets of Greenwich Village are now working on a strictly gambling proposition.

Former salary ranging from \$7 to \$10 weekly is out now with help depending entirely upon tips. Several joints also have piano players in on similar arrangement. If throw money is good they stick; if not they blow.

Anticipatory Crowds

Warner Bros. trade advertisement for "Sally" used a picture of Times Square that must be 10 years old as it showed the Hotel Claridge in its pre-prohibition dignity entirely free from billboards and other window-hiding ballyhoo.

A smile for the observant ones, as photograph was supposed to show the crowds rushing to see the picture.

Swank for a Jit

New Automat on Sixth avenue is the ritziest edifice on that street below 53d, where the "L" turns off. Futuristic indirect illumination gives the nickel rotisserie that swank touch.

VARIETY

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VOL. XCVII

No. 12

15 YEARS AGO

(From Variety and Clipper)

On petition of various theatre groups, the French government permitted the theatres of Paris, closed since outbreak of the war, to reopen, conditioned upon full censorship and agreement that audiences must be orderly.

Report that Charley Chaplin would quit Keystone films and embark on production on his own was denied on the coast.

The long government suit for the dissolution of the Patents Co. ("Film Trust") began in Philadelphia. Government contended Patents Co., General Film Co., and twelve licensees was a combination in restraint of trade.

Arnold Daly signed contracts to play Detective Craig Kennedy in the Pathe serial, "Exploits of Elaine."

Lebler & Co., one of the big stage producers, failed with liabilities of \$325,000 and assets of \$300,000, according to statement of one of the lawyers. War blamed for situation.

Dillingham's "Watch Your Step," revue, broke all records for the opening at the Amsterdam theatre, New York. Figured first week's gross would be more than \$22,000. Dillingham's other current show was "Chin Chin," a smash at the Globe, doing \$17,000.

Police Inspector Dwyer made a tour of Broadway dance places and warned them they must close at 12. Joe's, 41st street near 7th avenue, and the rendezvous of showdown continued to run all night, liquor license and all.

50 YEARS AGO

(From Clipper)

New York Sun took display advertising space in Clipper in a circulation building campaign. Explaining its aims and ideals, I. W. England, the publisher, said: "The Sun hates injustice and rascality even more than it hates unnecessary words. It abhors frauds, piffles, foibles and deplores nincompoops. It will continue through 1880 to chastise the first, instruct the second and discountenance the third." Year subscription, postage paid, was \$1.

Johnny Dwyer and Paddy Ryan, leading heavyweight pug, had been hanging on the edge of a match for months, each blaming the other for failure to meet. They came together in a saloon, by chance, both drunk, and went to it without gate or referee. Ryan landed first, Dwyer's head hit a post and he went out for the count.

Brown University had an acknowledged professional player on its ball team and the matter of a ruling came up in the collegiate sports conference. Brown voted for liberal policy, while Harvard and Yale held out for strict amateur conditions. Princeton sided with Brown in the dispute and it was believed Yale and Harvard would withdraw from the union.

Coney Island Jockey Club purchased 100 acres of land on Sheephead Bay and started to build a fine race course. Site was near Manhattan Beach. Among the leaders in the project were James B. Keene, William K. Vanderbilt and August Belmont.

London prize ring mill go was reported as under. "The Marquis of Queensberry rules" and Clipper challenges that term, observing that while His Lordship had put up various cups for boxers, he had had little to do with formulating the rules which bore his name.

"Variety" NOT On the Pan—At Last!

By F. E. Kenney

(Managing Editor, Mt. Vernon Daily "Argus")

Mt. Vernon, N. Y., Dec. 27.

I have been rather patient reading the wallpops at "Variety." I read Sid Silverman's because they were at times amusing, but now the pans are beginning to get a little annoying.

The squawks seemed to be concentrated in failure to jump page one yarns to the proper jump pages. Well, what of it? What sheet is free of that curse? Even the dear old "Times" does it. I have seen the "World" with jump lines on page one, "Continued from page one."

Many of us have worked over the stone, ordered the jumps and then read in the first run a spill on the turn. It's simply a curse in make-up.

Then the wallpops about lateness in news. No one ever thinks to talk about the spot stuff that "Variety" turns up before the dailies and no one ever stops to remark about "Variety's" manner of handling of stuff, without worrying about libel suits. And when "Variety" does run a late story the dailies still pick it up.

Ask any column conductor what "Variety" means to him. If he is truthful, you will get a surprising report. Personally, when we have three sticks to go we turn to "Variety" and snatch this or that, although we usually slip a credit line acknowledging where we have pilfered our material.

Take "Variety's" headline style. Full of punch and go. Who is there, struggling with a page one make-up, praying for a snappy streamer, or at least a two column break, hasn't lamented that he couldn't use a head, "Variety" style? The same "Legs Minus" head that Gooding squawked on, I read over to the copy desk and told the whole crowd that when they could dig up originality like that I would stop thinking about blue envelopes.

The bulletin board in our den carries more samples from "Variety" for quick, flashy writing than any other rag. If every newspaperman would read "Variety" religiously, the head of the copy desk and we editors would be everlastingly wondering what the hell has become of all live wire reporters. "Variety" is an education in newspaper handling.

Let's get together on this thing and have a little harmony, as we say at the editorial conferences.

Inside Stuff—Legit

The cast of "Escapade" expressed admiration for the gameness of Lou Tellegen, who was painfully burned when his bed caught fire in an Atlantic City hotel last week. The star fell asleep with a lighted cigarette in his hand. He was burned on one side from shoulder to knee.

Tellegen was removed to the hospital Christmas morning and the ticket sale stopped. At 5 o'clock in the afternoon he insisted on going on and played out the week. It is stated that Christmas night Tellegen could barely speak his lines. A nurse was in attendance in his dressing room. "Escapade" opened in Newark Monday night.

Flo Ziegfeld and William Anthony Maguire are icily polite to each other at present. It is probable that Maguire will write books for Ziegley's shows as in the past, but the manager has filed a complaint with the Dramatists' Guild against the author, saying the latter dodged writing a book for the musical version of "East Is West" and thereby gummed up his production schedule.

At Christmas Ziegley telegraphed greetings to Maguire and added the hope that he wouldn't cost any other manager as much money during the coming year. Maguire returned the greetings, then expressed the hope he'd collect the royalties due him from Ziegley by next Christmas.

Most hopeful among legit appears to be those in the picture-backed musicals, "50 Million Frenchmen" and "Top Speed," both sponsored by Warners.

Though nothing definite has been announced by Warners, the members of the cast are holding to the belief that both shows will be transferred to the screen with the same casts. Warner office reports that both shows will be made into film productions, but do not report when or the players to be used.

Nevertheless, the people believe that since they are trained for the various parts, they will go into the film productions and so will get a chance to break into pictures without buffeting the hordes of hopefuls crowding the coast.

Gilbert Miller expressed high anger when a daily printed that Gertrude Lawrence, appearing in "Candle Light" at the Empire, was withdrawing and rehearsing with Lew Leslie's "International Revue." The manager summoned a reporter from the daily, demanded a retraction and indicated he would otherwise appeal to the publisher. The dramatic editor placed the matter before the managing editor, who ordered a resume of the matter instead of a retraction last Friday.

Miss Lawrence is rehearsing with the revue, although she had not advised Miller. Seems the latter had told the star that "Candle Light" will shortly close instead of going on the road. Miss Lawrence has a run of the play contract, but assumed the notice freed her for another engagement.

Under an agreement with A. H. Woods, who has the picture rights for "Candle Light," the show is to run 20 weeks in New York. It is in its 14th week.

Schwab & Mandel are preparing their defense to the suit of Harry T. Hallahan, who alleges that "Good News" was copied from a play he wrote.

Hallahan, in his action for an accounting of profits has named Schwab & Mandel, Robert Crawford and Buddy DeSylva as the defendants. Hallahan avers that in Feb. 1927, he copyrighted a play entitled "Bad News" from which, he alleges, "Good News" was stolen. Hallahan seeks to show similarity between the plays such as the college prof who has a dislike for athletes and the football captain who goes in the game the last minute to win.

Schwab & Mandel, through their attorney, Abner J. Rubien, says the use of one of those things and an illustration of the old saying that every successful play has to defend at least one suit. Laurence Schwab declares Hallahan changed the title of his play from "Bad News" to "Good News," after their musical comedy had opened.

A good many actors are beginning to fear that they will become utterly inefficient and forget their professional technique because they never get a chance to work. Actors who were lucky enough to get a job in the beginning of the season are usually the ones to secure a second job. Those who started the season badly continue it; so and are left completely out of touch with the stage. Some endeavor to study at home, but the best training is gained on the stage.

Inside Stuff—Pictures

Courts may declare arbitration illegal, but they can't cramp the informal style of arbitration practiced on Los Angeles film row. When an exhib and an exchange manager get so mad they can't or won't talk to each other, two or three members of the MPTO (now an Allied States member) talk over the situation with each party separately and usually succeed in straightening it out.

One example is an exhib who wanted to cancel the remainder of a program because a prize release had been ballyhooed in his neighborhood by a rival three weeks before he could show it. Exhib refused to listen to any explanation or offer of adjustment, and virtually threw the exchange rep out of his house. This fired the exchange lad who then swore he would enforce the contract by law. The MPTO men got each party's story and learned: That the advance date on the special had been granted to a new management as a "grand opening" favor. That the houses were over a mile apart and in different districts, and that ordinarily there would be no direct competition, but the new manager had overspread his opening ballyhoo in his enthusiasm.

It was straightened out by the exchange, having gotten its quota out of the opening run, giving the first exhib the picture for nothing in lieu of what prestige he may have lost in his own district because of the over-billing.

A couple of Fox recently added theatre circuits must have been doing some late worrying, with the reports of a receivership for Fox, under its trusteeship. These were the Interstate of Texas and the Midland of Kansas. Hoblitzelle and Schanberger were the worriers.

Hoblitzelle's deal had been closed, but with no money passing. He leased the Interstate houses to Fox on long terms, with a consideration of \$1,750,000 not paid as yet either in Fox stock or cash. Had a receivership gone in, the Interstate houses would have had to be included, with Hoblitzelle about the only one holding the bag. That was probably averted, however, despite the legal threat.

With Schanberger, Fox stock had gone to him with a reported guarantee of 110 within 18 months. With Fox hitting as low as 20 last week, not so good.

Some of the New York Indies selling to Fox Metropolitan are said to have taken Fox stock in the transfer, likewise with a guarantee, reported at 105.

At the Sheehan dinner in New York when portable equipment was employed to project the Movietone speeches, it suggested that such a makeshift device as then used might become the talker equipment for the smaller independent picture houses unable to afford the much more expensive standard equipment. At the Hotel Ambassador when the talking reels unwound the throw was about 125 feet. Most of the smaller Indies are inside of 75 feet across their orchestra or lower floor.

A cable strand holding two wires ran alongside of one wall, from the booth to the screen at the dinner. Movietone subjects full feature size. Portable talker equipment in a theatre would bring up the question of service, of course, but in view of possible difference in cost, that might be gotten around. It is claimed that within three months a portable talker device will be on the market that can be placed in use anywhere, including the home, without wiring required.

Further evidence of the infection of the big electrics into show business is contained in the decision of General Electric that its name, effective Jan. 1, will replace Cooper Hewitt with the Hewitt Electric Co., manufacturers of lights that are used extensively in picture studios. The company, although a subsidiary of G. E. for 10 years, has been known as the Cooper Hewitt Electric Co., G. E. and its name preferring to remain in the background.

The Cooper Hewitt trade name for lights will be retained, but the company will be known as the General Electric Vapor Lamp Co.

An uninvited mob raised havoc with the opening of Warners' Beacon night before Christmas at Broadway and 74th. About 4,000 invitations had been mailed for the premiere of the 2,600-seat theatre, with the knowledge that not over one-quarter usually turn up. An answer was requested in the invitation.

It seemed as though all of the mid-town section wanted to get into the theatre. People crowded around with no reasons, tickets or invitations, until they were entitled to enter could not make their way through the cops or the crowd. Three or four of the picture critics were unable to reach seats and left.

The following day Spyros Skouras, the Warners' general theatre operator of the Stanley chain, added the Beacon to his operating list.

Acting on a protest from Universal, the Hays office is said to have suggested to Fox to discontinue the male newsreel speaker. Fox did so apparently, although Fox was reported receiving complaints from patrons against the introduction of spoken captions by an unseen talker on its Movietone newsreel.

Universal is said to have first broached the scheme of a talking caption for a newsreel, later engaging Graham McNamee to do it. Universal claiming the Fox use started after Fox had heard about U's intention.

John Bond, legit, went west to break into talkers a year ago. He's been in five and never had his face on the screen. Current part is the voice for Chester Morris in the German dubbing of "Case of Sergeant Grischka" (Radio).

Bond has been John Boles' voice in "Rio Rita," Joseph Schildkraut's in "Show Boat," Glen Tryon's in "Broadway," and Ben Lyons' in "Lum-mux." All in German, although Bond is a Swede.

How a film booker for a pair of de luxe house operators, who recently sold out a Chicago national chain, tried to get the Fox chain to employ this pair of erstwhile owners as theatre operators is a snicker on the Avenue Wabash.

Booker is reported to have gone to the head of the Fox exchange and asked him to use his influence to see if the pair of sellouts could connect with Fox. This after the pair had sold to a rival chain over Fox's bid. They were not hired.

Lord, Thomas & Logan advertising agency is handling all of the advertising matter for the dailies of R-K-O and Radio Pictures. This recently went to the agency from the J. P. Muller office. The three-firm also takes care of advertising similarly for Metro and United Artists. It supplies copy and service, with B. Gallup (not Bruce of U. A.) in charge, with Jack Pegler first assistant. Pegler formerly was in the show business.

Duff C. Law, Warner's color camera expert, who was killed in an airplane accident at Indianapolis last week, was formerly identified with Dr. Isador Kitzel, Philadelphia scientist and inventor of the original formula of Technicolor.

Before going with Warners, Law owned a half interest in Kitzel-Law Laboratories, which is also credited with having experimented with talking pictures as far back as 1912.

Since moving into the Warner building, First Nationalities have added knickknacks to their reception room on the fourth floor until it now looks like a small edition of the one they abandoned on Madison avenue.

They're after that Ritz atmosphere.

Makers of shorts, particularly of the two-reel talker comedies, have about reached the decision that low comedy is the best salesman. With that in mind, the producers may hustle for low comedy talent, in playing and writing. In the latter department, "writers" with good memories will be accepted as originals.

Macloons Promise "New Moon"

Jan. 18; Say Equity Cast Signed

Hollywood, Dec. 31. The Macloons say they will open "New Moon" Jan. 18 at the Majestic. Mrs. MacLoon declares she has completed the cast from Equity members in good standing and starts rehearsal this week behind locked doors.

The casting was done at the Mason theatre with guards all around to prevent the players from being intercepted. Scenery is being built at the Majestic and orders have been placed for costumes and shoes. Reports are current that Harry Chandler, publisher of the Times, is behind the Macloons in their court battle against Equity. Chandler has run an open shop newspaper here ever since the dynamiting of the Times plant in 1910.

It was also reported that Chandler is financially behind the Macloons. However, this could not be confirmed from either party.

MacLoon, who was in New York last week, was reported to also have obtained the Coast rights to "Strictly Dishonorable."

Injunction proceedings against Equity, instituted by the Macloons, are due in the United States District Court Jan. 6.

Dulzell On Way

Paul Dulzell, executive secretary for Equity, left New York for Los Angeles Sunday, carrying with him a voluminous folder on the numerous disputes between the Macloons and Equity.

The damage and injunction suit of the Macloons, when continued at the request of the complainants, caused Equity to have one of its officials on the scene when the case is heard. On the way out Dulzell is reported having stated that Equity was and has been willing to arbitrate with the Macloons, but the latter refused and went into court.

Charges against Lillian Albertson (Mrs. MacLoon) pend before Equity's Council and are dated for hearing Jan. 7. Miss Albertson has not asked for a postponement nor has she signified her intention of coming to New York to defend the charges.

\$108 On Xmas Night

Philadelphia, Dec. 31. "Thunder in the Air" at the Shuberts' Adelphi drew \$108 on Christmas night. It did under \$2,500 on the week.

Philadelphia Professional Players, supposedly the operator of the theatre, is said to be merely a name behind which are the Shuberts in another attempted aping of the Theatre Guild.

British Plays Homebound

"Many Waters" closes at the Times Square this week and will be shipped back to London. Arch Selwyn, who presented the show in association with Charles B. Cochran, decided the road would be too much of a hazard.

The English show is costly to operate back stage, requiring \$3 stage hands and "The Watch" is an English success, offered earlier by the same managers, was similarly sent back.

Fay Marbe Suing

Two suits have been filed in the New York Supreme Court by Fay Marbe. No papers are on record except notices of trial.

One action is against the Prudence Pictures Corp. and the other against Samuel Zierler.

Miss Marbe is co-starred in the only talker Prudence and Zierler have made to date.

Helen White's Break

Hollywood, Dec. 31. Helen White, stage, brought here by "Universal" for one picture, "Dames Ahoy," clicked enough to earn a one year's meal ticket with options.

No assignment yet for her next.

AL LEWIS' PLAY

Al Lewis may resume as a legit producer. He is still with the Fox organization, with no mention of withdrawal.

Lewis is to present a play for several years. Script was recently rewritten.

Chorus Boy Falls In

Los Angeles, Dec. 31. It happens all the time in fiction.

One of the chorus boys in "Oh, Susanna," at the Mayan, was plucked from the line and given a real part with a couple of solos.

Name's George Burton. When playing bits in Christie comedies he was known as George George.

REPORT TIMES' CRUSADE AGAINST TICKET GOUGE

The New York Times is preparing to enter into a campaign against ticket speculation on Broadway, particularly against unreasonably huge prices, not only in the regular agencies but in the hotel stands. It is reported the daily was invited to co-operate with a group of managers who recently conferred on the problem, and that the editorial heads agreed the time was propitious for such a movement.

The campaign, it is understood, is to be a sustained one. Other dailies have campaigned against the high prices of tickets for favored attractions, with a generally negative result.

Ticket agencies are said to be flourishing this season despite the limited number of attractions and a proportionately small number of successes. Brokers have been making buys in about the same number as formerly, but with fewer attractions the chances of being forced to make buys on mediocre shows are lessened. Despite that, they have been stuck on at least a half dozen buys.

Stock Purchase Plan

In L. A. Lacks Support

Los Angeles, Dec. 31.

Tough going for Ruth Rennick's stock-selling idea. Aside from the players' reluctance to make a primary in stock, the public has shown little interest in her productions. Love to go under is "The Power of Love," her second at the Actors' theatre. It folded after one performance, Christmas night, when only \$100 went to the box office.

Previous effort was "The Passing of the Third Floor Back," with Henry Walthall in the lead. This played three weeks to biz not so good. Players' salary was some cash and more stock, with the latter proving good wall paper.

Miss Rennick's idea of survival was the selling of shares in Ruth Rennick Players, Inc., at \$100 per, with the buyers getting five \$150 seats for \$5. This called for five plays. Now she is offering to sell her lease on the theatre, which has a year to go.

Next Music Box Revue

Sam H. Harris is passing up Palm Beach this season. Having leased his house there, he will leave for the Coast this week.

He has no definite plans for entering pictures, but will be the guest of Joseph Schenck. One purpose of the Coast trip is to confer with Irving Berlin to take part in an intimate revue for the Music Box, New York.

Show dated for next summer.

White Cutting Down

With "Scandals" reported soon closing in New York, George White is starting to cut the overhead down for the road by releasing a number of acts from the show.

First batch to go are Ted and Sally, Jack White and Ernest Charles. Each received two-week notice last week.

Dunning May Go West

Phil Dunning, dramatist, may go Hollywood studio writing. He is reported about to accept an offer made by Universal.

Dunning's show experience takes in every branch of the theatre and stage excepting pictures.

WINTER GARDEN GOING BACK TO SHUBERTS

Winter Garden, New York, playing Warner pictures under Warner house direction, is reported as almost certain of being turned back to the Shuberts when the Warners open their new Hollywood theatre at 51st street and Broadway.

The withdrawal of the Warners will put a nice hole in the Shubert returns unless they can dig up some other concern that will stand for the same rental terms as the Warners are paying now and that is almost an impossibility considering what the Indies would have to produce to meet the demands.

The Warners have the Garden on a 50-50 basis with the Shuberts, plus a weekly guarantee rental of \$7,000.

Without another producing firm concern regarded as financially unable to attempt a similar rental on spec, the Shuberts will either be forced to rent talkers or restore their former musical regime. Resumption of stage musicals is not likely, as the Shuberts will not dump \$175,000 or more into legit producing for one show, in the face of present and better presentments on Broadway.

The Garden as a picture house made box office history. Warners hopped to it on terms considered suicidal at that time for even aspiring film promoters. Warners were on the verge of putting over talkers on an amazing scale, although they had no idea at the time that the Garden and the talker project would pan out as it did.

Warners considered the Garden rental part publicity gag. Although the first Warner talker there was Johnson's. The Warners opening it in 1927 with "The Jazz Singer" Johnson in a talker back in the house where he had long been regarded as the Shuberts stage ace meal ticket.

\$300,000 Last Year

The Shuberts received as their share on the first year of the Warner holding, \$300,000 net, an amount enabling the Shuberts to make possible a profit balance in their statement.

RKO is reported as about the only interest that could come close to standing for the tap of \$7,000 rental plus a sharing term, but RKO or any other interest would find that \$7,000 with the Garden the lowest overhead theatre in investment or rental for the Shuberts of any on Broadway, straight rental alone a stumbling block.

RKO is now pretty well entrenched along Broadway with the Globe, now playing Radio pictures on a grind; the Carroll, under lease, as well as the opening of the Columbia (now Mutual burlesque) at 47th and 7th as a grind RKO picture house next September.

Picture producing has changed since the Warners figured a publicity angle at the Garden as worth any price back in 1927.

The opening of the new Hollywood will likely occur around March 1, when the Warners will make that one their ace and drop the Garden.

Lucille May Do "Lincoln" If She Secures Bankroll

Los Angeles, Dec. 31.

Lucille LaVerne has a yen to play Abraham Lincoln, principally for pictures. Since returning from playing Shylock in "The Merchant of Venice" abroad, Miss LaVerne has been out here angling for screen work.

Report is that she recently donned a beard to make application for the Lincoln assignment, but the film execs weren't convinced. Now, according to the story, Miss LaVerne is anxious to do a stage version of the famous President and seeks a bank roll.

Scandinavia's Theatre Finally Making Profit

Oslo, Dec. 17. National here, only national theatre in Scandinavia, is finally evidencing a small surplus.

It is the result of a reduction in the overhead amounting to about 500 kroner (little over \$100) nightly. Heretofore the National suffered heavy financial difficulties.

Drama Critics' Percentages

Publicity vs. Talent

Indications are that Broadway managers may be preparing an eye-for-an-eye campaign against Hollywood. More from necessity, perhaps, than by choice, but the New York managers are evidently fishing for film femme names to bolster receipts. This is regardless of the talent of the individual involved.

Eastern idea seems to be to cash in on that picture publicity.

One Manhattan musical impresario preparing a show is recently reported to have told an agent, "Listen, if I've got to pay real coin for a girl, I'll get one from pictures."

And the idea seems to be spreading.

JOE HOWARD'S GARRICK CHICAGO, FOR REVIVALS

Chicago, Dec. 31.

With dark houses staring the Shuberts in the face locally on the last half of this season, they have turned the Garrick over to Jos. E. Howard, composer and vaude single act, who will produce his own musical revivals on the usual percentage basis with the Shuberts.

Howard, Chicago legit standby in the old days, but he operated for Mort Singer at the La Salle, intends to run the Garrick on an average \$22 plan, figuring his cut rate weekly overhead around \$4,500.

First of Howard's revivals will be "Time, Place and Girl," with Beppi De Vries as star. Will open around Feb. 1.

Bushman Nabbed Again; Bum Checks This Time

Chicago, Dec. 31.

Local constables arrested one Robert Bushman, alias Franklyn, alias Paris, alias Parrish, and hauled him off to Sandusky, O., where he was lodged in the Erie County jail on charge of defrauding an insurance company.

Bushman was in that town with the Tooley stock, which stranded two weeks ago, and before he left he plastered the town with bum checks. Sloane hotel went after him with a \$55 room bill and \$180 worth of rubber scribbling. Bushman had been in Chi for some time, passing himself off as the youngest son of Francis X. Bushman. Information from the coast states Bushman has no son here.

Last year Bushman was sentenced to 70 days in jail at Lansing, Mich., on charge of misrepresentation and obtaining money under false pretenses. He cheated money out of Equity by posing as Robert Franklyn, member in good standing. This impostor has used various other names, particularly Robert Paris and Robert Parrish.

Coast Shoestringers

Los Angeles, Dec. 31.

L. A. is hosting about a dozen alleged N. Y. producers who are ready to produce if they can get theatres. They start by offering the owners of theatres anything from buttons to a grand a week for rent and end up by wanting to buy the theatre. So far a rubber check for \$75 is the nearest cash any has brought to the surface.

They all have the coast rights to unheard of pieces and want to do things in a big way. One turned down on a production came back with the proposition that he had a nice animal picture taken in Africa that he would run on percentage.

Pay Cut, Then Out

Hollywood, Dec. 31.

Gloria Grey and Martin Williams filed claim with Equity for cuts taken in their "Bad Babies" salary a few days before they were given their notices by George Scarborough.

The actors say they accepted a 33 1/3% cut for one week, later discovering it applied to run of the play three days after accepting the cut they received two weeks' notice, they aver.

(Continued from Page One)

At the half-way mark in "Variety's" seventh season box score on dramatic critics, Walter Winchell, former actor and on the "Mirror," cops first honors in play-reviewing, one of his incidental chores on the tab daily.

Winchell catches somewhat fewer shows than the rest of the review-ers because of the ruse against him by the Shuberts and a couple of other producers, but otherwise he has general entry.

A three-way tie for first place between Winchell, Gilbert Gabriel and John Mason Brown that existed at the last tabulation was broken when Gabriel slumped behind him when Gabriel slumped behind him and Winchell nosed out Brown. Latter has .909, excellent on any basis of figuring and particularly distinguished for a newcomer to criticism.

Robert Garland, third, and the only intervening number between .909 and .795, is holding to a briske pace, then representing the "Telegram" at first nights. He is one of six reviewers thus far unsmudged by no opinions.

It is probably again pertinent to explain "Variety's" method of computing its box score percentages. A minimum 12-week run is accepted as the basis upon which a show must pass to be classified as a success, moderate or full-fledged as the case may be. At the conclusion of last year's box score it was decided that starting with this season "Variety" would advance its bogey to 17 weeks as it was felt many shows were slipping under the fence at the lower time limit. However, the 12-week measurement is retained as since then it has become apparent the opposition of dialog pictures is now a factor that must be figured.

Shows are flopping quicker, are harder to force and cut rates and hook-ups are not as potent as they once were in the Broadway legions. Hence it is figured that under present conditions a 12-week accomplishment on Broadway is a substantial test for any troupe and except where shows continue commonwealth or by other devices "Variety" will take 12 weeks as its footnote.

"Variety" itself is faltering at the guessing business and becoming increasingly hard to peg 'em. Shows which in ordinary seasons would click fall by the wayside or start big and then collapse. For a trade paper supposed to be wised up to all the angles 13 errors against 86 correct surmises is less than scintillating, although there is no reason for violent bluster.

A. K.'s are making plenty of bum predictions for "Variety" so the rising generation can't be entirely blamed. And don't some of those reviews come awfully close to no opinions? In "Variety" mind you.

It will be noticed, that despite altered box office conditions around Times Square, the statistics follow precedent pretty carefully. There are generally about 200 plays produced on Broadway annually and at the half-way post "Variety" lists 99. This does not include an unusually large crop of revivals around so far this season.

Mid-season score is inclusive of hits and flops all attracted current or departed, being graded as one or the other. Of the 99 shows that have come in 24 have success rating. In other words the usual three flops for one hit ratio.

WEDDING, SOCK, PART, DIVORCE IN SEVEN DAYS

Chicago, Dec. 31.

Donn Wermuth got married one day last month, and seven days later discovered he wasn't married any longer. Donn Wermuth, company manager of "Follow Thru," fell for Peggy Thomas of the chorus and they were wed.

Donn got sore, however, when Peggy showed her affection the day following by socking him over the head with a walking stick and so squawked in a divorce complaint, which he ran out and filed. Peggy didn't contest the suit, so Donn is once more on the loose. Neither had previously been married, and both feel they have added something to their education.

Polly Walker Returns

Hollywood, Dec. 31.

Polly Walker, brought here by Radio for "Hit the Deck," goes to New York Jan. 1 to return to the stage.

Literati

Publisher Shoots

Bullets flew in the Palais de Justice, Paris, during the appeal trial of Pierre Lardet, former publisher of "Libre Parole Republicaine," sued for libel and slander by Louis Jallies, whom he sought to kill. When Jallies, only grazed by one of several bullets, exclaimed, "I'm shot," the publisher turned the gun on himself and attempted suicide. He is critically hurt, at this writing, while his adversary is fully recovered. Jallies was previously given a verdict for damages as the result of his libel suit but the publisher appealed.

Paris Press Club

Henry (Hank) Wales, Chicago "Tribune," is new president of the Anglo-American Press Club of Paris. John Pollock (London "Morning Post"), and Ralph Heinzen (UP), are the British and American vice-presidents, the latter accepting the v. p. after refusing nomination for the presidency. Re-elected are Smith Reavis and G. Langelaan, both AP, as sec. and treas. Executive committee, equally divided as to British and American contingents, comprises (American): Fred Abbott (International News Service); Joseph Sharkey (AP); Samuel Dashiell (UP); Bertram J. Perkins (Fairchild Pubs.); (British): George Sclocombe (London "Daily Herald"); W. J. Deeth (Central News); David Scott (London "Times"); Andre Glarner ("Exchange Telegraph").

A Laugh in Law

That new book, play and film censorship bill now before the Massachusetts legislature, to be particularly applied to Boston, was suggested by Elliott Paul, the novelist.

Its strongest point is that where a book is judged obscene, the author and publisher may be prosecuted but not the book-seller. Until now just the reverse. Also, if any word or group of words in any one book is held to be indecent, all other

books containing the same word or words be suppressed, too.

A laugh is that in the examination for a censor, among other things he or she be required to submit to the health authorities "satisfactory evidence of normal sex experience."

Mencken in Paris

H. L. Mencken, he of the *American Mercury*, is in Paris for his old Baltimore Sunpaper, to cover the naval disarmament conference. He'll return to his desk Feb. 20.

Actor's Ex-Wife

Ruth Rankin, scenario writing at Tiffany and in private life Mrs. Arthur Rankin, but that to be remedied as soon as the court gets around to the decree nisi, is giving the low-down on being an actor's wife in Hollywood, in a story, "Actor's Ex-Wife," printed next month in a magazine.

Catholic Motion Picture Guild intends to lift its "Guild News" from the house organ class and go out after circulation. Same editorial and business staff under new policy.

On Eddie's Own Corona

Report printed that Eddie Cantor's daily boxed squib would be dropped from the New York "American" at end of this month made it appear the squibs were ghost-written by Nat Dorfman, p. a. Cantor is writing the squibs himself.

Peet's "Christmas Jee"

Crichton Peet, who was film critic of the New York Evening Post until his adjectives got too expressive, sent out unique Christmas greetings in the form of a make-shift pamphlet satirizing Russian pictures.

Under a snapshot of a house cat peacefully snoozing appears the caption: "Santa Claus, sinister and

(Continued on page 53)

RITZY

The Palm Beach season is well under way. At the Breakers are Mr. and Mrs. Walter Reade and Joe Leblang. Mrs. J. Philip Benkard is visiting Mrs. Dodge Sloane. Mrs. Benkard, originally Anne Ditchburn, was a musical comedy prima donna as Anne Swinburne, and her first husband was the late Rudolph Schirmer, music publisher. William Rhinelander Stewart, society millionaire, who knows so many show people, is, with his sister, Princess Miguel de Braganza, stopping with Charles A. Munn.

Paramount Box Holders

Most of last season's boxholders at the Paramount theatre, Palm Beach, have renewed their subscriptions, including Mr. and Mrs. Anthony J. Drexel Biddle, Jr., Mr. and Mrs. Edward F. Hutton, Mr. and Mrs. J. Leonard Replogle and Mr. and Mrs. James R. Donahue. Mr. Biddle married the heiress daughter of the late Benjamin N. Duke, tobacco magnate, after which he started making a splurge. Mr. Hutton married the enormously rich Marjorie Post, who had divorced Edward B. Close. Her wealth comes from Postum and Post Toasties. The Huttons are intimate friends of the Florenz Ziegfelds. Mr. Donahue married the heiress daughter of the late Frank W. Woolworth, who divided with her sister, Mrs. Charles E. F. McCann, the 5-10 store millions. Mrs. Donahue was once mysteriously robbed at the Hotel Plaza of jewels valued at \$653,000.

About Antoinette Perry

The most exaggerated statements have been published concerning Margaret Perry since this talented daughter of Antoinette Perry stepped into the Muriel Kirkland role in "Strictly Dishonorable," and made a hit. Antoinette, who was on the stage for many years, is associated with Brock Pemberton in this play. Since then one has read that Margaret is "heiress to \$1,000,000."

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London As It Looks

By Hannen Swaffer

London, Dec. 22.

No fewer than 20 Christmas productions were rehearsed for London, children's plays, from "Peter Pan" to "The Windmill Man" and "Treasure Island," and all sorts of pantomimes, this in addition to what are called "hardy annuals," that is "Charles's Aunt," "When Knights Were Bold" and "The Private Secretary." It is extraordinary how always for Christmas, old London is brought to London merely in order that for a year after it go round the country again advertising, "From the So-and-So theatre, London."

"Charles's Aunt" must be one of the worst farces ever written. That is why people think it funny. "The Private Secretary" is not so bad. So it is not so successful. Thank heavens, Christmas comes but once a year—or we might have to see "Charles's Aunt" twice.

A Japanese Hero Comes Back

"Typhoon" has been revived after 16 years or thereabouts; this time with Dennis Neilson Terry in the part that Laurence Irving, who once called Alan Dale "a blob of scum," made his reputation. For years, they accused Irving of imitating his father.

About the time of "Typhoon," in which Irving played the part of a Japanese with great passion and, yet, with great restraint, they began to take him seriously. He was drowned on the Empress of Ireland with his wife, Mabel Hackney.

Young Dennis is not so impressive as Irving was, but he gives a very good performance.

It was this play that made me fear the Japanese. You began to feel they were going to conquer the earth one day.

James Agate on Radio

There has been a row in London over broadcasting dramatic criticisms of plays. Managers, objecting to what James Agate had been saying, united in a protest. Then they seem to have come to terms, although the managers and the BBC do not agree as to what the terms are. I listened in, for the first time, to James Agate the other night. He spoke chiefly about "The School for Scandal" and I thought he gave a most intelligent and interesting talk, one which certainly would send people to see Sheridan's play.

Who would believe, seeing "The School for Scandal," by the way, that Sheridan wrote it when he was 24? It rather puts in a proper perspective the raving over Noel Coward and Ivor Novello.

Sheridan left off playwrighting, I believe, when he was 28, and then became a statesman. His three plays, "The Rivals," "The School for Scandal," and "The Critic," all remain. Even his speech in the Warren Hastings trial does not rank beside the writings of his earlier days when, unknown to anybody, he was a great dramatist.

Yet, even when he wrote "The School for Scandal," an article attacked it in the "London Magazine" on the ground of its cynicism and said it was "a danger to youth." Sounds like my writings of today about "Sirocco."

Free Speeches by the Dozen

Do they make critics in New York go out and make speeches every week? I am just off to talk at a Ham Bone Club dinner, while I am writing tonight accepting invitations to debate with Sir John Reith, head of the British Broadcasting Company, on broadcasting at the Cambridge Union, and also agreeing to debate dramatic criticism with Sir Nigel Playfair on Jan. 26 at the Arts Theatre Club. On Dec. 27 I speak at the annual dinner of the Indian Students' Y. M. C. A.

On your side, I suppose, you get paid for jobs like this. Here, they worry me all day to go and speak to them. Two days ago I attended a meeting at the Wigmore Hall when a crusade for the arts was launched. Rosita Forbes and Flora Le Breton talked a lot of tripe, which I had to correct, and then Commander Oliver Locker-Lampson, M.P., said we ought to have a minister of fine arts. I quite agree. It is a good job for George Robey. What nonsense they talk. Blah blah is the rule.

Yet I find that if I stand up and say two or three words of truth the audience always bursts forth with applause. Really, I am almost the only one who ever blurts out a word of fact. Pretending that vice is virtue is not truth. It is merely a form of self-justification.

London Cheers for Grossmith

It is nice to be told that George Grossmith is going to take such a prominent part in the film life of your country. Indeed, the fact that he has been engaged to write, produce and act for Fox prompts one of London's editorial writers to say that "It is important news only if Mr. Grossmith has the courage of his own wit and attainments. It will always be a puzzle to the ordinary man and woman why a man of Mr. Grossmith's mental stature should ever have endured some of the feeble lines and situations forced on him by the playwrights of today."

"The film world is crying out for leadership. It will never get it unless men like Mr. Grossmith abide by their own standards of judgment and not accept the inanities and superstitions which dominate the celluloid world."

Although this is an intelligent criticism of the present standard of films, I doubt very much whether even Mr. Grossmith's "mental stature" is high enough to deal with the problem. After all, he used to write musical comedy himself—I do not remember that it was any better then.

Still, now Mr. Grossmith has a chance. America will look to him. It will encourage him in his new job. I know that at least one London newspaper writer takes him seriously.

Pavlova Goes on Dancing

Who would believe that Pavlova could go to Golders Green, a garden suburb, as she did, and take nearly \$15,000 for breaking the house's record? All around the Hampstead theatre during Pavlova's week, there were scores of costly motor cars. People were actually scrambling for seats at the box office.

Pavlova did not want to go there, but Lionel Powell persuaded her. She plays Streatham, Brighton, and Bournemouth before touring in Spain, returning to the English provinces next autumn.

It gives you an idea of what Diaghileff could have done had he lived for his first provincial tour.

PASADENA TRYOUT

Los Angeles, Dec. 31. "Down With Wimmen," juvenile comedy by Emerson Tracy and Rex Smith, will be tried out by the Pasadena Community Players Jan. 27 with Tracy in the lead. Jobyna Ralston, Norma Peck and Kenneth Gamut in cast. Rowland and Pearce may produce it for Los Angeles.

COAST TROUP CLAIM

Los Angeles, Dec. 31. Harold Ormiston, stage carpenter, filed salary claims with the state labor commission amounting to \$800 against John Hill, James Norval and Dr. Montrose Bernstein, owners of a road company of "The Front Page," which blew up in Spokane.

Miss McNulty's Defaul

Complaint against Dorothy McNulty, formerly of "Follow Thru" but cast for the "9.15 Revue," have been filed with Equity by Ruth Selwyn. Miss McNulty was given a run-of-the-play contract for the revue, but failed to appear at rehearsals. She called at Mrs. Selwyn's office last week, saying she had changed her mind and didn't think she would be good in the show.

Miss McNulty is married to S. H. Ferguson, cornettist in Abe Lyman's band, which went west for a coast engagement. Because of the band's western booking Miss McNulty is reportedly having decided to travel there, too, with a picture engagement in mind.

"The Broadway Revolution"

by Samuel Spewack

There are still three more articles in this widely discussed series, in which Broadway folk give their views on the why of successful and unsuccessful shows:

In The Telegram on Thursday, January 2, Samuel Spewack discusses the Theatre Guild. In Friday's Telegram he interviews David Belasco; in Saturday's Telegram, Kenneth MacGowan. If you are interested in the future of the theatre you will find it worth your while to follow this series.

Read it Thursday, Friday,
and Saturday in the New York

TELEGRAM

A Scripps-Howard Newspaper

Girls of Theatre With Troubles; Annoyingly Expected to Act Wild

Girls on Broadway have their troubles.

They consider themselves ill-treated. Any time stage girls are gathered together, complaints fill the air.

The ordinary hardships of stage life and the business of finding work should be enough care, but the girls insist their profession is used against them. The mere classification as show girl or chorus girl seems to carry a dizzy significance with it to a number of people, particularly those unfamiliar with the profession.

The girls say they are expected to act wild and it is very annoying. They finally take for granted the opinion that some people have of them, but resent it.

They don't get a fair break they insist, because, to be considered very nice, they must behave more circumspectly than non-professional women. Actions that would be considered cute with a debutante are detrimental to professional girls. They can't get away with anything.

Cabaret Girls

The newspapers are always ready to seize upon professional women and print lurid stories about them. If they get into court or are called as witnesses in a case, there seems to be some prejudice against them. Girls who are in motion pictures get the best break, while cabaret girls are the worst off. Pictures being big business offer some sort of protection, the girls believe.

People in the profession are also only too ready to besmirch a girl's reputation if they can, the girls claim. The first thing an agent will try to do, if a girl has a complaint about his business dealings with her, is to dig up some information about her personal character which will discredit her. This trick is carried out to a ridiculous extent. A girl recently sued an agent for care-fare for a cancelled engagement and the agent tried to get some information about her that would reflect upon her character.

Future Plays

"Zweimal Oliver," German opus by Georg Kaiser, whose "From Morn to Midnight" was done by the Theatre Guild in New York several years ago, has been acquired by Tom Van Dyke. Latter intends producing the piece in spring after adaptation is done by W. A. Drake.

"The Dishonored Lady," with Katherine Cornell, blows into the Empire Feb. 3. Fred Elden and Blythe Daly are among the cast. "The Plutocrat," dramatization of Booth Tarkenton's novel of same title, is set as next for Lyle Andrews and R. H. Burnside. Dramatization has been made by Arthur Goodrich, with piece scheduled for rehearsal next week.

John Leffler, who quit legit producing to accept post of general manager with Lewis Gensler, is returning to producing on his own. His first will be "The Oldest Profession," dramatization of the George Foster novel of same title, with S. N. Behrman commissioned to make the adaptation.

Shubert's "Dear Old England," with an all-English cast, featuring Edward Risby, comes into the Booth, New York, Jan. 20 after two weeks in Philadelphia.

Low Cantor has acquired a new play by Barry Connors called "Her Delicate Condition," and is looking around for a cast. Title probably tentative.

"Tower of Mystery," formerly contemplated for production by A. E. Riskin, will be produced by Lew Cantor.

"Boundary Line" to be produced by Jones and Green.

"Ditches and Dreams," starring George Jessel, went into rehearsal this week, with John Golden as producer.

It bows in at the Broad, Newark, N. J., Jan. 20, and follows into the Golden, New York, a week later.

"Everything's Jake" has gone into rehearsal as next for the Theatre Assembly, and opens three weeks hence at the Assembly, formerly the Princess, New York.

'CRIME DOES NOT PAY' PLAYED BY PRISONERS

Wilmington, Del., Dec. 31.

Inmates do stretch for every variety of crime at the New Castle county workhouse, famed for its whipping post dungeon, staged a drama, "Crime Does Not Pay," at the institution near here yesterday. Piece, presenting what was proudly declared to be an authentic cross-section of New York gang life, was authored by a convict and was presented by the prisoners on their own volition as part of a lengthy Christmas program.

Novelty of the play attracted attention and resulted in a large crowd at the prison. No outsider had a hand in the thing, direction being done by Steve Janovic, prisoner. No discrimination between lifers and short-termers was shown in selecting the cast. Heroes were detectives, police lieutenants and newspaper reporters. Paris Carpenter scored as a woman shoplifter. Non-convict part of the audience was impressed by the realistic effects achieved in settings and underworld patter. Opinion was expressed that drama was staged as suggestive campaign for more liberal distribution of pardons, but this is denied.

Preceding the play negro inmates presented a variety program. This included a singing and dancing sketch, "Bashful Baby," with a Harlem cabaret as the scene. Half the negro players were costumed as women.

IRISH PLAYERS' STATUS

Equity Classes Them as Little Theatre Group

Equity has called a truce in its various wrangles with the Irish Theatre by classifying the outfit as a little theatre group and abrogating usual bond posting.

Players, all members of Equity, have been in same usual bond protection and playing on percentage. Equity attempted to establish a minimum guarantee, but when the management was unable to meet demands and cast was willing to stick on commonwealth basis without bond, Equity permitted rehearsal of "Playboys of the Western World" to continue, insisting, however, that cast must be 100% Equity and all in good standing.

Royce's Frisco Musical

Hollywood, Dec. 31.

Edward Royce vetoed any out-of-town tryout of the operetta, "Bambina," and it will open at the Curran, San Francisco, Jan. 12, with a dress rehearsal the only preliminary. It is presented by Daniel C. Blum, Inc.

Cast of 59 includes Nancy Welford, Marie Wells, Laurel Nemeth, Fred Graham, Ernest Wood, Russell Scott, Hedley Hall, Al. St. John, Wilbur Evans and Peter Pope. Marjorie Moore is premiere danseuse. Margaret Oliver, Victoria Alden, Lorraine Du Val and Evelyn Deffon are show girls with lines. Dancing and singing chorus of 12, with 16 girls and 16 men in the song ensembles.

Books, lyrics and words are by Myrta Bel Wooster.

Miss Barrymore's Denial

Ethel Barrymore in a wire from Pittsburgh denied she had any differences with the Shuberts over the engaging of casts for her play. Miss Barrymore stated that since with the Shuberts she had received the right to choose her own players and to produce and choose her own plays.

Miss Barrymore stated it was at her request "Society Sister Mary" was postponed until next season.

High-Scaled Premieres

Monday night "Wake Up and Dream" at the Selwyn, New York, had a \$22 priced opening.

The same evening the Eddie Dowling talker's premiere at the Cohan, was sealed at \$11. Latter meant an invitation audience.

Shows in Rehearsal

"Ditches and Dreams" (John Golden), Little.
"Ripples" (C. B. Dillingham), New Amsterdam.
"Jew Suss" (C. B. Dillingham), Erlanger.
"Simple Simon" (Flo. Ziegfeld), Ziegfeld.
"Aces Up" (George White), Apollo.
"Nine-Fifteen Revue" (Ruth Selwyn), Belmont.
"The Bottom" (Leo Bulgavok), Waldorf.
"You Don't Say" (J. J. Leventhal), Wallack's.
"Everything's Jake" (Theatre Assembly), Assembly.
"Open Keys to Balldate" (Washington Sq. Players), Gansevoort.

Eight Shows Out

No shows closed on Broadway last week but eight are exiting this Saturday. Included are two revivals, "Sherlock Holmes," which fared excellently at the New Amsterdam, and "Robin Hood," which tours from the Casino.

"Gambling," presented by George M. Cohan, goes to the road from the Fulton after a run of 19 weeks. It was the outstanding drama of its type this season, in fact the only success of its kind. Played to \$17,000 and better for a time and averaged \$14,000. Down somewhat lately, but could have continued through winter.

GAMBLING

Opened Aug. 26. "Quiet but diverting," voted Anderson (Journal). Other scries took a moderately laudatory tone. Variety (Ibex), predicted a click.

"Ladies of the Jury" presented at Erlanger's by A. L. Erlanger and George Tyler, closes after playing 10 weeks. Business first six weeks or so very good. Show was intended for smaller theatre originally and might have stuck. Averaged over \$14,000 for a time.

LADIES OF THE JURY

Opened Oct. 21. "A romping satire," declared Mantle (News). Boys liked farce.

"How's Your Health," presented by Lyle D. Andrew and R. H. Burnside at the Vanderbilt, closes Saturday, too, after playing six weeks. Looked good on line-up, but could not climb out of \$5,000 rating.

HOW'S YOUR HEALTH

Opened Nov. 26. Second stringers got this one. Variety (Bang), said, "left in the Tarkington attic too long."

"The Game of Life and Death," presented by the Theatre Guild, shuts after six weeks, just the subscription period. In at Billmore where it was moved last week.

GAME OF LIFE AND DEATH

Opened Nov. 24. "Heavy and hollow," said Little (World), while Garland (Telegram), put it as "a windy play." Variety (Ibex), found it "doubtful of outlasting subscription period."

"The Novice and the Duke," offered by the Theatre Guild, Theatre Assembly, closes at the same named house (Princess). Three weeks.

MANY WATERS

Opened Sept. 25. "Warmth of life and quiet beauty," said Lockridge (Sun). Most of the reviewers commended it, although there were dissenters. Variety (Rush), found it "beautiful and moving."

"Many Waters," presented by Arch Selwyn and C. B. Cochran, will close at the Times Square and will not tour. Show rated a London success. Appears to have been too expensive to operate on road here. Got over \$12,000 for a time, but dropped to \$8,000. Is in 14th week.

Bennett Sticks

Dave Bennett, dance director, sticks with Paramount on the coast for another six months. New ticket dates from Feb. 15.

Shubert Musical Come In and Off; Retrenchment; 200 Off Payroll

SHUBERT RENT DEMAND BLOCKS BURLESQUE DEAL

Chicago, Dec. 31.

Proposed deal whereby the Great Northern, Shubert legit theatre, was to be subleased to a burlesque syndicate, has fallen through. Difference in rental ended negotiations.

The Shuberts wanted \$90,000 a year, figure which would have netted them \$30,000 a year on their lease. N. S. Barger, manager of the Academy, Halsted street, indie burlesque stand, and representing the syndicate, turned this offer down cold.

"New Moon" is playing at the Great Northern, but scheduled to leave Jan. 11. House probably will go dark.

I. A. AGAINST LEGIT

Cincy Local Gives in for Burlesque, However

Cincinnati, Dec. 31.

Although the stage hands' local has agreed to the salary cut requested by the Mutual wheel to keep the Empress open, it continues demands for wage increases and full salary for dark weeks in legit houses.

Involved in the demands are the Erlanger-Grand, Shubert and the Cox, Shubert-controlled stock house. It has been closed all week pending settlement with the union.

Cincinnati, Dec. 31.

Difference existing since last spring with the stagehands' union and local legit houses was settled yesterday in New York. The Erlanger-Grand and Shubert will now reopen.

"A Night in Venice" will re-light the Shubert Jan. 12. No attraction for the Erlanger house is yet booked.

Cox, Shubert-controlled stock house, also eligible to reopen. New stage hand scale not announced but musicians recently accepted former wage scale.

\$5,000 for Chevalier

Maurice Chevalier will net \$5,000 for 10 minutes on his American radio debut, the night of Jan. 9, at 8:30, through Station WABC over the Columbia network of 57 stations in a nation-wide program to be broadcast by the Coty perfume people.

Only other entertainment on the program will be the Mendoza orchestra.

Booking was made by William Morris office. It isn't said if Chevalier will be allowed to mention or repeat more than twice Paramount "The Love Parade" or "The Big Pond."

Miss Frederick for N. Y.?

Hollywood, Dec. 31.

Plan to fold "The Queen Was in the Parlor" after Chicago so Pauline Frederick could keep her film engagement with Warner Brothers March 1 is apparently changed.

Maj. Morris J. Herbert, interested in the production with Edward Belasco, went to Detroit with the company, leaving word the show would play New York and be expected to be gone six months.

The studio has no change in schedule on the Frederick starting time, but opinion expressed there is "if Miss Frederick is a little late, it can be fixed up."

Last year she showed on the lot 6 weeks late.

Connolly Major Leaguer

Bobby Connolly is set to stage "Aces Up" for George White. It is the new De Sylva, Brown and Henderson musical due to follow "Scandals" at the Apollo next month.

Connolly recently made his debut as a big time producer teamed with Arthur Swanstrom in presenting "Sons o' Guns" at the Imperial. It is getting the biggest grosses on Broadway. But there's nothing high hat about Connolly. Though he plans another musical for his own firm, the assignment of putting on White's show will occupy his time meanwhile.

A further shrinking of Shubert-produced attractions, especially on the road, is imminent. Three musicals have been ordered in. One, "The Duchess of Chicago," has not been seen on Broadway, and no date is anticipated for such showings. "Measure Sound" is shutting in Philadelphia, while "A Night in Venice" is due back from Chicago, having played the other stands on the way there.

"Nina Rosa," for which much was claimed, is being sent to Chicago. It was due into the Shubert, New York, but there have been several changes in the feminine lead part, which is yet to be definitely set.

Inside reports are that the banking interests prefer that the Shuberts hold down on production, criticism said to have been aimed at costly musicals.

Names Off

On top of that is a report that orders were sent from New York to remove the Shubert name from one or more of the musical shows. That may have applied to the feature "The Duchess of Chicago," the rector of J. J. Shubert. It is claimed the Shuberts have made unusual efforts in a production way so far this season in an attempt to keep houses lighted. That the cost of such activity attracted the banking interests at attention is presumed.

The virtual shutting down of Shubert production shops and lopping off clerk hire in the executive offices is said to have reduced the firm's employee personnel by 200 persons to date. Some departments ditched people were told to discharge more.

Says Encroachments Annoy Theatre Patrons

Arthur Hammerstein's Rose-Marie Co., Inc., as owner of the Hammerstein Theatre and office building, started suit in the Supreme Court Friday to try to relieve the congestion around the theatre and asked for an order to compel Borough President Miller to direct that street encroachments at the corner of 53d street and Broadway be removed.

The Rose-Marie company's petition says that George H. and Georgia W. Warren, as owners of the corner, occupied by two old five-story brick buildings, are the cause of the congestion because on the 53d street side, where the sidewalk has been cut from 15 to 13 feet by elevated railroad pillars, about six feet of the remaining part of the walk is taken up with projecting stoops and fire-escape landings, and with a vestibule, while on the Broadway side there is an encroachment of more than two feet by a sign and awning.

The theatre building company says its property is assessed at \$1,700,000, and that about 1,500 persons use the 53d street exits daily and 3,000 on matinee days, and that when 1,800 persons pour out of the theatre into 53d street, the minutes the street is so close crowded.

An appeal to Borough President Miller in October to compel the neighbors to remove the encumbrances met with no response, it is stated.

Bronx Guild O. K.

While amusements in the Bronx are falling to hold up in general, Bronx Theatre Guild, repertory group at the Intimate Playhouse, doing so well that it forsakes the Intimate, after seven years there, to take over the Tremont theatre Jan. 16.

Tremont's capacity is more than three times that of the Intimate, and that occasioned the switch.

With the move, Sidney Stavro, director of the Guild, will line up an entire new cast.

Dramatic cast at the Bronx Opera house went blotto Saturday. No performance as scheduled. Joseph S. Klein operated the venture.

ALICE BRADY ON ROAD

With closing of the Guild's "Game of Love and Death" in New York, Alice Brady will go into the "Strange Intimacy" repertory, formerly headed by Pauline Lord, now on tour in the east.

Frank Conroy, under contract to the Guild, goes to the same company.

One Loop House With 100% Flop List This Season—Trade Up Somewhat

Chicago, Dec. 31.

Loop legit business is stronger, but still not big.

All houses were relighted last week, with seven openings, and three had encouraging starts: "Street Scene," "Animal Crackers" and "June Moon," at the Garrick, was bad and "Bird in Hand" at the Harris, was a disappointment for eight days. Garrick thus far maintains a straight record for flop this season, the bad ones in turn hitting this Shubert house being "Perfect Alibi," "Homicide," and now "Blue Heaven," called "Veneer" in New York.

"Street Scene," with the original Brady company displayed the best draw at the Apollo, bringing \$15,000 for five performances, with a Xmas night opening. Agency demand looks exceptional.

At the Grand "Animal Crackers" was an opening week comfort to the Shubert, but with a heavier business seen this week. "June Moon" clicked to \$15,000 with a Monday opening at the Selwyn, and sees sunshine ahead.

"Night in Venice" was in misery at the Majestic, where it opened after a week's shutdown, moving from the Grand, and was in the red. Despite Ted Hart's never got along and stakes will be pulled in two weeks, if not sooner.

Among the settled musicals, "Showboat" at the Illinois went up-grade. Closing date announced for Jan. 18. "New Moon" also breathed easier with a rise too, and "Blackbirds" advanced a welcome \$4,000. Dramatic League of Chicago paid "Infinite Shoeback" (Princess, 2d week), critical comment being favorable, but scheduled for only three weeks on the regular subscription run.

"Strange Intestines," now on straight box-office with the Guild subscription used up, was off to a splendid public-support start.

"Illegal Practice" (Playhouse, 3d week), "Philadelphia" in the East, is flopping at the Playhouse.

Estimates For Last Week

"Animal Crackers" (Grand, 2d week). City is usually a setup for the Marx Brothers. Did \$28,000 and should improve.

"Bird in Hand" (Harris, 2d week). Start at \$12,000 for eight days for this Drinkwater comedy is n. s. g. despite expected expenses first part of the week. May be traced to strong opposition next door.

"Blackbirds" (Adelphi, 6th week). Closed musical up to \$25,000 and \$18,000, which was strong considering the empty sets Dec. 22, 23 and 24. A good indication.

"Blue Heaven" (Garrick, 2d week). A good indication.

"Brothers" (Erlanger, 9th week). Continues to do the business with \$11,000 at the Selwyn, closing date set for Jan. 11, with "Vanities" following.

"Illegal Practice" (Playhouse, 3d week). Discouraging \$3,500 for this small house at the Selwyn, closing date set for Jan. 11, with "Vanities" following.

"Infinite Shoeback" (Princess, 2d week). About \$8,000 with subscription support. Makes three straight shows in at this date.

"June Moon" (Selwyn, 2d week). Above \$15,000, and looks set for a run.

"New Moon" (Great Northern, 17th week). Up to \$25,000. Ends a profitable run in two weeks to hit the trail.

"Night in Venice" (Majestic, 5th week). Anouch at \$1,000 and all that looks as expensive.

"Queen Bee" (Cort, 5th week). Did \$4,000 to pass the crucial week. With the party assistance ahead, and the payroll small, keeps plugging.

"R. U. R." (Studebaker, 2d week). Guild schedule, and around \$13,000 with practically all subscription business.

"Street Scene" (Apollo, 2d week). Brightest future in the loop with \$15,000 from a midweek opening.

"Strange Intestines" (Blackstone, 5th week). Did \$19,000 on straight box-office sale; strong New Year's week advance, and stronger after that. Heavy sale of balcony and gallery seats.

Lasted One Night Only

Los Angeles, Dec. 31.

"Power of Love" opened and closed Christmas night at the Actors theatre. Show was financed on half a shoestring, having but two performances' tickets printed in advance and using no advertising.

Immediate box-office profit was needed to continue. Only \$100 was in the till Christmas night.

BRONX STOCK BLOWS

No big forced the new Bronx O. H. Company to close without notice last week.

The promoter, Joseph S. Klein, was a heavy loser. Salary deficits reported.

LITERATI

(Continued from page 50)

malvolent, lolling capitolically at the North Pole, waiting for fear, cold, hunger and insanity to drive suffering humanity to revolt.

Peet also kidded "dynamics" and "visual flow" favorite obsessions of the more artistic critics.

Bannon Leaves "Journal"

Joseph Bannon said good-bye to the boys around the New York "Evening Journal" office yesterday (Tuesday) after many years of service in the circulation department. He was circulation manager when he quit. Bannon goes south Jan. 9, headed for Florida and a vacation.

Replacing is Harry Feldman, formerly with the N. Y. "Post."

Latter is the present head of the Newscarrriers and Delivery Men's Union, which post Bannon held two years ago.

Altadena, down as author of "Judge and Fool," one of the forthcoming Horace Liveright books, is really Vladimir Jabotinsky.

The new "Morrow's Almanack" for 1930 is edited by Thayer Hobson, succeeding Burton Rascoe, who has edited the annual since its inception. Though his name is off the title page, Rascoe contributes a piece to the new issue.

The Quiet of Brooklyn

Brooklyn Heights section seems to have replaced Greenwich Village as New York's artists and writers colony, with the Village now given over largely to ultra-expensive apartment houses and Lesbian fraternities. Notably the latter.

The late Joseph Pennell, the famous etcher, was the first to see possibilities in Brooklyn Heights. Though formerly residing at about everything in the United States, he found Brooklyn satisfying.

Lesser lights thought that if Brooklyn Heights was good enough for Pennell, good enough for them.

Steering Book Buyers

While the retail book business in New York is characterized by its operators as terrible, or worse, one book publishing house maintaining a chain of book stores finds it profitable enough to extend its stands.

Firm's idea is, of course, to boost its own books, and that can be done. No seller's word is taken more readily than that of the one behind the book counter. Unless a book buyer is insistent he can be talked into most any sort of book of the type requested.

Harry Bates will edit "Astounding Stories," the new mag which the Clayton group will get out this month.

Skolsky on "News"

Sidney Skolsky, p. a. for Carroll's "Sketch Book" returned Mark Hellinger as columnist on the New York "Daily News" starting Monday. "News" selected Skolsky from among many applicants on the strength of four sample columns he submitted.

Skolsky was assured by Earl Carroll he could return. If the column flopped, he will probably create his own style of Broadway reporting. Many applicants offered to do the column gratis.

Financial Daily Out

Macfadden's "Investment News," New York daily with reading matter in keeping with its title, is reported suspending publication this week. Paper was the first of its kind in New York. Contents left an impression of concealed propaganda.

Tired of World Trip

Jeff Holmesdale is tiring of his trip around the world. Writing to New York aboard a liner bound from Sydney to Cape Town, Jeff says it's not so hot. Tenor of the letter suggested a return to the only town.

Jeff once drove a machine, alone, across the continent and back. He liked that better; also his record of but eight hours' stopover in Hollywood.

In New York Jeff is just Mr. Holmesdale, newspaper man. In London he's the Earl of Amherst and the candy.



ROSCE AILS

Schwab & Mandell
"New Moon" Co.
Great Northern, Chicago
Direction Louis Shurr

PEACHES' COULDN'T, SO 'TEMPTATIONS' A BUST

"Temptations," starring "Peaches" Brownning, stranded at the Boulevard, Jackson Heights, L. I., last week, after having been out two weeks.

Sam Shannon, producer, operated on a shoestring, figuring "Peaches" a non-miss draw, but found differently. Shannon has absented himself from his offices since the bust, so as not to come into contact with cast and chorus clamoring for overdue salaries.

Shannon, escaped Equity supervision and usual bond posting by characterizing his production as a vaudeville show, although booking in legit houses. Equity had warned the show in rehearsal no security had been posted.

"Temptations" opened two weeks ago at Werba's Flatbush, Brooklyn. Despite heavy exploitation of the stall the intake was meager and performers stalled on salary until after the Jackson Heights date. Business in latter spot was even worse.

Cast and chorus mutilated and would go no further.

AHEAD AND BACK

Tom Van Dyck will leave the Gilbert Miller (Frohman) office this week. He is general press representative, which field he is leaving to become interested in producing. Robert Reud will succeed Van Dyck. Tom Miranda, Jr., from "Bambina," to San Francisco from Los Angeles. Irving Strouse, ahead of "Nancy's Private Affairs."

Mack Hillard gen. mgr. for Ruth (Mrs. Edgar) Selwyn.

Arthur Kober publicity for "Strike Up the Band."

ENGAGEMENTS

Frank Jaquet (Denham stock), Denver.

Tom MacQuillan (Oscar O'Shea stock) Ottawa, Ont.

Jack Pearl, "International Review."

FIXING "MRS. COOK"

"Mrs. Cook's Tour," starring Mary Boland and produced by Brady & Wiman, has been withdrawn for revision instead of steering into a New York house next week, as contemplated.

The piece will resume rehearsals as soon as the script has been revised by John Floyd and Kirby Hawkes, authors.

Willard Back at Fox

John Willard, New York stage director and playwright, has returned to the Fox studio to resume his contract as a director and writer after a three months' leave of absence. Willard is awaiting an assignment.

Pearlman's P. A. Job

Phyllis Pearlman, formerly attached to Shuberts' publicity department, has gone over with Warner.

He will handle "Sons of Guns" and "Fifty Million Frenchmen," both Warner-backed legit musicals.

Stocks Resume

The Warburton, Yonkers, resumed after pre-Christmas week layoff. Freeport also resumed.

Screen Names Small Help to L. A. Legit; Diamond Lil' N. S. G.

Crew Takes Pay Cut; Helps Ottawa Stock

Ottawa, Can., Dec. 31.

The new stock here at the Embassy got a helping hand from Stage Hands' Union, Local No. 95, which conceded the stock two months' at a much lower salary.

In the last I. A. official bulletin President Canavan commented upon the legitimate season stating: "Stock companies have been cut down to one quarter the usual number. Local unions who have been adversely affected by this condition should do everything possible to encourage stage offerings. In instances where it is found that the established classifications act as a deterrent to stage attractions, such classification should be changed."

George Julian Houtain, chairman and counsel, a few days ago caused to be published an open letter in which he blamed the decline of stock upon the high wage scales and other demands of union stage hands. Incident burned Wm. Canavan, president of I. A. T. S. E.

Ritz

(Continued from page 50)

000," and in "The Sun," that Antoinette, while the wife of the late Frank W. Frueauff, had a house at Newport, one in London and one on Fifth avenue.

The summer her husband died Antoinette was occupying a cottage at Newport, rented for her first visit there, but her sojourn created less than a ripple. She was left in moderately comfortable circumstances.

Mrs. De Koven's Dinner

Last week Mrs. Reginald de Koven gave a dinner party for 50 guests at her Park avenue mansion, followed by a musicale for 150. Agna Enters, the dancer, appeared. The late Mr. de Koven wrote many operettas. He built the Lyric theatre.

At the dinner-dance in the Crystal room of the Ritz given by Mr. and Mrs. Francis L. Wursburg to introduce their twin daughters, Elinor and Evelyn (for whom an introductory dance was given in November by Mr. and Mrs. Conde Nast) Frederick Carpenter and Frances Mann did specialty numbers. Earle Her in the season they were in "Almanac."

The Higham Divorce

Lady Higham has divorced Sir Charles Higham, London advertising expert. He hails from Brooklyn, N. Y., and is a veteran of the Spanish-American War. Knighted for his services in the World War. She was Eloise Rowe, daughter of Jack Rowe, of Buffalo and Denver, member of the famous "Big Four" combination that made history in professional baseball years ago. Jack Rowe was one of the most influential Masons in the United States.

Millions

A son was born recently to Mr. and Mrs. Theodore F. Law in San Francisco. Mr. Law is a son of Commodore and Mrs. Robert Law, Jr., of Port Chester, N. Y., and his wife is a daughter of William Hodge, the actor. Theodore's brother, Robert B. Law, married Jane Jackson, daughter of M. Roy Jackson, now married to Almira Rockefeller, heiress to millions.

Lucy Cotton Separates

Lucy Cotton, once well known on the stage and in pictures, has separated from Col. Lytton Ament. She was the third wife of the late E. R. Thomas, millionaire sportsman and owner of the "Morning Telegraph." Thomas was married by Linda Lee, now married to Cole Porter, songwriter. Next divorced by Elizabeth Finley, painter and writer, mother of a son. Each wife received generous settlements, the widow getting most of all. She too has a Thomas child.

Thomas was once attentive to Tottie Gerard, and later to Anna Fitzhugh (at that time Fitzhugh). Lucy Cotton appeared in "The Quaker Girl," "Turn to the Right" and "Up in Mabel's Room." She was also with George Arliss in "The Devil" and "The Green Goddess."

Los Angeles, Dec. 31.

Legit houses did not get the break Xmas week that the picture entertainers did. The start of the season on first two days, then Xmas day o. k. with the balance of the week not so hot.

"Diamond Lil" had a disappointing start at the Biltmore. They thought Mae West was going to knock them a-flutter with scenes and dialog sploy. But they were fooled and after the capacity opening trade dropped.

"Maternally Yours," at the Hollywood Music Box, inflicted pain on the b. o., despite the fact that Pasadena society, which witnessed the premiere, gave it a vote of o. k. But they sent none of their friends. House trying out rate parties this week.

"Boomerang" at the El Capitan, with cast headed by Ben Lyon, Tom Moore and Kay Hammond lived up to its name. Has been done before and names in the cast could only bring it up to \$5,700, which does not signify long life. "Dear Me," with Hale Hamilton and Grace LaRue at the Hollywood Playhouse got same take as "Boomerang," but in a snap break, which allows for profit at the \$125 top.

"Rear Car," with Franklin Pangborn and Betty Pierce, opened Xmas day at the Vine Street and n. a. g. for the first four days. "Power of Love" opened at the Actor's theatre on Xmas day and ran only one performance. Looks as though the Ritz Remick group will fold most any day.

"Bad Babies" at Figueroa and "Her First Night" at Egan both folded a week ahead of schedule because of poor business. "Babies" will be recast to open Jan. 17 at Capitol, San Francisco.

Last week Figueroa got \$1,500 and Egan \$600.

Edna E. Horton and his gang, presenting "Among the Married," at the Majestic. Xmas eve off and in eight performances held up to pace which has been doing, getting \$7,600 for four weeks.

"That Ferguson Family" side slipped at the President in its third week and has another to go, when day after tomorrow it will come in with "Cat and the Canary."

"Oh Susanna," which was to have gotten under way Friday night, did not start until Dec. 30 at the Mayan.

Estimates for Last Week

Actor's Theatre—"The Power of Love." Ran only one performance; \$100.

Biltmore—"Diamond Lil" (1st week). Mae West cleaned up script too much to be panic locally. Play might be a novelty in some towns, but here she must live and act up to her spiky rep to cop the kale, \$10,500.

Egan—"The First Night" (5th week). Just a little more rent to the landlord; yanked at \$1,000.

El Capitan—"Boomerang" (1st week). Names in cast helped this repeater not at all on first stanza; \$5,700.

Hollywood Playhouse—"Bad Babies" (5th week). Novelty off with youngsters playing with their Xmas gifts. So Mr. Scarborough had to be satisfied with \$2,600 for final week.

Hollywood Music Box—"Maternally Yours" (1st week). Titled helped little. So the rich author and backer had to take \$1,600 and say "Happy New Year."

Hollywood Playhouse—"Dear Me" (1st week). Pleasant entertainment and liked; very good at \$5,700.

Majestic—"Among the Married" (4th week). As they go for spics, capacity almost taken with one performance out at \$7,600.

President—"That Ferguson Family" (3rd week). Not so hot for those who wanted Yule cheer so slipped to \$3,000, which means exit in another week.

Ritz—"The Rear Car" (1st week—4 days). Opening Xmas mat. It never got started and only reached \$2,200 by Saturday night.

Another to fold suddenly was "Maternally Yours" Youngwood Music Box where receipts were less than \$1,000 a week. Clarence Odell, Pasadena lawyer and co-author, paid off \$2,400 in salaries Saturday. He may call in a player U. S. A. patch up the weak spots for another try. First effort cost him \$10,000.

"It Pays to Advertise" will be next at the Hollywood Playhouse, opening Jan. 12.

Ryders Film Bound

Philip Ryder and Mrs. Ryder, known professionally as Alme Torriani, are on the water, bound for the west coast, to go into talkers, probably U. S. A. latter to collect data for a serialized story on pictures and sound for the Daily Mirror, New York.

Ryder, in "The Desert Song" and other Broadway musicals, was in pictures six years ago.

Plays on Broadway

WAKE UP AND DREAM

Arch Selwyn's presentation of C. B. Cochran's revival of "Wake Up and Dream" featuring Jessie Matthews and Tilly Losch. Book by J. H. Turner. Lyrics by Cole Porter. Directed by Miss Losch. Buchanan and Max Rivers. Production staged by C. B. Cochran. Arch Selwyn, starting Dec. 30, at \$4.00. Cast includes Claude Rains, Tilly Losch, Max Rivers, Griffith Brown, Lancelotti Brooks, Charles Phillips, Wynne Clark, Marjorie Bonnell, Mary Miller, Gomez Trio, Jean Barry and Dave Fitzgerald, Frances Shelley, William Stephens, William Rolston, A. B. Ineson, Roy Mitchell and chorus.

A combination of Jack Buchanan's late London show and C. B. Cochran's revue of this time from the same city. The merger is pleasant but doubtful of eventually being fabled as a New York hit. It's opening night trouble, and a smooth performance it was from the first. There was a lack of fireworks in the black-outs and a second act which was midway permitted to hop a treadmill by means of an unexpected but undisturbed dance duo, a comedy singing trio, based on the ancient theory of the neophyte helping out, and a strictly British two-man skit. The dance and the comedy were rather tedious, but the two-man skit, based on the picture house and vaudeville they'll never go back home unless of their own volition.

Unquestioned hits of the evening were the Griffiths Brothers' song and dance, and the Stephen's baritone, "I'm a Gigolo," next to closing. Work of the Griffiths, of its type, is as great a piece of low comedy pantomime as this city has ever seen. Between the picture houses and vaudeville they'll never go back home unless of their own volition.

The brothers have been well known abroad for years, especially in reference to the Christmas pantomimes. And it will be a pity if American youngsters are deprived of their portion of the show. It's never been seen as a horse as this on any stage over here, and it's strong enough to split the routine for two appearances, and certain of appearing in the first act. It's strong enough to hold up the show, and when it gets as strong as this it's not far away from genius. The Griffiths Brothers' song and dance, and the Stephen's baritone, "I'm a Gigolo," next to closing. Work of the Griffiths, of its type, is as great a piece of low comedy pantomime as this city has ever seen. Between the picture houses and vaudeville they'll never go back home unless of their own volition.

Stephens caught a bright lyric and an ear-tickling tune as his share, and must have known that he could deliver it with a full voice in the allotted. Certainly he took full advantage of the opportunity, and after the full spot was perfect.

Buchanan is doing yeoman service in holding the show together and giving the comedy skits whatever value they may have. Jessie Matthews impresses as another of the versatile British girls, ready to look at and listen to. In appearance she reminds strongly of Colleen Moore, although not quite so dark. Tina Miller, Raquel's sister, quickly developed into a good coo dancer, and, to make it emphatic, is practically doing the same dance twice. Gomez Trio and their energetic Spanish style, added a minute or two during the first act finale, a British conception of the old San Francisco holding the inevitable "American ragtime song." Which is not a bad thing.

Musically this revue is the most consistently soothing evening in the theatre this season has experienced. Five or six minutes from this place will undoubtedly end the career of dance orchestra, radio and the mechanicals. A couple have already been around. Of the numbers "What Is This?" described by a dancer, and its unusual counter-rhythm, seems the leader. This is Frances Shelley's sole appearance. Closely following the title song and "Fancy One Meeting." Cole Porter is program credited with the entire score, and if that's the case he'll have to argue it out whether "Looking at You" or "Turn on the Heat" was written first.

For novelty, "Ballet from the Wings" shapes as the outstanding item, dancers working to the left side of the stage. The full circle behind scenes is permitted the audience, upstage, as the ballet progresses. For comedy nothing even closely approaches the "Ballet from the Wings" in the light-hearted cop at Sir Thomas as Becham's opera mania as rendered by Buchanan.

Tilly Losch's high spot is "Arabesque," described by a dancer, and hands, which caught a spontaneous answer, while Toni Birkmayer, opposite her throughout, immediately drew attention and held it on his ballet work in which he stresses elevation. No special scenic display, running mostly to drapes and drops, but the costuming is good and some of the lighting is excellent.

On tunes the Broadway version of "Wake Up and Dream" is also reported a combine of the Buchanan-Cochran shows abroad. It is not known whether or not any of the songs which may have been inserted from Buchanan's show. The tunes and Buchanan's personal draw will

likely hold it here for a while, but that the middle-class patron will part with sufficient \$5.50's, plus the agency shock to take this production beyond a limited engagement is extremely doubtful—a complete upset if staying four months. Critics' reaction to it is up to a great length of time and there was some growling over the \$22 tap as the premiere admission. If Cochran and Buchanan have a few strong backers, they can immediately revive, that seems the best way of stemming the retreat. Skillful material substituting, with the three dull pieces eliminated, could make a world of difference, as there's nothing the matter with the first act and there's always that score underneath everything and that prop horse.

SEVEN

War play in seven episodes, making two acts, by C. B. Cochran. Presented by Jimmy Cooper. Directed by Lionel Atwill. Saturday, 8:15. Cast includes: Beverly Siggers, Helen Gahagan, Preston Foster, John Barry, William Rolston, Alan Davis, George Leshy, Susan Dey, and others.

Just another war play, and a most ineptly written one. Aims at sentimental romance and achieves nothing of the kind. Flaps at this Saturday afternoon performance mistook its highlight romantic scenes as something approaching bedroom farce, and giggled unmercifully. Brief cut-rate stagey stuff.

A pity, too, for the author has hit on an idea of promise for a serious story—that of an intelligent woman, selfishly, taking advantage of the first romantic experience of a sensitive young man near madness with the horror of war and submitting herself to the appropriate bodice-ripping episode in order that the boy may be introduced to love under happy auspices.

If Henry Gervais, Shaw has something to say about something of the same theme. It needs a sophisticated Shaw. Here it is a clumsy bit of work dressed up in theatrical trappings, and a dramatic bunk of most war plays.

Piece is unbelievably naive and sappy, even to a sad ending that suggests a sentimentalized war play. First-rate cast did nobly by a hopeless play—a play that even inspired playing couldn't make worth while. As a dramatic piece, it is a failure, and more to the script, in particular Robert Strange, who couldn't have given a better performance if he had had the lead of "Tourney's End." Elizabeth Miel, who plays "The Squall," although you'd never recognize her here, is the countess, a beauty of a fascinating French noblewoman, and a resource she almost made the parody of a French noblewoman seem human. If anybody wants an audience, this is the play to see. Single set of a room in the old chateau is a first-rate background, and the sound effects of scout planes, battle ships, and the like, are faultless to the ear of anybody who has played golf near Mitchell Field on Long Island.

CITY HAIL

Drama in three acts by Elizabeth Miel. Directed by Herbert Rawlinson. Staged by Harry Wagstaff Gribble. One set. Cast includes: Lawrence B. Lewis, Lynn Root, Shaffer, Reporter, William Gargan, Jackie, Bootblack, and others.

Dr. Andrew Sprague, John Stokes, and others. The play is a drama in three acts, directed by Herbert Rawlinson. It is a story of a man who is a doctor, and who is a man of the people. The play is a drama in three acts, directed by Herbert Rawlinson. It is a story of a man who is a doctor, and who is a man of the people.

Small time stuff, bound to get lost in the maelstrom of hit and runs around Broadway and play season. Not chance to get into important money, notwithstanding apparent inexpensive cast and production. Outside of Herbert Rawlinson not a glimpse of a significant salary in a line that may look, but is not, imposing.

Somewhere is an inkling that there were a lot of things done to the original script of this play. Probably the author's gave it a definite form and locale when starting out on paper. The big idea points to corrupt politics and the place will be a good one. The play is a drama in three acts, directed by Herbert Rawlinson. It is a story of a man who is a doctor, and who is a man of the people.



JACK POWELL

Appearing nightly at County Fair, 54 East 9th, club for smart New Yorkers.

From Anderson's "Almanac." "A lad in blackface, Jack Powell, wizard of drum sticks, did a clean-up. In cook's garb he did the Jazz in a Kitchenette" to resultant glow.

Direction LEDDY & SMITH

behind the well it really is Chicago. What goes on in the two hours and 10 minutes it takes to unfold this pretty elementary tale, is just a lot of pop. From the second act, the actor in that town, who looked, acted or handled himself in the style and manner that Rawlinson gives the character in this play. Neither the situations, glibly presented here, anything but fanciful, and in many spots farcically so.

Nothing but a lot of conversation happens in the first act, and the second act is a lot of conversation. This little wavelet occurs when the mayor has himself framed into an arrest warrant, to plan the town's election, and then use for a million for libel. Last act comparatively tame with culmination of a love affair between the mayor's daughter and his secretary.

Mr. Rawlinson, one time screen bulb, and in the past two years bustling around stock and vaude, made his first legit try at the stage. In this. Discounting first night confusions Rawlinson turns out a pretty good fair for historians, considering that the part of the mayor can be a bit too heavy for him. William Gargan as a reporter is the best, next. This boy has a natural snarl on the oft mistreated character and is careful not to sway the play. Same can't be said of the others.

Gil Grog, who earlier this season was interested in the musical, "A City Hail," is underfoot, but only a part of "City Hail," though fully credited as the producer. So he can't go in the red 100%.

UNOSPHISTICATES

Comedy in three acts by Harry Delf and presented by him at the Longacre Dec. 30. Directed by Harry Delf. Cast includes: Molly Pearson, John Bradford, Elder, and others.

Molly Pearson, John Bradford, Elder, and others. The play is a comedy in three acts, directed by Harry Delf. It is a story of a man who is a doctor, and who is a man of the people. The play is a comedy in three acts, directed by Harry Delf. It is a story of a man who is a doctor, and who is a man of the people.

The idea is that of a maiden and a youth who marry but know nothing of sex. Naturally she had to select the period of the play that might be true, and so the play is set amid the Puritan folk who landed on Plymouth rock. The year was 1622, year, 1622. The play is a comedy in three acts, directed by Harry Delf. It is a story of a man who is a doctor, and who is a man of the people.

The father of John Bradford, 17, has great hopes for the colony and desires to have the youngsters wait a while. Mother of Prudence, 16, to suggest the youngsters get married. She remonstrates, saying her girl is but a child. Bradford, an earnest, but a little differently, but he cause John is strong and healthy and the colony needs children that it may develop. Mistress Brewster desires to have the youngsters wait another winter or two but she changes her mind when she finds John and Prudence have already been courting. The girl innocently declares that she has been kissed by John. Whereas her mother had forbid them strolling in the gloaming and is now strong for an immediate marriage.

nifes admiration, the second couple, and the third, (apple). From off the just returned "May" passion. Without the latter the first two don't work out so well.

"tower" is the red-lipped and dashing Barbara Sewell, who frankly addresses John, now grown sturdier. The wedding night arrives. Barbara talks with John, who admits he knows nothing about what is expected of him and she manages to change a meeting in the woodshed near the rock and immediately after the ceremony he steals off there.

An hour passes when the young husband returns. Prudence is waiting in bed. He makes many protestations of love. As she tells it later, that kept up until dawn and then he slept on the foot of the bed still clothed.

Mistress Brewster is very angry and upbraids Elder Bradford for not telling his son the simple facts of life. Barbara admits the woodshed incident and blames the old man who bows out. "Prudence learns of it, too, and weeps, but when John says he has gained wisdom and that he loves her, a good deal of the church to pray for John, thereafter to be patriotic and have children.

Presumption that even young people of the Puritan stock age could be so innocent and believe that babies came amid spring cabbagees is necessary for "The Unsophisticates" to get across. A good deal of the comedy depends on the playing and the cunning Nydia Westman as Prudence went quite a distance in providing the illusion. Vernon Rich as John seemed a good deal of a young man, but the long hair and the mother's delicate explanation with the three kinds of fruit stood out.

Not enough fun made out of situation that has been made much more amusing.

DAMN YOUR HONOR

Melodrama in four acts, presented by Vincent Youmans; starring John Halliday. Written by Bayard Rustin. Directed by Vincent Youmans. Cast includes: John Halliday, Fredrick Worlock, and others.

Framed as an ultimate cinematic venture. Vincent Youmans has on his hands a melodrama, a melodrama bidding in its bedazzling raiment and gorgeous setting a technicolor career. Its life in the theatre will scarcely be much longer than that of the deceased characters who expired in the first scene. A scenario writer did it!

Founded on the direct hook; interspersed with couthless, formal, gaudy, and "thrilling" rescues; gorged with acrobatics; saccharized with dainty, incongruous love passages; brimming with detective story abracadabra; and bespattered with impossible, insane situations—the solitary merit is its principals, notably the fine John Halliday; Beau Brummel buccanner, who supposes police and gangsters are seduced by such aerial maneuvers as leaping Fairbanks style over tables or swinging the length and height of the stage, and the equally fine, the flagellating Governor Waring, played well by Fredrick Worlock.

Audience often clapped with enthusiastic humor at the rescues, and whimsically counted the dead and wounded. True enough, the Roxy-like beauty of the English soldiers in brilliant costume and the supercolossal scenes lent their concomitant tonic.

A notable performance was given by Peggy Shannon, as a flapper pining in love with Halliday, whose character she played with a good deal of gusto. The old time love to straighten him out with the Governor's wife.

Story centers around treasures—the jewels and other valuables. That's enough for a plot.

This may get a few weeks for laughs.

FIRST MRS. FRASER

Comedy in three acts, at the Playhouse Dec. 28. Produced by William A. Brady. Written by John Ervine. Directed by William A. Brady. Cast includes: John Halloran, and others.

Of London is "The First Mrs. Fraser." That is it was first shown there, and the play, like, done in the labored fashion of the last century. Best gag of the performance was the Yankee hero's line,

Grace George, who returns to the stage as its star. Not what is known as a w.c.w. here, but satirical and indicates it will enjoy a moderate demand.

New York's critics were out on mass for the premiere, not because of the play alone, but rather due to its author, St. John Ervine, playwright as well as critic, and who reviewed the London "Morning Post" last season. Ervine has created not a little discussion among the newspaper crowd. He was at variance with the field, liking and disliking the same manner, sometimes violently so.

Play starts somewhat mildly, but the garrulous people of the first act are piped down thereafter and the remaining two acts stand up well.

Story is a middle-age romance. Janet Fraser was married to James for 20 years, there being two grown sons. It is told how James had divorced Janet to wed a much younger woman. James, a Scotchman, comes to call upon the first Mrs. Fraser. He has a problem, and it is a young man, who realizes the December-May marriage, and last long. It is patent that Janet and James are still in love, despite his having divorced her for the younger woman.

When the decree is handed down, to become effective in six months, James comes to Janet. She expects him to propose remarriage, and he does, in a crisis. Janet rejects the proposal. After a long time, she has built a new and satisfactory life of her own. James bows out, saying it is the finish, but while Janet is having tea with her young son and chattering son, a parcel by post from James arrives. It is a pearl necklace from a jeweler's near by. In answer to the impetuous questions of the youth, mother replies that father is again courting her.

Grace George looks lively as the first Mrs. Fraser and plays it admirably. It is easy to see why Miss George is so popular. She has sought the play for herself and why Mr. Brady agreed on the project. A. E. Matthews, as the straying and home-potential husband, is still popular. When James comes to Janet, she expects him to propose remarriage, and he does, in a crisis. Janet rejects the proposal. After a long time, she has built a new and satisfactory life of her own. James bows out, saying it is the finish, but while Janet is having tea with her young son and chattering son, a parcel by post from James arrives. It is a pearl necklace from a jeweler's near by. In answer to the impetuous questions of the youth, mother replies that father is again courting her.

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BLUE AND THE GRAY

(OR WAR IS HELL)

Christie (Hoboken Review) Clean Throckmorton production, "revived and edited from an old script by John Ervine. Play, in four acts and over 500 scenes, is a comedy in four acts, directed by John Ervine. Cast includes: John Ervine, and others.

War is all of that, and so are Hoboken audience-comedians who patronize these revivals. Opening night a local wit in the balcony stage and players. The old time revivals don't take beyond one experience. "After Dark" was a treat in its surprise and freshness. All its successors have lacked the taste of "The Blue and the Gray" does, although it is quite as amusing in its pompous staging and action as the original. Audience here is twice as lacking in genuine expression as the Londoners, who think they have to be smart and they try too hard.

Best test that the mine is worked out was that not over a handguthered for the proceedings were as comfortable as the proceedings were a bore; the audience the same and some besides.

Play has its points as a burlesque of the French play, like, done in the labored fashion of the last century. Best gag of the performance was the Yankee hero's line,

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Along the Coast

By Bill Swigart

Los Angeles, Dec. 27.

Los Angeles became a veritable land of music during the Yuletide season and has not yet receded in continual holiday spirit. The old time Christmas carols from loud speakers spotted at advantageous spots around the town. The invention of amplification has even carried this form of broadcasting into the quiet sectors of residential districts where people had open air Christmas trees decorated and illuminated for the passing public. A number of the Beverly Hills residents in competition for the most auspicious splash in outdoor Christmas trees, went so far in attracting attention that they hooked up loud speakers with their radio sets and spotted them around the home. A few neighbors got jealous and made the city fathers of that quiet burg order the music off at midnight.

Eddie Janis of the local Harms office has recovered from a severe attack of the passing public. Davis, Coots & Engle quit the coast office to turn exclusive radio artist for stations around San Francisco. No successor named. Joe Morris office let Buddy Valentine loose from the responsibility of representing them in Los Angeles.

Jimmy McHugh and Dorothy Fields are due here Feb. 1 to tune for M-G-M. Oscar Levant is expected back at the Radio studio within the next two weeks. Joe Burke, of the Warner camp is now enroute after spending several weeks in New York.

Three picture boys who felt they were pushed out of the studios to make room for New York music and screen writers, turned around to invade the field of the invaders. The boys are Alfred Hustwick, Aubrey Stauffer and Bernard McConville, responsible for the musical comedy, "Oh Susanna," opening at the Mayan this week.

Two Stations in Building Radio station KECA will move to the Packard building. Jan. 1, 1930, its new owner, Earl G. Anthony can keep a closer check on its broadcasting policy. This will make two stations to be housed in the same building. The station now called KFI, a super, also owned by the automobile agent.

Ken Maynard is the latest to go disk. He will make 12 for Columbia, cowboy numbers with fiddle and harmonica.

A picture supervisor approached two song writers with an order for a set of numbers to be written for his next picture. He said: "I don't want the stodgy popular tunes, write them like a Sullivan and Conside opera."...

Splitting Profits An agreement between Famous and De Sylva, Brown & Henderson entitles the former publishing company to 50% of the rights to all numbers written by L. Wolf, Gilbert and Albert for Paramount studios. It is not decided which firm will publish the numbers, but it looks like an alternating proposition. A similar deal now exists with Robbins and Crawford combine whereby all numbers furnished by Turk and Ahlert will be published by Robbins, but Crawford gets 50% of the profits.

Pitzky Katz Recovering Benny Rukin, Henry Fink, Harry Green and Arthur Caesar are confronted with a new competitor in the person of Pitzky Katz, known in the east as the foremost lobby comedian of his time. Katz is here recovering from the market crash and wants to play around for awhile. He was introduced to the Hollywood gang at a dinner given him by Wolfe Gilbert, who was vaude partner of Katz before the latter went into the dress business and cleaned up. When asked how he made so much money on dresses, Katz, a vaude partner, said he employed in vaudeville and found they worked.

Listing Innuits Though Jimmy Richardson is not a song writer, but a press agent at Universal, he came forth with a novel Christmas card. In it he addressed everybody, and asked to check off the many offenses he might have made in their presence. List includes: Bringing one and drinking two, too quick on the make, boisterous conduct, invading hostess, riding to the hounds in the drawing room, Spanking hostess, spanking friend of hostess, fainting, falling on the lounge, falling asleep on the lounge, saying the naughty word, calling long distance, lying too close on my approach shots, discussing books and poetry, and making a list on insisting on staying, insisting you go too, taking one when I left. The recipient is asked to check opposite any one of the infractions and return to sender by mail.

5c SONG RACKET SEEMS SERIOUS

5c. song sheet racket which started in New York has spread all over the country and into Canada. Because of the petty nature of the racket, police have made little effort to curb hawkers who in some cases obtain a peddler's license, although illegally selling copyrighted lyrics.

Newest wrinkle around New York is having children sell the sheets, figured that tough cops won't manhandle kids where in some instances the adult racketeers have gotten badly burned.

With sheet music sales off everywhere, the nickel thing is taken seriously by some of the music men. Prosecution is such a complicated rap tape procedure no concerted action has been taken.

Reports from all over the country that the racket is being widely limited. Outside New York peddlers spot themselves before theatres and solicit existing patrons.

AMATEUR SONG CONTEST WITH STOCK AS PRIZES

Kansas City, Dec. 31. Heart-of-America Music Publishing Co., of this city, is circulating thousands of amateur songwriters soliciting them to "submit original manuscripts and to buy stock in the music publishing company at \$10 a share. It is emphasized that buying stock will not win prizes, but the prizes of the contest consist of stock in the firm.

First prize for the best song submitted is \$100 in Heart-of-America stock; second prize, \$50 or five shares; third prize, \$20 and three cents royalty from sales.

To enable ambitious songwriters to get their manuscripts in proper shape for the contest (where neatness counts in case of ties) this company has a subsidiary, Symphonic Harmony Studios, which gives "a reliable composing service to writers who cannot compose or arrange their own songs properly."

It is pointed out by Heart-of-America that it will have no staff writers, publishing only meritorious works submitted by freelancers. Belief is that "3,000 to 4,000 writers," in combined strength, can break Tin Pan Alley's closed door to the newcomer.

Bennie Moten, "famous Victor Recording Artist," will make all the Heart-of-America numbers for his company. As soon as enough stock is sold the new firm will send a representative to Hollywood to get its tunes into pictures. Those who can't pay \$10 a share outright may purchase stock as low as \$1 a week. Contest has been extended to close Jan. 31.

3 Whiteman Men Hurt

Hollywood, Dec. 31. Three of Paul Whiteman's musicians were severely injured Christmas eve. The auto in which they were returning from a broadcast at KHI was run into by another car and turned over three times on Hollywood boulevard.

Mische Russell, 24, violinist, was most seriously hurt. He is in Hollywood hospital with four broken vertebrae and a lacerated ear. Brocye Jullen, 28, trombonist, sustained fractured nose, broken left arm and laceration of the hip. After hospital treatment he went to his home, as did Bernard Daley, 27, saxophonist, who suffered from a general internal shaking up and bruises about the body.

The driver of the car which ran into the men admitted to the Hollywood police that he was at fault and said that his insurance company would make the adjustment.

W-W in France

Paris, Dec. 31. Witmarks-Warner music interests part their own offices here. E. Feldman, the London, president of the revived arrangers' association here. The W-W outfit will organize on its own in France.



A Night Club Favorite
ISABEL DAWN

In the revue supporting Clayton, Jackson and Durante.
LES AMBASSADEURS, New York.

CHICAGO LOCAL CLAIMS VAUDE MUSICIANS

Chicago, Dec. 31.

Since the revenue from legitimate musicians is falling off, the musicians' union here is casting around for other sources of money. In their move for dough they are invoking an old ruling which finally takes the entire vaude ranks into their field, instead of pianists only as formerly.

Commencing Jan. 1 the union will attempt to enforce the ruling that all entertainers playing musical instruments such as accordion, banjo, tenor banjo, guitar, etc., be required to become members of the Chicago Federation of Musicians and receive the prevailing union wage scale for all classes of engagements which they play.

The union will also assume jurisdiction over harmony teams who play instruments while they sing. The prevailing union wage scale for hotel and club engagements is as follows:

Engagements of three (3) consecutive hours or less, terminating not later than 12:00 midnight, per man.....	\$10.00
Additional time, per half hour per man.....	1.00
Leader or contractor, extra per man.....	1.00
For the wearing of costume, tuxedo or fancy dress, extra per man.....	1.00
Saturday, after 7:00 P. M., extra per man.....	1.00
Business on holidays, extra as per rules.	

The ruling was delivered by James C. Petrillo, president of the Chicago local, to all agents and bookers in Chicago.

RAPEE GOES WITH WB; DUE ON COAST JAN. 15

Erno Rapee was engaged under a long-term contract by Warner Bros. yesterday (Tuesday) as general music director. He will go to the Coast.

Rapee, who has been musical director with S. L. Rothafel (Rox) for 12 years, will have charge of all Warner songwriters working on the Coast. This includes all composers on the First National lot.

No date has been set for Rapee's departure. He will be at the studio, however, on or before Jan. 15 when Warners resume production.

Friml's Solo Credit

Hollywood, Dec. 31. Rudolph Friml, composer of "The Vagabond King," will be solely credited for the music on a separate caption. This is required in the deal between Friml and Paramount, which is reported to have netted Friml \$50,000.

Interpolated music has been added for the picture by studio staff com-

Chi Arrangers' Ass'n

Chicago, Dec. 31. James Walsh, arranger of the Shapiro Bernstein music office, is president of the revived arrangers' association here.

Group will operate as a branch of the New York arrangers' guild.

Con Conrad Talks Himself Out of Writing Trio

Hollywood, Dec. 31.

As a result of Con Conrad's loudly announced and widely broadcast distaste for his writing partners, Archie Goettler and Sidney Mitchell, he will be relieved of his contract with DeSylva, Brown & Henderson when Bobby Crawford arrives, it is understood.

Joe Burke is expected to be teamed with Goettler and Mitchell.

NO MORE MUSIC CUTS BY INDIES

High royalties to songwriters and to picture companies on songs from talkers makes it impossible to make further cuts in the price of sheet music at the present time, insiders refuting reports of additional cuts. The outstanding songwriters are getting royalties of 6c, while the picture producers receive 2c. a copy on an average, these prevailing figures at the present time prohibiting further slashes, it is claimed.

The independent publishers, while outwardly showing no displeasure with the cuts instituted by some of the companies with picture contracts, are nevertheless fearsome that the film companies eventually, through virtual control of the music business, will go further by reducing reduction in overhead, curtailing writers and reducing royalties.

With the majority of the hit numbers now from pictures and the demand highest for music that has the benefit of the talker ball-hoo, coupled with the gobbling up of leading publishing houses by producer-distributors, the indie are even beginning to lament the approaching day which in their opinion will mean virtual monopoly and control of the field.

ALL ATTEMPTS AT CHAIN CONTROL OFF JUST NOW

Washington, Dec. 31.

All attempts to control chain broadcasting are now definitely out. It will remain a dead issue at least until something is done either with the Crounse bill for a general control of all air communications or until the present law under which the radio commission works is accepted as the best solution.

Chain broadcasting has had this order of control pending for many months. From time to time it has been postponed when the effective date came around. This time it was definitely called off with the schedule calling for it to go in today (Tuesday).

With the commission now functioning almost as a permanent body it is expected that many changes in present rules and regulations of the broadcasters, outside of chain limitations, will be forthcoming.

Discs for Radio

Music publishers are putting up a loud squawk about small time record companies who are serving independent radio stations with canned broadcasting programs. Publishers argue that provisions of the extant copyright act relative to recorded music do not apply to these programs and that unless special permission or license is issued they will battle to put a stop to these canned programs using copyrighted material.

It is felt that some intelligent adjustment of the situation must be arrived at.

Team With Red Star

Edward Pola and Eddie Brandt, composers of score of Demarest & Chumley's "Wolf of Wolf," have been engaged by Pat Healy for the Fox Red Star Music Company. Their first talker will be Fox's Beatrice Lillie. They will collaborate with Arthur Wimpers and Ronald Jean.

Osborn's Keith Dates

Booked, following three weeks at Fox's, Brooklyn, Bill Osborn's orchestra opened for Keith this week at the Fordham.

Band comes into the Palace Satur--

MUSIC MEN ON OUTSIDE WANT FILM CONTRACT

Picture producers which might be interested in purchases or tie-ups are being bombarded with propositions from practically all the music publishers who haven't yet formed contracts outside of agreements for an individual production here and there.

Many of the indie publishers are becoming panicky. Some who held out originally when approached on deals are now backing down on demands and anxious to close something quickly.

According to picture sources, the anxiety to effect an affiliation of some kind has now gotten to the point where it is practically a contest between the indie publishers. Of those in the business and still amounting to something, there are few from reports that would not entertain a deal. One of these is G. Schirmer & Co., largest publishers of classical music, which Warner Bros. has been trying to hook up with for some time without results.

Although the outstanding publishers in the business are either controlled or affiliated with leading picture producers, there is a representative number throughout the country that have not entered into deals outside of for individual talkers.

WOOD QUITS BERLIN IN JAM OVER THEME SONGS

London, Dec. 20.

J. H. Wood, executive head of Francis-Day, has refused to renew his contract with Irving Berlin, Inc., as foreign representative under new terms proposed by the American firm. Berlin has set up two sets of business negotiations, one for the ordinary pop stuff and another for the theme songs, on which is placed a much higher valuation.

Francis-Day takes the position that either it represents Berlin, Inc., or it doesn't, and cannot see handling the rights to the pop catalog, sans the theme songs, nor will it pay more for the theme songs, preferring a blanket agreement to cover everything. Wood wrote Saul Bohnstein that, with the expiration of 1929, the F-D agreement with Berlin ends.

It is not known who will become representative for Berlin over here.

Universal Resumes Dicker With Berlin's for Deal

Dropped six months ago when what looked like a better proposition presented itself, Universal has resumed negotiations with Berlin, Inc., looking to either a purchase or affiliation with its music publishing business.

While the deal has waxed hot the past week, a U official Tuesday was not in a position to say whether anything would be closed shortly, the terms imposed by Berlin holding up the deal.

Six months ago when U was ready to close with Berlin, another deal came along and negotiations with Berlin died out. The feeling then was that Berlin's terms were unreasonable.

U was then near to closing with Shapiro, Bernstein & Co., but got nowhere on that, and started with Sherman, Clay & Co., these negotiations also petering.

Berlin is reported anxious to get tied in with one of the bigger film companies, but it is claimed is demanding too much for what remains of its publishing business. Irving Berlin's contention, it is said, is that his name alone is worth a good deal in cash.

Gas Tie-up

Sam Serwer of Witmarks has effected an exploitation tie-up with the Gas Utility Companies.

Later this week will distribute thousands of 48-inch posters advertising the Witmark song, "Singin' in the Bathtub" and one of its own products, gas water heater.

Panama Chatter

By Bea Drew

Panama, Dec. 6.
Big new show at the Metropole; 26 in the cast. Girls all young. Good looking, dancing better than the average. Sammy Clark of Donna Darling and Sammy Clark is m. c. Vivian Love, featured dancer, married a Navy radio operator from the Balboa station. His name is Long and he's from Mississippi. Marian Lewis, also of the Metropole cabaret, was married Thanksgiving. Has retired from the business.

Kelly's Ritz was fined \$190 for not obtaining visas for the last bunch of new entertainers. John Stoffel, Mgr. of Kelly's Ritz and husband of Mary Lee Kelly, was reminded he must supply a health certificate for each entertainer. The law governing public entertainers requires the deposit of a stipulated sum with the government to provide home transportation for all cabaret entertainers on the expiration of their contract.

Mrs. Mae Allen, sister-in-law of Happy Draughan, manager of Hotel Metropole, was stabbed by a colored Jamaican laundress when she tried to act as peacemaker. Intervening in behalf of her brother-in-law, the colored woman turned on her and, using a knife, cut her on the scalp and forehead. Wounds are not serious. Mrs. Allen was issued a warrant for the arrest of her assailant.

Helen Wilson from Los Angeles.

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ROOSEVELT HOTEL

HOLLYWOOD, CALIF.

Wm Sid GRAUMAN

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Radio's Premier Conductor

Lucky Strike Dance Orchestra

Palais D'Or Restaurant Orchestra

Edison Ace Recording Orchestra

ARTHUR WARREN

AND HIS

Park Central Hotel Orchestra

Brooklyn, N.Y.

PARK CENTRAL HOTEL

New York, N.Y.

Met. Variety Music & Entertainment

1467 Broadway, New York, Suite 711

here about six months, and a cabaret entertainer, was married for the second time to Kenneth Bushley, naval radio operator from the Balboa Station. They had married in Panama last June, but doubted that the Panamanian marriage would be recognized in the United States. So they were married again by a magistrate in Balboa Canal Zone.

Nice Lady

Mrs. Rose Alba Arceaga de Ferrera, manager of Over the Top Cabaret, Colon, was arrested, charged with having struck Rose Orozco, entertainer, with the heel of her shoe, leaving a permanent scar. The case will go to the Second Circuit Court.

Bill Gray's cabaret in Colon is now in full swing. Billy Fedrick will manage the review end. Frank Harris, late of Kelly's Ritz, will assist. Victoria Wolfe was m. c. at this cabaret for three years, but Vic was too full of temperament or temper. She loved to enliven things with a refined hair-pulling match. Her knock down and drag 'em out act will be missed. She is now doing her stuff with the Dunbar Schwyer Circus.

Gretchen Wood of the Denver Stock Co. is on a visit to Panama.

Emmy Thompson of Panama is one of the coming opera stars. She will have the lead in the next production of the National School of Opera.

L. A. to Hollywood

The Los Angeles offices of M. Witmark and George and Arthur Plantadosi music publishing companies will move to the Warner theatre building, Hollywood, tomorrow. Both offices are now located in the Majestic theatre building.

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Cocoanut Grove

Ambassador Hotel, Los Angeles

One-Nite Cabarets

Chicago, Dec. 31.

One night cabarets sprang up all over New Year's eve, the night closed the next day. About a dozen or more such places were a boon to performers for the evening, but a kick in the purse to revelers. Tap was high in all places. Indications are that 1930 will be welcomed with extreme liberality, officially and otherwise.

BENSON UP ON CHARGES

BY MUSICIANS' UNION

Chicago, Dec. 31.

Edgar Benson, six years ago Chicago's largest and most opulent music-broker, this week faced trial before the musicians' union board. Randolph street is expecting Benson to close his office, no longer a luxurious suite, some time this month.

Benson is reported unable to obtain bookings for orchestras on his list. He owes, according to the musicians' union, about \$7,000 for jobs taken through his agency.

Benson's business has been very meager for several months. He has been attempting to rebuild his former heavy college and party trade.

Foreign Composer's Idea

Paris, Dec. 20.

What would sound money in any other capital but Maurice Chevalier's home grounds is the 50,000 franc bid by Gustave Charpentier, composer of "Louise," the opera, against the publishers of "Louise," the theme song of Chevalier's "Innocents of Paris." Charpentier also complains against a broadcasting station to the extent of 10,000 francs, averring that excerpts from his opera were announced, but the jazz fox-trot performed instead.

"Louise" has been done at the Opera Comique here off and on early this year by Grace Moore, the American prima, as one of her farewells, and it was quite a gag at the time to confuse the titles by humming the pop song.

Charpentier heatedly takes the position that the title has been associated with his opera, and it's a titular violation primarily to adapt it for a pop song. Otherwise, no musical plagiarism or similarity is charged.

CAFE REVUE'S STAGE WEEK

Los Angeles, Dec. 31.

Girl revue from the Pom Pom, night club, goes into the Fox Boulevard Jan. 2 for one week, replacing the regular house show.

Film theatre's chorus take the week off.

Disk Reviews

By Bob Landry

New method of obtaining percussion from the bass violin by plunking the strings and letting them snap seems a source of trouble on discs. Only a studio could prove it scientifically but there's some evidence that this heavy pizzicato throws records into grooves after they've been played a few times, giving the disc a grinding lapse and spoiling it eventually.

(Okeh 41343) "Pretty Little You" is a lovely record backed by "A Year From Today," one of those laments that sentimentalize over impending divorces.

Welcome Lewis (Victor 22234) Just why they call this artist, or for that matter, Helen Morgan and many others, "comedienne" when singing everything but comedy songs, is one of those classification mysteries that include the labelling of any picture number as a "talkie hit."

"Love Me Like a Gypsy Out of Me" and "Look What You've Done to Me" make a nice combination for Miss Lewis' pleasant voice.

(Pathé 32502) About the busiest recorder in a studio that specializes on vocals, Sid Garry has a robust, rounded baritone that comes out of the music box very melodiously in "Sweeter Than Sweet" and "Lady Luck."

Emmett Miller (Okeh 41342) "Sweet Mamma" and "Ghost of the 'Swamp Blues'" (Continued on page 62)

The Air Line

By Mark Vance

Cavalliers continue stand-out of Cities Service Concert period (WEAF). Muriel Pollack doing some splendid piano playing for Broadway Lights (WEAF). Bob Sherwood with his circus band and white top reminiscences adds hurrah to Yuletide holidays from WJZ. Pleasing mixed music from The Choristers (WJZ).

Schradertown Band did yeoman work on WEAF. Pryor's musicians stuck in Pryor's old standby, "Whistler and His Dog." Negro quartette in "Sunday Morning Band" displayed some close harmony during Planters Pickers (WEAF). Stringed trio from WOR diversified popular program. Kinney orchestra, direction Murray Keilner, WOR.

Jessica Dragonette's beautiful voice featured "Babes in Toyland" WJZ. Ensemble heard to advantage. Natural Bridge romances (WJZ) seemed silih; touched on Aaron Burr's yen for Mme. Jumel Armstrong Quarters (WJZ) good program; Lois Bennett's voice sounded better than usual. Victor Herbert music sounded once in Eversharp period (WABC).

Rudy Osborne

Will Osborne a la Vallee in complete program from WABC. Armour program WJZ had high spots; Koestner's music worth tuning in. Slumber Music WJZ has become a standard. Sittin' after dinner, hot stuff and soothing talks during other periods.

Vincent Lopez and St. Regis orchestra (WEAF) making a determined effort to lift program from humdrum routine. Effort commendable. WMCA had its high spot with returns from Madison Square Garden fights. Entirely too much dry stuff on WNYC. Some agreeable topical numbers from Howard Fashion Plates (WABC). The Grenadiers (WMCA) barbershopped their chords on songs that came over nicely.

Bremen-Tully time (WABC) continues one splendid period for this station musically. Wade Meyer's orchestra came over effectively from Washington on WABC. M-G-M Movie Club on WPAP had a talk on the churches in Hollywood the film stars attend.

Voices

Lenz Sisters and Louise (WOR) in an acceptable 15 minutes of songs. Welcome Lewis on WJZ sang some oldtimers but her voice sounds best on the blues. Checker Cabbies (WOR) modern mixture of pop numbers. Johnny Buss has the tenor assignment. Chick Sale proved corking running mate for Rudy Vallee and his Fleischmann Hour (WEAF). Vallee is singing blues now and then, doing very well.

James Melton gives invaluable vocal aid to the Seibeling Singers (WEAF). Quartet one of the best on the air. "The Killer" by WOR Repertory came over tamely. Jack Frost (WEAF) music pleasing.

Spoken Opera

"Aida" in combined concert and dramatic form during Victor hour unquestionably outclassed some of the opera done by the National Light Opera Co. Grand opera has long been coming across in one form or another, but it remained for Victor to attempt the spoken lines with the singing interpretations.

B-K-O COAST RADIO STOPPED

Los Angeles, Dec. 31.

R-K-O has discontinued broadcasting half of its Tuesday program over N. B. C. from L. A. station. In the future the entire program will originate in New York.

Charles Dornberger returns for third season to the Arlington hotel, Hot Springs, Ark.

Jordan S. Murphy is sole owner of the Browne Music Co. of Waterloo, N. Y.

Alex Keese, formerly at the Public-Metropole, Boston, has been shifted to the job of pit boss at the Palace, Dallas.

Long Star Rangers and the Lone some Cowboy (John White) are different if nothing else (WOR). Dave Mendoza brought out another pleasing musical program with his Maxwell House orchestra on WJZ. His singers show preparation in their numbers. Some pretty classy Russian music heard out in the half-hour on WABC under caption, "Around the Samovar." Biljo's balalaika orchestra knows its native music. Manhattan Moods (WABC) improving and bound to become a worthwhile regular. A good mixture of voices and orchestra. Jimmy Carr's on WPAP band from Hollywood restaurant. Could stand more careful routing during air period. Will Oakland on same station for customary numbers.

New Detroit Station Smith Bros. (WJZ) depend a lot on Andy Sannella and his versatile musical ability. Philip James was guest conductor of Little Symphony orchestra (WOR) for some pleasing classics. Atwater Kent period (WJZ) impressed with orchestral numbers. Detroit's new (Continued on page 59)

TED HENKEL



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and

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CIRCUS WOMAN FIGHTS EXPULSION AS PAUPER

Bridgeport, Conn., Dec. 31.
Mrs. William Champness, former headpiece designer for the Ringling circus, and her husband and six children, face deportation to Canada as paupers. Local charity authorities have been supporting the family since last September and City Court Justice Merritt says that he sees no reason why the city should continue to look after the family.

Mrs. Champness claims that she did not ask aid; that it was only at the insistence of welfare workers that she accepted help, and has retained counsel. Champness was foreman of the costume department of the Ringling show when it formerly wintered here. Court has termed the family as "alien paupers."

Floto in Chi Stadium

Apr. 14; After Coliseum

Chicago, Dec. 31.
The Sells-Floto date at the Chi Stadium is April 14-17. The building is being rented by Ringling or the occasion, with the pro rata rent payable nightly.

This date follows the Coliseum showing of the same trick, which will start the latter part of March. No stadium help will be used during the 13 days, all coming from the circus office.

Florida Spring Fair Date

Jacksonville, Fla., Dec. 31.
To get in on the tourist trade, Jax has moved its Fall Festival over to the early spring.

City fathers, who are backing the thing, figure they can keep out of the red by getting under way before the mob starts north. This season they have engaged the Royal American Circus (carnival) for the midway.

2d "Goliath" Dies

Sarasota, Fla., Dec. 31.
"Goliath" No. 2, Ringling's 3-ton beast drag, died here last week.
The second South Sea monster show has lost in four months. Unlike another one will be used in 1930, which will leave the Ringling show with a special built car and several tons of special paper.

Own Tentmakers

Sarasota, Fla., Dec. 31.
Ringling winter-quarters is installing two more tent making machines.
This with an addition of three men will make it possible to produce all tents for all circuses without depending on outside companies.

CARNIVAL MAN SLAIN

Rochester, N. Y., Dec. 31.
Frank Haggerty, of Rochester, with Rubin & Cherry Shows, stabbed to death here, 29 by negro in Jacksonville, Fla., relatives were notified.
He had been connected with outdoor show business for many years.

Walter Main's Proposal

Chicago, Dec. 31.
Walter L. Main is reported getting under way with a show bearing his name.
Spent three days in Chi where he informed bankers he was anxious to take the "title" of the shelf and had sufficient money on hand to winter show, but needed capital after the trick opened in the spring. Left here with the bankers promising an answer within two weeks.

Woman Runs Jones Car.

Chicago, Dec. 31.
Mrs. Harry McKay will have charge of the privilege car on the Johnny J. Jones carnival.
Salary \$100 per week and 10% of the gross. Husband will also be connected with the concession.

Chicago Stadium is figuring strong on convention biz. Has the Rotary International in June along with 12 other dates set, which it is hoped will pull the huge building a little from the red toward the black.

Al Clarkson will have a brigade with the Rubin & Cherry Shows in 1930.

Sparks Looking 'Round

Chicago, Dec. 31.
Charles Sparks' latest attempt to buy the Andrew Downie trick was made by Sparks sending an appraiser over to check Downie's stuff. Appraiser set a figure of \$25,000, with Downie asking \$50,000 for the year-old trucks and other holdings. Sparks trained off to Bhehem, Texas, to look over the Cole Bros. outfit.

The latest move on Sparks' part with Floto King makes it look as if he will be on the road in the spring with some sort of circus. King has the equipment—or what is left of it—and the desire of both men is to keep in the game.

Smaller 101

Ponca City, Okla., Dec. 31.
Zack Miller, of the 101, is readying a new 15-car wild west show that will play the smaller spots in 1930.

Original 101 will go out as usual. Both circuses will have picture stars as the draws.

R. M. Harvey will do the routing for both shows.

Circuses' Winter Quarters

Reprinted from "The White Tops," organ of the Circus Fans Ass'n.—
Bardon & Doss Circus, Wm. B. Doss, mgr.; Waltz, Mich.
Barnes Al G. Circus, John Ringling, owner; Box 476, Baldwin Park, Calif.
Barnett Bros.' Motorized Circus, R. W. Rogers & W. Hamilton, mgrs.; Mail address, 236 W. 44th st., Room 1009, New York, N. Y.
Bison Bros.' Motorized Circus, Sam Dock, mgr.; Fairgrounds, Petersburg, Va.; office address, 446 Linden st., Reading, Pa.
Brook and Lyn Motorized Circus, Bill Brown, mgr.; Port Byron, N. Y.
Camel Bros.' Circus, James Wood, mgr.; Anderson, Ind.
Christy Bros.' Circus, G. W. Christy, owner; Houston, Tex. (Box 1105).

Cole Bros.' Circus, Floyd King, mgr.; Brenham, Tex.
Cole & Rogers Circus, Minneapolis, Minn. E. J. Jones, mgr.; State Fairgrounds, Little Rock, Ark.
Cook Bros.' Circus, R. L. Atterbury, mgr.; Dakota City, Neb.
Daring Dog & Pony Show, Fred D. Daring, mgr.; 614 B st., Grand Rapids, Mich.
Dorsey Bros.' Motorized Circus, Geo. P. Dorsey, mgr.; Room 705, 64 E. Jackson Blvd., Chicago, Ill.
Dove Bros.' Motorized Circus, Andrew Downie, owner; Havre de Grace, Md.
Drake Bros.' Circus, South Charleston, W. Va.; mail address, Davidson bldg., Charleston, W. Va.
Dutton Circus Attractions, Mrs. James Dutton, owner; Sarasota, Fla.

Haag Mighty Shows, Ernest Haag, mgr.; Marianna, Fla.
Hagenbeck-Wallace Circus, John Ringling, owner; Peru, Ind.
Henry Bros.' Circus, Berkeley, Calif.
Honest Bill & Moon Bros.' Circus, Wm. Newton, mgr.; 114 E. 13th st., Ada, Okla.
Hunt's Motorized Circus, Chas. T. Hunt, mgr.; Elkhaville, Ind.

Ketrow Bros.' Circus, William Ketrow, mgr.; Chester, Pa. (R. R. 1).
Lamont Bros.' Show, Salem, Ill.
Lewis & Zimmerman Quality Circus, Geo. Lewis & Zimmerman, mgrs.; Mail address, 803 Reynolds bldg., Jackson, Mich.
Miller Bros.' 101 Ranch Wild West Show, Zack Miller, mgr.; Marland, Okla.

Montana Meechy Wild West, Montana Meechy, mgr.; Cambridge City, Ind.
Nelson's Wild West & Dog, & Pony Show, Wichita, Kan. (St. A.).
O'Neill Bros.' Show, James B. O'Neill, mgr.; Carlyle, Ill.

Olinger Bros.' Circus, Olinger Bros., props.; Ford City, Pa. (Box 648).
Oliver Bros.' Circus, Harry Oliver, mgr.; Knoxville, Tenn. (Central Hotel).

Orton Bros.' Circus, Miles Orton, mgr.; Fairgrounds, St. Joseph, Mo.
Ringling Bros.' and Barnum & Bailey Combined Shows, John Ringling, owner; Sarasota, Fla.
Robbins Bros.' Circus, Fred Buchanan, mgr.; Granger, Ia.

Robinson, John, Circus, John Ringling, owner; Peru, Ind.
Sells-Sterling Circus, Wm. Lindeman, mgr.; Plano, Ill.
Sells-Lewis Circus, John Ringling, owner; Peru, Ind.

Snyder's Circus, Edward E. Snyder, mgr.; 2921 French st., Erie, Pa.
Sparks Circus, John Ringling, owner; Central City Park, Macon, Ga.

Schell Bros.' Circus, George E. Engesser, mgr.; Hynes, Calif.
Vanderburg Bros.' Shows, Frank E. Hall, mgr.; 313 Queen st., White-water, Wis.

Wheeler's New Model Shows, Al F. Wheeler, mgr.; Albemarle, N. C.; winter offices, Cranford, Pa.
Worms Bros.' Circus, Orvil E. Whitmarsh, mgr.; Archer, Mont.

GRIFFITHS ON POINTS; RISKO MAKES IT CLOSE

By JACK PULASKI

Two slugging mugs fought it out at the Garden last week, the winner supposedly going up against Jack Sharkey at the new 50,000-seat stadium in Miami next month. Tuffy Griffiths won from Johnny Risko, but the Florida matchmaker still has his problem. Griffiths was a two to one favorite, but didn't look that way at the finish.

Only Moxie Schmelling is credited with bowling over Risko, alleged rubber man baker, being hit by something from Cleveland (and he also battered Griffiths). Griffiths came east with plenty of rep, but stood still long enough to permit Jas. Braddock to knock him out with a right to the chin not long ago. Tuffy only weighed about 175 pounds then. He's now 192 and thinks he can tap everybody on the chin. Maybe he can, although it looks as if Sharkey could beat both Tuffy and Johnny in the same ring. Griffiths threw enough rights, but Risko refused to go down. He later took 'em and liked 'em. Other than that, Johnny harried the middle-western aspirant and for a time it seemed as if Johnny might cop. That was in the ninth round. Then Griffiths started a campaign that more than evened things.

At that start the fans expected a knockdown or kayo from the manner in which the sockers were socking. Big attendance because both men are tough. But there was no semblance of either being tilted over. Regardless, the mob stuck to the angle and appeared to be content.

Surprised for Mays
In the semi-final Harold Mays got something of a surprise in a trimming from Paul Cavalier, also from Jersey. Paul outtalled Mays once before, but Harold wouldn't believe it. Cavalier was the best man all the way. Had to take some punishment, but was much the faster in counter fighting and did most of the leading.

Joe Sekyra came a cropper in the first 10-round. Larry Johnson, Chicago negro light heavyweight, turned loose a right hand in the first round and Sekyra just about managed to hear the referee say "ten." An emergency bout gave a chance to a clown from the west. Guy's name is Murphy and the upstairs fans insisted he reappear for laughs.

JERSEY TURNS CHILL ON INDOOR CIRCUSES

Fewer indoor circuses are in operation this winter around the east and especially in and around New York.

New Jersey, formerly a bonanza spot for the indoor shows, has also chilled on them this season.
Too many carnivals in summer has taken off the edge as well as theatres-spotting the best of circus acts in its vaude shows with only the layoffs available for the indoor circuses.

DROP WORTHAM NAME

Chicago, Dec. 31.
C. A. Wortham Shows will be known as the Beckman and Gerty Shows next year. This carry has been operated by Beckman and Gerty since the death of Wortham, but until this year the name was retained.
Dallas and Houston, Tex., fairs will be played this year with 35 cars.

See Red at \$63,087

Chicago, Dec. 31.
With a gross of \$63,087 the Bud Taylor-Earl Mastro bout at the Chi Stadium last week was another financial foppo. Taylor dragged away \$15,000 for his end when he sufficiently recovered at the end of the eighth round to pick himself off the mat. Mastro got \$20,000 with a percentage which ate well into the gross.

In point of attendance the fight was one of the best here this winter. Some 17,211 attended, but the answer was red, just the same.

Bill Keenan, former wardrobe man with Ringling-B. & B. show, has passed up the white tops, having become a Long Island real estate salesman.

Eddy Brown will be manager of the Rubin and Cherry Model shows in 1930.

JACK GARDNER

Jack Gardner, 53, veteran actor, died Dec. 29 of heart disease in Glendale, Cal. His condition became serious just before the holidays and he was moved from his home to Windsor Hospital, where he died.

Mr. Gardner has appeared in every branch of show business—musical comedy as a straight man and in vaudeville with different partners, and had played many parts in pictures in the last nine years.

Among former partners were Jeanette Lowery, Al Lloyd, Marie Hartman and Edna Leedom. Following the discontinuance of the Leedom and Gardner turn, Gardner went west to work in pictures. He had been with different film concerns and had played many parts. His last engagement was with "The Girl from Woolworth's" for First National.
Gardner has a brother, Horace, living in New York.

LYDIA YEAMANS TITUS

Lydia Yeamans Titus, 63, died Dec. 30 at Windsor Hospital, Glendale, Cal., following a paralytic stroke two years ago.
An Australian by birth but living and appearing in American vaudeville, musical comedy and pictures from early life, Miss Yeamans was the widow of Frederick Titus, actor. She had been in pictures for about 15 years, last for Universal.

Mrs. Titus was credited with having popularized the old song, "Sally in Our Alley." She was an honorary member of the Buffalo lodge of Elks.
Funeral arrangements by Motion Picture Fund.

MARIE SEIDEWITZ

Marie Bussey Duffy Seidewitz, actress, died suddenly in her apartment, 979 North Charles street, Baltimore, Dec. 27.
Mrs. Seidewitz was a daughter of the late Robert H. Bussey, state's attorney for Baltimore county, and made her stage debut in Baltimore in 1914 in "The Palace of the King."

She had also appeared in vaudeville and pictures as well as legitimate productions. Her husband and two children by a former marriage survive.

JOHN D. LEFFINGWELL

John D. Leffingwell, veteran newspaperman and publicity agent, died last week of pneumonia at his home, 103 South Little Rock avenue, Atlantic City. Mr. Leffingwell had been in ill health for about 10

AIR LINE

(Continued from page 58)

station, "WGHP" (owned by George Harrison Phelps), opened; inaugural program hooked up via WABC, Speech by Governor Greene of Michigan. Best entertaining feature was program by Gerald Marks' band, with Stuart Hanna vocalizing.

Roxy Gang

The Roxy Gang on WJZ swung high and low with New Year cheerio via Lew White and the organ and the Roxy ensemble. WOR appears to be going in for more sombre and subdued programs. Of these the Dorlan Stringed Quartette is about the classiest. A & P Gypsies, with splendid orchestral direction by Harry Horlick, strive for a change

NOTES

West side property owner in Chi came out recently at a bank with \$500 worth of shares in the old original Barnum and Bailey circus. Used it for collateral. Refused to sell when asked if he would name a price.

Geo. Steele, for many years legal adjuster with the American Circus Corp., is coming out with a book titled "49 Years of Circus."

Office furniture of former American Circus Corp. in Chi is being shipped to Peru. The Crilly Bldg. diggings will be vacant after Jan. 1.

Obituary

years. His widow, Grace K. Leffingwell, survives.

Mr. Leffingwell was attached to the New York Herald, Sun and World and had represented a score of stage players, including Billie Burke, Ethel Barrymore and Otis Skinner, John Drew, William Collier, Frances Wilson and Margaret Illington. He also was formerly connected with Erlanger and Tyler productions.
The body was brought to New York for interment yesterday (Tuesday).

CLYDE A. JACOBS

Clyde A. Jacobs, 42, former vaudeville, died recently. Jacobs had retired some time ago. Little is known of his vaudeville activity around the N. V. A. or in the Times Square agencies.

NELLIE HEALY

Nellie Healy, 73, in vaudeville years ago, died Dec. 25 at 4633 North 13th street, Philadelphia.
With her husband she formed the act of John and Nellie Healy. Interment in Philadelphia.

Mrs. Norman Hoffman

Mrs. Norman Hoffman, 63, former soloist with the Chicago Symphony Orchestra, in Milwaukee, Dec. 23, after three months' illness. She was the head of the piano department of the Milwaukee Institute of Music.

Henry Brewer, 72, a friend of the late Frank Bacon, serving for the last year and a half as doorman of the Hollywood (Calif.) Playhouse, died Dec. 27. No relatives, but Mrs. Bacon is taking care of the funeral.

John J. Cavanaugh, 27, St. John, N. B., film man, died recently in that city. His parents and brother survive. He also was a member of Holder's orchestra of St. John.

Julia M. Collin, 65, sister of Albert F. Collin, Collin Music House, Melbourne; died Nov. 4 in Victoria, Australia.

DEATHS ABROAD

Paris, Dec. 22.
Joseph Nocola, 40, vaudeville performer, known as Libert, died at Marseilles.

M. Darius, 58, cafe concert singer, died in Paris.

Gene Tomory, 50, popular Hungarian author, died in Budapest in destitute circumstances.

Emmanuel Singer, 53, doyen of Austrian journalists, died in Vienna. One time an editor of "Neues Wiener Tageblatt."

Si-Ngon, Chinese juggler, died of heart disease on the stage while at the Novelty Palace, Clermont-Ferrand, France.

Jeanne Rely, 70, French actress, died at Cambu, near Biarritz.

of pace. Program blends arty stuff with topical. Ingram Shavers (WJZ) revived some of the lead hits of the year.

Reviewing 1929
Ingram Shavers played some of the season's standouts. So did the Empire Players. And along came the Edison period (WJZ) with hits from 1929. "Everybody" had the same bright idea.

Orchestras can't miss on the Victor. Herbert music. Getting a greater play each week on the air. Ken-Rad Cabin Nights missing from regular WJZ broadcast, and replacing was the Stromberg-Carlson period. Music by Rochester Civic Orchestra. On its performance via air Rochester can be proud of its musicians. A highlight was Ruth Grace, featured soloist. Her voice is flexible, pliant and rangy.

General Motors Party

General Motors Party WFAE was an all-Russian program. Adia Kouznetsov was the vocal feature. Corking voice. Orchestra played some impressive Russian numbers. Whittall Anglo-Persians program has a good orchestra ably directed by Louis Katzner. The Troubadours somehow don't click on all cylinders. May be due to lack of material. Have been on WJZ long enough to get hot. Robert Burns Panatella had Guy Lombardo coming over great from WABC. Lombardo giving care to layout for this period. WMCA should start the New Year with one resolution. Pep up its program. Get it out of being too humdrum and dry. An awful lot of talking by WMCA during 1929.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Belmont

Sistern and brethren, this is the season of the year when we peer down into the box office and see what we can see, if anything. You, Mr. Lloyd, with your marionettes. Will you admit that you used the American flag to grab the only applause in the act? What do you do in a flagless country?

And rise, Lillian Goodhue; you won't be able to squawk that you didn't get a break, but those songs are no raves. Kent and Kyle, you'll likely burn and we burn because of your comedy material. Runyan and Bell also take heed. The crossfire has its discrepancies, and De Prez and Kellin miff their adagio opportunities.

Cliff Crane gets results on his hoofing. Should cut his talk for once in a while silence is golden. Mildred Andre and violinists opened with a boy hooter as the punch. Eddie and Billy Gorman as comedians, had their troubles. Ben Hansen troupe can pay the first installment on their harps, because of nice tumbling. And lo, Ben Hansen's name led the rest. Loop.

Englewood

Five acts elude before the big, happy audience because it was Christmas day. But four on this bill would find nice returns on merits alone in any similar family spot. Heavy value was put over by Cook, Morton and Harvey, two men and a girl, in the bicycle-basketball game by the men. Cook and Langton, mixed cross-fire, topped everything working in that forlorn device spot, with their dentist-and-patient dialog. Man needlessly resorted to blueish lowbrow stuff. Woman's laugh was infectious, and she is classy.

"Crowland," dancing flash built on a cornfield theme, proved at least an average family time number, two men and two girls bearing all the work. Exceptional acrobatic routine by a pretty girl in garish costume.

Johnnie Herman, blackface single, negligible next-to-closing, using

mustier gags than ever, and some rank ones.

DeLong Family, man and three girls, closed in handbalancing, and held to the last on appearance. "Four Feathers" (Fox), news shots, and any number of awful RKO exploitation trailers running some nine minutes. Loop.

Harry Fink, formerly of Sherman Clay, succeeds Jack Diamond as manager of the Spier & Coslow music office.

Ken Nelson, for two years with Gen Austin, has joined the Joe Morris music office.

Orpheum, RKO, Champaign, Ill., opens Jan. 10 with four acts, last half.

Lindy's is enlarging, taking in the nut shop nook in its entrance for additional table space.

Al Kvale, m. c. at Uptown, went into the Oriental this week, changing with Lou Kosloff.

For the first time, the south side Stratford, National Playhouse, got a pre-release, with "Married in Hollywood" (Fox).

Film Row may be a trade gossiping place of the past within a year. Ten-story building at 8th and S. Wabash ave., now loaded with exchanges, is losing six floors of tenants. First to move will be First National and Warner, going to a new six-story building near 13th and S. Wabash.

J. B. Koppe, manager of Ritz-Berwyn.

Projection room at the Fox exchange has been remodeled into a high hat tiny theatre, seating 34.

Randolph, grind house adjoining the Oriental, and the only silent spot on Randolph st., is going talker.

National Playhouses is considering booking Fanchon and Marco Ideas for two weeks of time. Would

be used in the Avalon and Capitol, deluxe neighborhood spots on the south side, one week each.

Term "Magnafilm," coined by Emil Stern, general operator for the Essaness circuit of 27 houses, is being capitalized by other chains. It describes greater-vision enlarged images, obtained by a special lens.

Taft B. Shreiber, MCA booker, will manage the MCA Hollywood office, opening in January.

Commercial, Fox house in South Chicago, will be shortly replaced by a 3,000-seat theatre. This will give Fox the only de luxe house in that section. Fox took over the present 1,500-seat house on a 20-year lease from the Ascher Bros. but will change the papers on the property to a 99-year lease.

By the acquisition of three more houses, the Halker Theatre Corp. becomes a circuit. The company, headed by Sam Halper and Sam Karsak, has taken over the Halstead and the Waverly, two south side houses, from Richard Israel for

ROCHESTER, N. Y.

By DON RECORD

Lycium—Dark.
RKO Palace—"Dance Hall"; vaude.
RKO Temple—"Love Comes Along" (2d week).
The Rochester—"Navy Blues"; vaude.
Eastman—"Pointed Heels."
Pleasant—"Paris."
Regent—"Dixieland."
Rays—"Song of Kentucky."
Victoria—Dark.
Strand—Change.
Family—Change.

Theatre biz took hard rap with combination of worst sleest storm in history, resulting bad traffic conditions and the holidays. All theatres hit.

"Dracula" scheduled for Lycium week of Jan. 13, and Katherine Cornell in new play, "The Dishonored Lady," Jan. 20.

Real battle on between RKO Palace and Loew's Rochester, vaude houses, with Palace jumping to six spots on regular bill and Rochester bringing in biggest pictures available.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

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DENVER	61	PORTLAND, ME.	60
DES MOINES	61	ROCHESTER	62
KANSAS CITY	62	SAN FRANCISCO	60
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MONTREAL	61		

\$15,000, and the Garfield, west-side, from the Saperstein Bros. for \$17,500. With these houses, the circuit now has seven theatres.

Harry Minturn, very ill for some time, has taken leave and his wife, to Miami in an effort to regain his health. His stock at the Ambassador remains in operation.

R. M. Cannon is moving his dramatic stock from the Grand, Canton, Ohio, to Zanesville, Ohio.

Schaar Bros. come into control of the theatre business of Valparaiso, Ind., by acquiring the Variety from James Gregory for \$14,000. Gregory moves to Ottawa to operate his own house there, the Gayety.

Changes in United Theatres Corp., which operates the Symphony and the Palace, Cicero, has resulted in removing one man from the presidency and eliminating two men from the company. Clement McMahon, former president, is in Milwaukee, but retains an interest. Gerald McMullen and L. A. Bertell are no longer associated, bought out. The theatres are now being operated for the stockholders by Erwin Dersch and Harry W. Willard.

BOSTON

Several thousand feet of film were destroyed by fire in the Technicolor plant last week. Blaze said to have started from defective electric circuit.

Hotels in Boston were allowed dancing privileges to 3 a. m. New York's eve by special grant of the Licensing Board on petition of the Boston Hotel association. Night clubs and cafés were forced to ask individually for the right.

Bob Sawyer, colored orchestra leader, was slashed about the head at a dance in Fox River Hall. Police stopped the dance.

Girlie, Shetland pony who kicked Mrs. Hallie Wilson and thereby caused the loss of \$2,000 to her owners and the Norumbega Park Co. when a suit was heard in the Middlesex Civil Court, played a week at the Keith-Albee theatres as result of the ensuing publicity. Girlie used to take the kids for rides at Norumbega Park.

Matthew W. Ott, musical comedy producer of Watertown, won a divorce from Mrs. Suzanne Hale Ott, former actress, when he alleged she "spent the past 10 years having me hauled before magistrates all over the state for non-support, failure to provide, contempt of court and every other possible court procedure."

Phyllis Cameron, dancer with "Whoopie," Colonial theatre, is at a local hospital with a fractured leg. Lamp used for decoration struck her as she left the stage after her act.

KANSAS CITY

By WILL R. HUGHES

Shubert—"Journey's End."
Orpheum—"The Bachelor Father" (stock).
Loew's Midland—"Navy Blues"; vaude.
Mainstreet—"Yagabond Love"; vaude.
Newman—"Pointed Heels."
Royal—"The Little White Lies."
Fantages—"Salute"; vaude.
Gayety—"Mutual Burlesque."
Empress—"Stock Burlesque."

The two Public theatres, Newman and Royal, are offering their patrons a three-hour parking service for 15 cents. The service is with a new garage close to the theatres.

A lone bandit entered the office of the Uptown theatre Sunday evening and forced S. Bernard Joffe, manager, to open the safe and hand over \$3,500. Fourth time the house has been robbed in the last 13 months.

OMAHA

Billy Byrne, for 25 years an Orpheum manager, now is manager of the Brandels stock company. Clement-Walsh players, who set long record here before, returned from Des Moines.

Strand, once the pride of theatre row, has joined the big parade of obsolete houses doomed for wreck-are in Omaha. It has been dark nearly four years, except for brief periods.

Gertrude Gates, Negress, of Grand Island, Neb., won a \$200 verdict against the Hostettler Amusement Company because she was asked to move in one of the firm's houses after she was seated. The company took the case to state supreme court to try to prevent establishment of a costly precedent.

Creighton university debaters won an amusing decision against the Oxford (England) team here by upholding the negative of the question, "Resolved: That the Talking Film Will Strike a Deadly Blow to Western Culture."

Billy Meyers, recently of the Wisconsin at Milwaukee, is m. c. at the Paramount, replacing Bobby Jackson, who was called to Hollywood to fulfill his contract with Warners.

Two firemen were overcome but escaped serious injury when the \$85,000 Atlantic-theatre, Atlantic, Ia., burned. Eight hundred people fled out to safety.

BIRMINGHAM, ALA.

By ROBERT H. BROWN

Ritz—"Her Private Affair"; vaude.
Alabama—"Show of Show"; vaude.
Empire—"The Forward Pass"; vaude.
Triumph—"The Racketeer."
Galaxy—"Marriage Playground"; vaude.
Lyric—"Stock."
Elegant—"The Golden Dog."
Fantasy—"Musical comedy."
Capitol—Change.
Rialto—Change.

Jack King musical comedy opened at Pantages last week. Fair opening with average crowd. Scale, 10, 30-40c, for evening.

Ritz screening southern premiere of "Hot for Paris" New Year's night.

The embalmed whale on exhibit, floating for a week in the Gulf of Mexico, snow and unfavorable location on railroad tracks. Got a break with the dailies because a professor at a local college had been freed from the faculty because he said the whale couldn't have swallowed Jonah.

Norwood theatre, neighborhood house, has been reopened. Not wired.

Rev. J. A. Bryan, Birmingham's favorite pastor, made a life member of the Theatrical Stage Managers and Motion Picture Operators' Union.

PORTLAND, ORE.

Broadway—"Thing Called Love." United Artists—"Venus." Alder—"Romance of Rio Grande." Rialto—"Marriage Playground." Music Box—"Skinner Steps Out." Blue House—"Her Private Affair." Oriental—"This is Heaven." Orpheum—"The Bachelor Father." Dufwin—"Henry Duff Players."

Film men still setting pace for exploitation. "Greater Movie Season" idea starts similar racket among merchants every so often. Multnomah Athletic Club, big institution, remodeled its dining room for members and announced "Greater Eating Season."

Jack Gault, p. a. for Public Portland, new manager of Public Rialto. Replaced Bert Naus, who went to the Granada, San Francisco.

Rent of \$700 a month, believed too much for Rivoli (Parker-Fox) to pay for house entrance through another building, so a new entrance was built on side street. Clever booking got the house biggest gross for year on first two weeks.

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TOLEDO

By E. H. GOODING

Paramount—"Kibitzer" stage show.
Vita-Temple—"Show of Shows"
Pantheon—"No, No, Nanette"
Lone Star—"The Lone Star"
Princess—"The Lone Star"
Valentine—"The Lone Star"
Knox—"The Lone Star"
Empire—"Burlesque"

Latest move of the censors is ban on Fox's "Hot for Paris." Scheduled for State with advertising and 24-sheets out. Understood ban will be permanent. State substituted "The Lone Star Ranger."

Vita-Temple had shown a short, "Some Pumpkins," for three days before the board got around to do its stuff. Made theatre yank the feature.

Rawest deal was on First National's "Wedding Rings," which the Pantheon had exploited twice. Shagged out first time, and Columbia's "Hurricane" substituted. Then permission given to show it untouched, for four days prior to Christmas. Two hours ahead of scheduled opening, word from Columbus that the film couldn't be shown in Ohio under any circumstances. Pantheon had no chance to announce substitution of "In the Next Room" (FN).

NEWARK, N. J.

By C. R. AUSTIN

Broad—"She Got Away with Murder," Shubert—"Escapade,"
Frontier—"The Vagabond Lover,"
Lone Star—"Untamed,"
Lone Star—"Pecock Alley,"
Branford—"Second Choice," stage show.
Mosque—"Show of Shows,"
Fox Terminal—"They Had to See Paris,"
Rialto—"Paris" (2d week),
Capitol—"The Love Duel,"
Empire—"Mutual burlesque."

Warners have raised prices at the Branford as well as at the Mosque. The new scale is 30c to 75c with a 10c tilt Saturdays and Sundays. This leaves a wide range of prices among the first run houses. There hasn't been any attempt to get \$1 or \$2 for a super for two years now.

Corse Payton and Company playing at the Liberty, a very small house, in an excellent location in Irvington. This is the first stock to play Irvington.

Warners announce title to a large block bounded by Clinton, Pershine and Jelliff avenues in the southern part of the city. It is opposite Fox's American and was originally assembled by the Fabians.

CLEVELAND

By GLENN C. PULLEN

Ohio—"Vanities,"
Hanna-Photophone Playhouse—"The Racket,"
Palace—"His Last Command,"
Stillman—"Condemned" (2d week),
Albee—"Navy Blues,"
Rialto—"Laughing Ladies," stage show,
Hipp—"Sunny Side Up,"
194th—"Love, Life and Laughter," vaude.

Tony Silvestro, restaurant owner, sued by New York music publishers for playing copyrighted music records on restaurant phonograph without paying royalties. Publishers won case. Silvestro fined \$300 and costs.

Warners have completed plans for \$1,000,000 picture house in Youngstown. Construction to start April 1.

J. J. Harwood, manager of neighborhood, relieved of \$200 evening receipts by two gunmen.

After season's darkness, Boulevard has been leased by Alex Stark who will open and manage it himself.

Victor theatre in Akron purchased by Harry Glietti, who has turned management over to John Muck.

Wallace Elliott, manager of Keith's 105th, has leased Princess for two years. Will be equipped with RCA Photophone in January and is to be managed by Elliott's uncle, James Elliott, and James Flattery.

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OAKLAND, CAL.

Ben Lyon ingratiated himself inversely with the transportation reporters at the air port last week. Lyon, all togged out in an army officer's uniform, arrived after conferences with Henry Duffy relevant to "The Boomerang," to meet Ben Daniels, his fiancée. He took the casual presence of the reporters and photographers as indications that the air port was capitalizing on his appearance and began to make announcements.

He would not allow his fiancée to be photographed; he would not be photographed himself; in the event anyone sought to do so he would see to it that the Maddux Air Line was penalized by a Hollywood boycott. He would further see to it that it lost money forthwith and cancelled his return transportation.

Miss Daniels arrived, breathed a little of the hectic air and posed all over the track, thereby getting the consequent publicity. The reporters forgot to connect Lyon with the episode at all.

"Remote Control" gave way Sunday to "It Pays to Advertise" at the Durwin.

The Vitaphone, instead of going to Fox, will return at once to Warners' products. Fox interests are reduced to the Oakland, T. & D. Grand-Lake and Senator—the last two neighborhood houses.

PITTSBURGH

By HAROLD W. COHEN

Nixon—"Children of Darkness,"
Albee—"The Love Duel,"
Fitz—"Sharp shoot,"
Academy—"Love burlesque."

Penn—"Navy Blues," stage show.
Stanley—"Second Choice," stage show.
Bright—"Wedding rings," stage show.
Grand—"Show of Shows" (2d week),
Albee—"Navy Blues" (2d week),
Sheridan Square—"Vagabond Lover" (2d week),
Harris—"Tanned Legs," vaude.

First New Year's week in many years that town has been without a single musical. Nixon and Alvin tenanted dramatic shows.

Nat Nazario, Jr., stays on at Penn as m. c. until January 20. Loew units begin here next week, with Publick shows switching to Stanley Friday.

Brian McDonald, former radio entertainer here, now m.c'ing for Harris at his McKeesport house.

Lou Wollen, 36, sports writer for the Pittsburgh "Press" and who had traveled with Pirate baseball team since 1924, died Christmas day at his home.

Another night club opened downtown last week atop roof of Mayfair hotel. Operated by Joe Rubin and Mercur Brothers, who, during summer run Club Plantation, roadhouse. Floor show headed by Luke Barnett, Lee Parent and Olive and Amurd.

Lou Bolton, who staged chorus numbers for couple of cabarets here last summer, has opened his own dancing school.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Hell's Heroes,"
Davidson—"After Dark" (legit),
Gaiety—"Burlesque,"
Majestic—"The Kiss" (2d week),
Merill—"Six of Dames,"
Fahst—"German Street Sunday,"
Orpheum—"Paris,"
Riverdale—"First Command," vaude,
Strand—"Welcome Danger,"
Wisconsin—"Half Way to Heaven," stage show.

E. Max Bradfield new m. c. at Wisconsin. Frankie Jenks goes to Detroit.

Mrs. Norman Hoffman, 53, concert pianist, died at Milwaukee hospital Christmas Day following an illness of three months. Mrs. Hoffman was a graduate of the Royal Conservatory of Leipzig and had appeared with the Chicago Orchestra and the Kneisel quartet.

"The New Moon" underlined at Davidson Jan. 12 week.

Community celebration in Court of Honor Christmas Eve brought plenty of people into the downtown section but theatres did not benefit.

DES MOINES

Berchel—"Perry,"
Columbia—"Change,"
Des Moines—"Glorifying the American Girl,"
Garden—"Gold Diggers of Broadway,"
Orpheum—"Vaudeville,"
Palace—"Wagon Master,"
Paramount—"Playground,"
Reed—"Command to Love,"
Strand—"Princess-Dark,"
Shrine—"Is Everybody Happy?"

The Des Moines changed from "Disraeli" to "Glorifying the American Girl" on Christmas. "Disraeli" figured too highbrow for holiday audiences.

Herbie Koch, solo organist, returned to the Paramount Dec. 25 for indefinite engagement.

E. J. Berger, booker in the Public office, out with Lew Bray succeeding from the New York office.

"Crime" will follow "The Command to Love," opening show of the Oberlin-Ketchum company at the President December 28. Jan Keith will remain guest star for second week.

Wm. Boylan gave \$2,524 judgment against Al G. Barnes, former circus owner, on a judgment obtained for alleged injuries from a calliope wagon which struck him in 1916.

Marjorie Alford, former show girl, was married Christmas day to Fred Geneva, athletic coach of Albia, Iowa junior college.

VARIETY BUREAU WASHINGTON, D. C.

416 The Argonne
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Telephone Columbia 4630

By HARDIE MEAKIN
Columbia—"Condemned,"
Des Moines—"Second Choice,"
Fox—"Hot for Paris,"
Maj—"Show of Shows,"
Palace—"Navy Blues,"
Rialto—"Shannon of Broadway,"
R-K-O—"Vagabond Lover."

Legit has the National again open. Currently it is a new one, "Trevelyn's Ghost." In rotation will follow "Sherlock Holmes," Co. hahn in "Gambling," Ed Wynn in "Simple Simon" (Ziegfeld opening) and Skinner in "Papa Juan."

Horace Heidt and his Californians are the stage attraction currently at the Fox. A last-minute booking, Eddie Hitchcock joined here to handle publicity, coming down from Fox house in New England.

Alexander Callam, from legit, in next week at the Fox as m. c.

White House fire caused plenty of grief not only with the cameraman but with the town as well. Configuration got the out Christmas eve when the theatres couldn't.

MONTREAL

His Majesty—"Nina Rosa,"
Palace—"Rio Rita,"
Capitol—"Glad Raggle,"
Lone Star—"The Love Duel,"
Princess—"Song of Love,"
Imperial—"The Girl from Heaven,"
Orpheum—"Broadway Hoofers,"
Rox—"The Q Ship,"
Empire—"Double Bill,"
Strand—"Double Bill,"
Gaiety—"Musical stock."

Ballyhoed considerably in local press as something mysterious and wonderful, the new Gaiety burlesque house now is announced as merely start of a musical stock season commencing Saturday. Manager, recently fined \$150 for indecent show, is appealing decision.

Two more neighborhood houses will be added to United Amusement chain in this city by February: the Moncton and the Grenada. Makes a total of 15 in Montreal and 17 in all in the province.

Talk of reduction of the age limit on the Children's Act barring children under 16, chaperoned or not, from picture theatres, is being widely entertained here. There is believed to be a fair chance, following considerable discontent and agitation in the city and province, of the age being brought down to 14.

I. W. Killam, head of the Royal Securities Corp. and well known Canadian financier, is week at prospect resigning from Famous Players Canadian Corp.

NEW ENGLAND

E. M. Loew opened another new house, Regent, at Arlington, Mass., Monday. Double feature sound program.

The 320 convicts in the Rhode Island state prison, who for a long time have been shown motion pictures on Friday nights, were denied this entertainment last week as a result of the Christmas day riot. The riot was due to the lack of a film shown on Christmas day after prison officials had announced that they had been unable to obtain the films.

OTTAWA, CAN.

By W. M. GLADISH

The Canadian government is not interested in a Federal form of moving picture censorship, as suggested following conference of provincial censors at Toronto, because the examination of films is entirely within the jurisdiction of the respective provinces. It is stated that Ottawa, Quebec, with its strong French-Canadian Roman Catholic population, is the stumbling block with regard to centralized censoring in the Dominion.

A new policy of "specials" on a weekly change has been adopted by Ray Tabman for the Imperial theatre. Ottawa, Quebec, has been in the red for some time with a mixture of first and second runs, changed twice weekly.

Despite announcement that Pathe would discontinue its silent news in the United States after Jan. 1, the silent news weekly will still be a necessity in Canada for some time to come because of the government regulation that newsreels shall be at least 50 per cent. British. Leading theatres in the Dominion are running a silent news, accompanied by organ or orchestra, with the rest of the program synchronized.

M. J. O'Brien, millionaire theatre owner and industrialist of Renfrew, Ont., has announced construction of a wired theatre in Renfrew, to be ready June 1. The O'Brien Opera House at Pembroke is being enlarged and wired.

Prosecution of patrons at a Sunday performance in the Elite theatre, Granby, Quebec, has reopened the Sunday show issue in the Province of Quebec. Exhibitors had agreed with the government to recognize the law forbidding juveniles from their theatres if the authorities would lay off Sunday prosecutions.

Donat Paquin, owner of three theatres in Hull, Quebec, and one in Ottawa, Ont., has purchased the Regent in Gatineau, Quebec, from Joseph Lafamme. House, dark for several weeks, will be wired.

Famous Players has bought a downtown site in Vancouver, B. C., which a \$40,000 theatre is being erected. Recently Famous Players reopened the Capitol at Vancouver after spending considerable to correct acoustical faults.

PORTLAND, ME.

By HAL CRAM
Strand—"A Great Crime,"
State—"The Love Duel,"
Maine—"Twin Beds,"
Gaiety—"The Girl from Heaven,"
Portland—"The Cock Eyed World,"
Empire—"Navy Blues,"
Colonial—"The Girl from Woolworth's,"
Jefferson—"Queen High" (stock).

New policy starts at Keith's here this week—five acts of vaudeville and talking pictures, with continuous performance 1 to 11 p. m. Prices slightly reduced. This comes after trying straight pictures for several months.

For the first time ever, a local hotel offered special dinner dance for New Year's eve. First inn to get that way.

Reports continue concerning sale of Strand to Paramount, although no definite announcement has come from New York.

ALBANY, N. Y.

By HENRY RETONDA
Capitol—"The Girl from Heaven,"
Main—"Hot for Paris,"
Proctor—"Vaudeville,"
Strand—"No, No, Nanette,"
Ritz—"Tiger Rose."

RKO Proctor has obtained options on two sites near the present building. When the new owners took over the present theatre, which is considered the smallest in the chain, it planned either to enlarge it or build a new one.

Harold Jenecke has been made manager of the Lincoln theatre in Troy.

Paramount Lasky Corp. is to construct a new exchange building in Broadway.

Strand and Ritz had three feature pictures for New Year's eve show.

BROOKLYN, N. Y.

By JO ABRAMSON

Warner's Flatbush—"Nancy's Private Affair,"
Jeanette—"Little Accident,"
Boulevard—"Don Vagabond,"
Majestic—"The Girl from Heaven,"
Par—"Pointed Heels," stage show,
Fox—"The Girl from Heaven," vaude,
Strand—"Paris,"
Brooklyn Newsreel—"Newsreel,"
Morris—"The Girl from Heaven,"
Rialto—"Mysterious Island,"
Albee—"His First Command," vaude,
Orpheum—"Picture,"
Navy—"Burlesque,"
Gaiety—"Nut burlesque."

Two new ones here—"Nancy's Private Affair," Myron Rabin's new comedy the Flatbush, with Minna Gombell in the lead; John Golden's production of "Bon Voyage," comedy by Rachel Crothers, at the Boulevard.

Next week brings in new Shubert farce, "She Got Away With Murder," headed by Fay Bainter, and due at the Flatbush. "Let Us Be Gay" scheduled for the Jamaica, and "Nancy's Private Affair," coming to the Boulevard. "Little Accident" at the Majestic.

Ray Puckett, formerly head of the exploitation department at the Brooklyn Paramount, has been appointed district publicity supervisor for New England territory of Publick houses. He will make his headquarters in Springfield.

Brooklyn News Reel theatre, formerly Warner's Brooklyn, playing legit, opened last week. Somewhat sparse attendance for first week. Top of 25c, with 10 a. m. opening.

DENVER

By JACK ROSE

Aladdin—"Show of Shows,"
America—"South of Nowhere,"
Broadway—"Rio Rita" (stage),
Morris—"The Girl from Heaven,"
Denver—"Navy Blues," Publick review,
Orpheum—"Song of Love," R-K-O vaude,
Rialto—"Three Live Ghosts,"
Shubert—"Paris," Fanchon & Marco idea.

Hazel Hayes, winner of last year's Atwater-Kent contest, has signed with United Artists.

Winter stock is through in Denver. After 17 years at the Denham stock is quitting January 4, and the house will remain dark indefinitely.

Since opening of the season in September the gross ran about \$1,000 in the red. House needed around \$5,000 weekly to pay, but the high was \$4,992 and the low around three grand. Capt. C. C. Spicer, Los Angeles financier, was the backer and holds the lease, which has two and a half years to run. This is the last of the houses in Colorado playing stage shows exclusively.

SEATTLE

By DAVE TREPP

President—"Your Uncle Dudley" (stock),
Blue Mouse—"Tiger Rose,"
Music Box—"Show of Shows,"
Fifth Avenue—"Untamed," stage show,
Fox—"Their Own Desires,"
Hollywood—"The Girl from Heaven,"
Callaghan—"Sunny Side Up,"
Metropolitan—"Shaw repertoire,"
Orpheum—"The Caroleen Act," vaude.

Pantagones opened with Jack Russell company, musical stock, last week to fair biz. Russell has short-time lease.

Liberty, old-time ace house of Jensen-von Herberg, came back to the original owners in the deal whereby Henry Arthur sold the string to V-C-C Coast.

RKO negotiating for a new theatre building in Spokane.

Sylvia Bernhard, former dancer, has gone from the stage into business here. Just opened her second millinery store in the university district this month. Her husband is Jimmy O'Neal, producer and booker of New York.

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"Rio Rita" is out at the Orpheum, San Diego, week of Jan. 2. Carthy Circle, L. A., where the picture is current, has a 200-mile protection on the picture and San Diego is just 130 miles from L. A. "Rio Rita" will replace "Rio Rita" with vaude out for the week.

Paramount broke ground for a new administration building that will cost in excess of \$250,000. Present building now housing all the administrative and operating departments will be turned over to production executives, writers and directors.

Clifford Butterworth, sound recorder, filed salary claims with the State Labor Council against Radiophone Pictures, amounting to \$116. Butterworth claims he was unable to locate any of the officials of the picture company after he completed his work.

Early morning fire in one of the cutting rooms at Universal studios destroyed the trailers on "Under the Tow" (Night Ride), "Dames, Any" and "The Mounted Stranger." Delay of two weeks in the delivery of these trailers will be caused until new cuts from the first prints can be made. Starting from spontaneous combustion, the fire was discovered by night watchmen, who put it out before the arrival of the studio fire department.

Unable to connect with Rafael Sabatini, somewhere in Europe, First National has postponed the making of "Captain Blood" until the author can be reached to sign off on the dialog rights. Meantime, Waldemar Young, engaged to adapt the Sabatini story to the screen, has been put to work on a talker version of "The Girl of the Golden West," which was made by Edwin Carewe for First National as a silent in 1923.

Two new ones picked for starring parts for Gary Cooper at Paramount are "The Gay Deceiver," an O. Henry story, and "The Texas," original.

Al Santell will direct "The Cisco Kid" instead of "Playmates" as scheduled. Latter is being postponed until next summer, or at a time when Janet Gaynor and Charles Farrell are available for the production.

Since the recent Pathe studio fire in New York, Larry Darmour has established a precedent in Coast studio circles by prohibiting smoking on his studio grounds or within any of the buildings. Many studios prohibit smoking on stages but not in offices or on the grounds.

Aber Twins added to the cast of "Oh, Susanna," at the Mayan theatre.

James Lowell, Albert Rocha, Ed Miller and Al and Dixon MacIntyre, musicians, filed salary claims with the State Labor Commission against Harry Lawlor, musical director of the Metropolitan Studio, totaling \$1,330. All claim that Lawlor engaged them to play in a picture and that when they reported for work Lawlor told them that he had engaged other musicians. The musicians claim they lost \$1,330 on other jobs while standing by.

Jaques Feyder will direct a French version of "The Unholy Night" for Metro as soon as Fred-

erick Mausz completes the foreign adaptation. Mausz started a translation a week ago.

Social Safety Engineers started operation as a subsidiary of Harry Wurtzel, agency. It is the club department. Helen Clinton in charge.

Eddie Moran and Fred Kohlmar have hung out a Hollywood shingle as agents for writers and story rights, also act producers.

One of First National's early musicals in color will be "Madam About Face." Julian Josephson is adapting it to the talkers. No directorial or cast assignments yet.

"Chauve Souris" opens at the Mason for three weeks Jan. 13.

Fox West Coast has shifted around a few of its managers. M. N. Fowler replaces Tom Hall at the Red Mill, Los Angeles; Willard Wyatt goes to the Lyric, Huntington Park, replacing Van Clement, with C. P. Forbes taking over the Fox at Beaumont, Neb.; S. D. H. son, the Strand, at Council Bluffs, Iowa, and J. E. Wheller, operating the Circle at Jackson, Mo., and the Broadway, Orpheum and Park theatres in Cape Girardeau, Mo.

E. H. Keate has replaced Rex Whitted in charge of the Fanchon & Marco club department.

Marjorie Bonner and Frank Lewis replace Ann Westby and David Shindell in "Bad Babies," Figueroa Playhouse.

Fanchon and Marco are again operating their own scenic studio. Using the old Chaplin studio in Boyle Heights.

Joseph Schliakrak's next for Universal will be "Czar of Broadway."

"The Rogue Song" Lawrence Tibbett's first for M-G goes into the Chinese Jan. 17, following "Condemned." Jan. 22 "Rio Rita" leaves Carthy Circle with "Devil May Care," following "Anna Christie, Metro, will replace "Hot for Paris" at the Criterion Jan. 8.

Mrs. Charles H. Cooper, 50, mother of Gary Cooper, is in Hollywood Hospital, suffering from a basal fracture of the skull. This was sustained Christmas Eve in an automobile accident. A car with Mrs. Cooper was on Hollywood and Broadway, by another car, Harry Cording, actor, driving. Cording was uninjured.

Florence Forman, dancer, goes into "Let's Pretend," at Sacramento, Jan. 3, replacing Lyda Roberti, who opens at the Fox in Brooklyn with Rube Wolf.

The Novelty theatre at Topeka, Kas., in Fox Coast's Midwest division, opened Dec. 23 with Maurice Jenkins, manager. Orpheum at Topeka closed Dec. 21.

C. C. Payne is named manager of the Broadway and the Park theatres at Cape Girardeau and of the Circle at Jackson, Mo.

Free lance publicity seems a thing of the past for Art Wenzel, who became manager of the Uptown theatre here for Fox. Ralph Blank, whom he replaces, goes to the West Adams to succeed Harry Swift, who will handle the Crystal and the Jewel, both on Whittier boulevard.

Joe Rock, who recently organized Premier Pictures Corp., will make comedy shorts in 1930.

Paramount will not two-a-day "The Love Parade" here, as at first expected. It has been booked into the Paramount, grind, Jan. 30 for three weeks, or longer if it will stand up.

Picture players who lost out with the advent of talkers because of defective voices are going strong for a psychological clinic which opens next month at the University of Southern California, in which speech defects will be diagnosed and repaired, if possible, by Dr. Milton Mettesel.

Grauman's Chinese will again have stage attraction with the beginning of the run of "The Rogue Song" Jan. 17. Abe Lyman and his

orchestra return here after a three weeks' absence to appear on stage and in pit twice daily for six months.

Noris Nirvay moved from "Carnival Ruse" to F. & M. "Idea in Green." Eddie Lambert leaves "Idea in Green" for F. & M. "Types."

ATLANTIC CITY

Harry Mailzen, p. a. Stanley Warner theatres, left for Los Angeles where he will join Moe Silver, in charge of Warner chain, on West Coast.

The Apollo January schedule lists Helen McKellar in "When Hell Froze," Jan. 6; A. H. Woods' "Recaptured," Jan. 17; "Topaz," Jan. 20, Shuberts, and the Guild's "Strange Interlude," final week.

With hotels, restaurants and night clubs elaborately prepared for a record New Year's eve frolic, and a flotilla loaded to the gun-boat, with choice holiday cheer lying just off the coast, it won't be necessary to commit suicide to welcome in 1930 in this city.

Just outside the 12-mile limit, according to Captain Benson of the Inlet Coast Guard station, a fleet of two-masted schooners, carrying choice cargoes of liquors from Maine and Canadian provinces, are managing to sneak in under cover of darkness or with boat-to-shore contacts. Despite the vigilance of the guardsmen, a good many landings have been made.

SAN FRANCISCO

By WALTER RIVERS

Bradford Mills arrived in town last week to make preparations for Columbia grand opera season at the Columbia theatre, which opens Jan. 13. Troupe just finished engagement at Los Angeles Biltmore, and is booked for 20 weeks' tour.

Howard Sheehan, vice-president Fox, here for conference with A. M. Bowles.

Homer Curran is bringing "June Moon" and "Babine" to the new Geary street houses in January.

J. J. Gottlobb's new Columbia theatre, now being built on site of old Orpheum, in O'Farrell street, will not be ready for occupancy next month. Opening unlikely before March or April.

Henry Duffy has bought Pacific coast rights to John Golden's "Salt Water" and Fred Ballard's "Ladies of the Jury."

MINNEAPOLIS

Metropolitan-Dark. Lyceum—"Porgy." Shubert—"Rock Bottom Page" (stock). Pantheas—"Mister Antonio" vaude. Seventh Street—"Jazz Heaven" vaude. Palace—"Stock baroque." Minnesota—"Pointed Reels" stage show. Century—"Show of Shows" (24 weeks). State—"The Laughing Lady." N-K-O Orpheum—"The Vagabond Lover." "To Everybody Happy." Astor—"The Girl from Havana." Grand—"Gold Diggers of Broadway."

Pictures at Grand, Publix-loop second run house, will be booked for half week or full week according to their strength, it is announced by Ed Smith, district manager.

Cover charges at the hotels and night clubs New Year's Eve were boosted to \$15 and \$20 per couple. Several of the establishments had complete sell-outs.

To augment income at Municipal Auditorium, a series of Sunday afternoon "civic concerts" has been arranged. Zimbalist opened series last Sunday.

Glady's Hurlbut and Ruth Lee are new leading lady and second woman, respectively, with Bainbridge stock company at the Shubert theatre, succeeding Allys Dwyer and Dorothy Lord. Miss Dwyer announced she had signed picture contract with Fox.

Minneapolis city council has petitioned the federal radio commission to allocate a wave length and permit operation of a broadcasting station by the Minneapolis police department. Idea is to provide radio facilities for broadcasting crime reports to police gun-squad cars patrolling the city, as has been tried in other cities.

Plays on Broadway

(Continued from page 55)

dialog for a child, and second showed lack of taste and judgment of kid's tutor. Boy, however, showed he has plenty of talent and with proper handling will go big. Great possibility for talking pictures.

WOOF WOOF

Musical comedy in two acts, nine scenes. Produced by Demarest & Lohmuller. Inc. Lyrics by Estelle Hunt, Sam Summers and Cyrus Wood. Additional dialog by Eugene Conard, Lyric and story by Edward Fols and Eddie Brandt. Dances by Dan Healy. William Caryl director and stage manager. Theatrical Stage Manager. William Plunkett. Babe Hardy. Helen Goodhue. Dick Fleming. Al Sexton. Tommy Clair. Ed Nelson. Elmer Green. Julia Brown. Henry. George Haggerty. Mrs. Clair. Madeline. Hollywood Boulevard. "Cal." U. S. Thompson. Virginia Lee Penny. Gladys Deering. Harry Danell. Edwin Walter. Sugar Betty Ann. Martha Copeland. Raymond. U. S. Thompson. Sinefoot. U. S. Thompson. Spot. John Kennedy. Sugar Blake. John Kennedy. "Slim". Gorkenkov. "Ken". Howell. "Bud". Hollywood Boulevard. "Cal". U. S. Thompson. Griffin. "Rus". Erickson.

For a run or money, not a chance. William Demarest and Bernard Lohmuller's musical is a "Woof Woof" in the other and better current Broadway musicals.

Either they spent too much time in framing this musical, or the book was in the first two nights at the Royale, when the show seemed to be fighting itself, they didn't spend enough. But considering what sort of base they had in the first place to build on, they spent too much.

As staged "Woof Woof" has nothing in the way of a story during the first act. The second act, however, for the love stuff and some forced grief squeezed out of a typical musical comedy heart tiff. At two brings an about face in theme and interest in added and increases up to the finish. Estelle Hunt, Sam Summers and Cyrus Wood turned out something fairly novel as tune songs, and the musical comedy stumbled too early and recovered too late.

Miss Hunt and Mr. Summers were once a vaudeville act, and a very good one, some years ago as Grey and Rose, and more recently under their own name. If they still can do as good a stage turn as they used to, they might have contributed themselves, in person, to this sort of base they had in the first place. Bill Demarest, one of the two producers, also. For "Woof Woof" needs people. And comedy.

Now there is Louise Brown and little bit of "Woof Woof" in the show, toward the finish she gets up on her toes in front of a ballet to present the best of the entertainment. Miss Brown runs so far ahead of her playmates they look like a No. 2 company all alone. Opposite Miss Brown Al Sexton passes as the dead dog lover when not taking his hero classification too seriously.

First comic and endowed with most of the comedy is "Sunkist" Eddie Nelson. The first saw the Broadway legit stage about nine years ago as Dell Chain's partner in Fanchon and Marco's "Sunkist." Wherefrom comes the nickname. Why Nelson hasn't done prominent comedy in the musical line since might be explained by his "Woof Woof" performance, a motion-former. Nelson comes in as a Conley, without gaining Conley's customary laughs, and with Nelson making it seem the part was originally written for and around Conley.

Nelson can't help himself. In another good specialty right near the finish (everything seemed to come too late) he danced and knock-knocked himself into four or five encores. Of course, Eddie Nelson was two and a half hours of old gags, so old each one drew whistling comment in a line of laughs. They started with "What do you think I've got down here? Luck" and went right down the line, omitting nothing.

Secondary comedy is in the hands of George Haggerty and Helen Goodhue, who bring their gags in contrasting sizes. Haggerty is a tiny fellow and Miss Goodhue a large woman. They did the same routine last season in "Hello Yourself" and change it but slightly. It probably made them letter perfect. By now it's rather stereotyped.

Jack Souires comes closest to Jack Souires in the cast. The vill. Olive Fay sings, dances a bit, plays a guitar and dumb donas opposite Nelson as a likeable soubrette.

Gladys Deering neither sings, dances nor talks for Broadway.

Billy and Elsa Newell, vaude standards, must have stepped in late for they are unprogrammed. Their variety turn in "two" and "one" the first part added considerable weight to a lagging story and was needed as the only show stopper in the early act.

Wesley Pierce and Hazel Harris, ballroom team, were spotted later in the first half with a café set making their number more plausible. Pierce and Harris in neat comedy while keeping the dancing itself perfectly straight. Team liked immensely.

Mixed chorus, everybody dancing, is peppy and taps most of the time. In a novelty called "Satanic Strut" they do snakehips as per original, until reverting to the time steps. "I Mean What I Say" is the love theme. "A Girl Like You" and "Won't I Do?" are the best of the rest.

A dog race, with three greyhounds on a treadmill, is the closing dash and a new idea in neat comedy. The day are as exciting as a croquet match.

Appears Demarest and Lohmuller sunk most of the roll in mounting, dressing and stalling during production. There is no good reason for such a mediocre company in a \$4.40 musical on Broadway.

Earl Carroll is said to have nothing in this show. Lohmuller, Carroll's caster up to now, went it on his own.

THE RIVALS

(Semi-Pro Performance) Revival of Richard Brindley Sheridan's comedy classic in three acts and seven scenes. Produced by Washington Square Players. Directed by Randolph Somerville.

Washington Square Players, semi-pro group formerly doing their stuff occasionally at Frank Lea Short's studio in Washington Square, have shifted domicile to the Greenview on Grove street in Greenwich Village for a series of revivals. "Rivals" is the first and okay considering the mixed pro-amateur cast, the latter culled from student body of the Washington Square branch of N.Y.U. This one is in for two weeks, getting patronage mostly from holidaying students.

A good performance of the classic given Friday night, with the juvenile student audience almost as interesting as the players on the stage. If such encouragement continues by way of patronage, the group may branch out as the latest of art groups for Greenwich Village.

Standolph Somerville, who hit upon the idea of taking this bunch for a series of public performances seems to have a good bet so far with student trade and friends sufficient to support the venture. "Rivals" is in for two weeks with "Seven Keys to Baldpate," scheduled as supplanter.

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NO. 13



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VARIETY

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LEADING FILM STARS, 1929

Hollywood Nights

By Cecelia Ager

Hollywood, Jan. 2.

Hollywood cafe society (Cholly Knickerbocker's phrase) is so bound down by the limited number of places to go that it moves on mass each day of the week and starts all over again Monday. The cheerio, ringside table securers, high powered motor owners, hill-top residents who go places at night, the ones whose speeding tickets are fixed without fines, don't have to choose their evening's objective.

They are spared deciding where to find the night's amusement by the neat co-operation of the Hollywood diversion purveyors. Those who take care of local entertainment do not encroach upon one another's territory. Each night life entrepreneur has taken to himself a night in the week that he glorifies. There are just nights enough in the week to dovetail with the number of places to go. Hence a member of cafe society here sees the same faces tonight as last night, and the night before, and the night before. No use hoping to see different people. Cafe society goes places only on "special" nights, and there are but a week's number of spots here, each provided with a "special night."

Monday night the special night addict drives to the Roosevelt, parks his car in the parking station on Orange avenue (if he is driving himself) and hastens to the Blossom Room of the hotel, his table as important as his job in the picture industry. Songwriters sit along the wall near the orchestra. Producers are at corner ringside tables left over. Featured players are at just plain ringside tables, usually on the far side of the room's entrance.

Monday night, lights cafe society here to watch the honor guest of the night perform. Someone is honored every Monday. There are enough vaudeville and musical comedy lights passing through the town either into or out of pictures to provide the management with special Monday night guests indefinitely.

On some Mondays, for a change, a studio is the cause for the "special" quality of the night.

Another Night

Tuesday night they trek into Los Angeles to the O'lympic Auditorium, to watch the fights. When Abe Lyman and later Gus Arnheim played their music in the Cocoanut Grove of the Ambassador hotel, Tuesday's fight crowd learned to drop in for a bit to be soothed by the sweet rhythm, after their strenuous activities of Shouting for Knockouts. The Cocoanut Grove is all gals on Tuesdays, with favors and table decorations that the guests are not too proud to carry home, and a lifted covert charge. Now it is Mal Hallett whose orchestra pacifies these but lately pugnaeous hearts.

Wednesday is the Montmartre's own night, made "special" by a dancing contest. The winners receive their cup of glory from a film actress, who is either "embryo" or fading, as the guest of honor. Wednesday is dedicated to the younger set of cafe society. Only youth seems to have sufficient enthusiasm to work itself up about dancing contests. Here are seen gliding along the floor WAMPAS baby stars in the arms of youths who take their dancing seriously and practice at home.

Wednesday night's femininity is culled chiefly from pictures. The men don't have to be in the in-

Troubles!

Two fellows meeting for a holiday greeting, one commenced to tell his woe tale.

"When the breaks start against you, they're awful," he said, according to Jimmy Durante. "The stock market cleaned me, then my father died, and today my boy broke his leg. It's awful."

"You think you've got troubles," replied his companion. "Listen to mine. I bought a suit with two pairs of pants and burned a hole in the coat."

dustry, it is only important that dancing makes them happy.

Again the Roosevelt

Thursday everybody is back at the Roosevelt again, for tradition has it that on Thursday nights the current orchestra of the Blossom Room outdoes itself in playing swell and thinking up cute stunts. That started with Irving Aaronson's Commanders. Now George Olson's band is carrying on. Sometimes a dancing contest is thrown in. Lots of water is ordered, the guests applaud the orchestra's cutting-up and the unobstructed layout of the room makes it easy for the one to watch the other.

Friday at the Hollywood Legion Stadium to see the fights and be pleased over how near first row their seats are. Crowding into this uncomfortable wooden structure becomes a lark. Though the concrete floor is unkind to feet on the cool nights of California, and smoke grows thicker as the bouts progress (for the ventilating system is mostly out of order), the announcer looks enough like Joe Humphries to start those with imagination conjuring up a picture of Madison Square Garden.

They've got to go some place anyway, so they are good natured about it, grateful for a place to spend the evening. Besides, it's an adventure to disentangle one's car from the maze of motors after the night, without aid of traffic cops, who are evidently resting at home to be in condition for the next picture premiere.

Now it is Saturday and Saturday is something specially special in Hollywood, just as it is in St. Paul. The Mayfair Club meets at the Biltmore for dancing on the last Saturday of the month, in its own room to protect its famous members from rude onlookers, and everyone says it's exclusive. So everyone looks expensive, acts well-bred and appears entranced by the Argentine tango orchestra that plays between the jazz band's numbers. Continental cafe society requires a tango orchestra; the Mayfair is Hollywood's swankiest, so there must be tango, although nobody knows what to do about it. It lends "tone."

Open Saturdays

With the Mayfair meeting but once a month, there are three Saturdays (Continued on page 4)

Local Nuisances

Chicago, Jan. 4. Talking pictures of the mayor, chief of police and other city noises will be used as trailer features by R-K-O in neighborhood spots here and in middle western cities.

RATING ONLY BY COMPANIES NOW

Talkers, With Silents, Unorganized Foreign Trade for Both and Other Aspects, Leave Indefinite Line on All-Round Selections as Formerly by "Variety"—If a Leader, Bancroft of Paramount

By ARTHUR UNGAR

Hollywood, Dec. 31.

With a changed and more settled condition in the picture field's box office the past year, created by the talker, the selection of the best drawing card, if a selection can be made with surety at this time, would be George Bancroft, of Paramount.

Bancroft is a consistent picture player and therefore appears regularly at the theatres for endorsement by the grosses. One or two other proven theatre screen attractions are too intermittent in their similar appearances to be properly placed or classed amongst the regularly released favorites.

By reason of this which has endured during 1929, no distinctive choices are made of other gross drawers; rather the studios are named as usual with their respective standings as to stars or featured players, with each showing by position in list the relative spot they hold on their studio's list.

Dialog pictures during the past year have sounded the death knell from a draw point for many of the old line stars and feature players. In other instances it has revived many of the personalities who had begun to wane in popularity as the pantomime operas gave way to sound and dialog.

At the same time the belief that the many recruits from the stage for the talking productions would overshadow those predominating in popularity in the past has not materialized. Not that they will not, but it requires more than one, two or three pictures to establish them with the screen going public, while as well it takes every bit of two years to give them 100% circulation on even their first endeavor.

"Variety" for 1929, as in past years, is presenting the box office value and standing of stars and featured players. This rating was arrived at as established by the companies from the returns at the theatres in the key cities, the provincial districts and in the foreign market.

Abroad

Abroad, many of the products with dialog have not been released. But the silent versions have. In many instances the silent versions were of poorer calibre than the talkers. Whatever damage was done to players who appeared without sound

(Continued on page 80)

Regular News Section

"Variety's" regular news section and reviews for this issue start on page 73.

This edition went to press Sunday (Jan. 5) afternoon.

Margin Trading

By Al Greason

SELLING 'IT' AS SUCCESS ROAD

Girls, if you would be a success in show business, develop your sex appeal. It's the most salable quantity. Picture girls have long realized this. It is only lately that the theatre has followed suit.

On the screen, of course, the box office has proven conclusively that a grain of "it" is more valuable than all the histrionic ability. There are only three outstanding feminine stars whose draw has not been built chiefly on sex attraction, the exceptions which prove the rule.

Craze for Garbo, Swanson, Bow, Crawford, Carroll, White and others can mainly be attributed to S. A. However remarkable the talent, it would go unnoticed in less glamorous personalities.

Who can define IT in so many words? Charm, illusion, languor or snappy eyes, a cleverly dressed figure, and a task to accentuate, especially on the screen, such as odd jewelry, the inevitable necklace, wide bracelets, long earrings, backless gowns, short skirts, ankle bracelets, padded brassieres, satin gowns skin tight, wigs of every description, etc.

Not to say that development of talent is a waste, but rather that talent without charm is rather hopeless.

Danger of Overwork

Girls who overwork at dancing schools, until they have knotted muscles and scrawny arms, never seem to realize that moderation in study and a little imagination will get them further along the path. Excessive exercise, writes fatigue into the face, while many girls are cashing in as stars because they have concentrated upon developing their own individualities.

Examine the recent trend of the theatre. Broadway managers have an increasing interest in importing picture girls, regardless of talent, for musical and dramatic shows. These women, out of their element and, for the most part, noticeably lacking in ability, nevertheless are a boxoffice draw due to their picture publicity and sexy background. Hiss and cry about the "art" of the theatre is rather a futile thing when considering the grosses of some of the current screen hits. And even "artists" must eat.

Those fortunate enough to possess both talent and appeal, can write their ticket. Always have. But get that appeal first.

\$124,000 FOR FAIR WK. ASKED BY R-B CIRCUS

Prices are now set in the Ringling offices for circuses for fair dates. They are Ringling-Barnum, \$124,000 weekly; Sells-Floto, \$60,000, and Hagenbach-Wallace, \$25,000.

The only town to buy at the terms is Lincoln, Neb., taking the H. W. trick for one day at a flat rate of \$4,000.

Some 25 or 30 years ago there used to be pottering around Hot Springs a picturesque old gambler whose experiences went back to the days of Bret Harte. He had as a companion and errand boy a casual youngster who grew up under his questionable tutelage; anyhow, the community regarded the tutorship as open to criticism, although it's debatable whether it wasn't pretty good education at that. That youngster is around Broadway these days and still out of jail, although he's associated with the picture business and probably in the early 40's. On the face of it, the education hadn't been so bad after all.

Presently the youngster decided to seek his own fortune somewhere in the broad land beyond Hot Springs. Here's the sage old gambler's parting admonition to his young disciple:

"Kid, if you're going to gamble, first learn the business and test your ability at it. Then either gamble or work. If you gamble, don't work. And if you work, don't gamble. Good luck; good-bye."

That's a queer foreword to a discussion of margin trading, but it has its application.

Margin trading as an institution is respectable. It is countenanced by a large number of highly esteemed and well known in some of Fifth avenue's most beautiful and commodious churches. The few holders pretty generally profit by the institution of margin trading, being in on the long percentage side, which, of course, is the brokerage side, which also involves indirectly the banking industry, trade or profession. Or, maybe, it's an art. Anyhow, it's respectable and tremendously sensitive to appearance of evil.

Essential, Too

Eminent financiers, and even economists are able to prove beyond dispute that margin trading is not only respectable, but essential to the conduct of the country's commerce, playing an important part in the financing of the whole body of American industry, in the distribution of securities and even in opening the way for the American citizen to participate in the gains of enterprise and be a patriot at the same time.

The headache isn't in the institution, but in the players. The great mass of margin players up until that memorable Oct. 29 were people who, by reason of their attitude toward the ticker, couldn't possibly win in the long run except by a miracle. Briefly, the reasons were that the players didn't know a thing about the game and, secondly, they were temperamentally unfitted to play it.

This needs some expansion. The "outsider" (Wall Street slang for chump on Broadway) almost never takes profit. If he buys Mex. Seaboard at 6 and it goes up to 69, as actually happened less than a year ago, the dilettantish speculator still has it and holds it for 110. He still has it at 110, holding it for 175, and so on. Likewise (going back to Mex. Seaboard) he still has it when it returns to 94, which happens to be the recent bottom for that stock.

After a Bankroll

The trouble with the uninformed speculator is that he always wants to run a bankroll of \$67.50 up to \$300,000 and retire on that not later

(Continued on page 82)

The Theatre as a Business

By Hiram S. Brown
President, R-K-O

Radio-Keith-Orpheum began 1929 in confusion and uncertainty; it faces 1930 well-organized and with clearly defined objectives.

In reflecting on the first 12 months of our existence, devoted very largely to reorganization and planning, perhaps the most genuine satisfaction comes from the co-operation and encouragement we have had from the personnel of our organization, our associates in the motion picture and theatrical industry and profession, the press, and from the public; and I know of no better time nor place, than this special issue of "Variety," to express our sincere appreciation of the whole-hearted assistance which it has been our good fortune to receive from all sources.

A year ago I made the statement that I believed the entertainment business was not different from any ordinary commercial business and this thought can be summarized in one sentence, which is:

"Make and distribute a consistently good product and let the people know where they can get it."

Motion pictures and vaudeville acts are commodities in great public demand. They require real "showmanship" to "sell" them, but some of our most successful industrial leaders today are also great "showmen" who have not overlooked this element in giving their products national, and even international, prominence.

I am sure our picture stars and vaudeville artists will not resent having their work likened to a

"commodity," for I make the comparison only in the most complimentary sense, having a full appreciation of the great ability and work required of an artist to produce a really meritorious picture or act.

For vaudeville, a field where R-K-O is the undisputed leader, we have compiled an extensive campaign of development. Substantial, attractive amusement by the human on the R-K-O stages is a big part of our objectives.

R-K-O accepts the obligations which accompany the vaudeville leadership. Our position will be maintained and our vaudeville will ever be superior, the R-K-O brand.

Radio-Keith-Orpheum is in the business of providing entertainment; in the form of motion pictures and vaudeville, to the patrons of our own theatres in the United States and Canada, and to the patrons of those other theatres, in this country and elsewhere throughout the world, who exhibit Radio Pictures or who book their vaudeville shows through our organization.

In conducting this business, we have a full sense of the responsibility which such a public service demands and we are not unmindful of the fact that American audiences want clean, wholesome entertainment.

Our hope and aim is to steadily improve the quality of our shows and to continue to merit the patronage we are receiving.

In conclusion, I repeat my expression of appreciation to all those who have been helpful to us in 1929 and I wish for them a happy and prosperous 1930.



WILL MAHONEY

In Earl Carroll's "Sketch Book,"
44th St. Theatre, N. Y. C.

The New York "Post" said: "Earl Carroll's 'Sketch Book' has as its star Will Mahoney, a jolly, hard-working gentleman who does some amazing stepping and generally brightens things up whenever he appears."

Direction

RALPH G. FARNUM
1560 Broadway

their appreciation of his remarkable participation in the successful achievements of this organization.

I don't want this to be merely a history of what RKO Productions have done. But I do believe everyone is interested in how aggressive and creative America can and does convert daring ideas, dreams, visions into reality.

Radio Pictures is making preparations for the fulfillment of a large share of this progress. Contracts have been let for the erection of the largest structure in the world exclusively devoted to the filming of talking pictures at the RKO studios in Hollywood, a huge stage sufficient for the largest movie sets and crowd scenes ever filmed.

To this end, also, RKO has acquired the rights to the Spoor-Bergren wide-screen stereoscopic process whereby the world will be given Radio Pictures on a scale of great magnitude and artistry. A 100-acre ranch has been acquired by RKO for the still further enlargement of its activities, and 15 acres of ground are being built up solidly

SHOWMANSHIP

By David Sarnoff
(Chairman of the Board RKO)

USING CENSORS TO CANCEL PICTURES

Chicago, Jan. 4.

Censors of a Chicago society suburb, who rarely see the pictures on which they pass judgment, are a boon to the town's two exhibitors, on whom they depend for information, whether pictures are fit or unfit. Whenever either house books a picture that looks like poor box-office, the film is promptly rejected by the censors. In fact, the exhibitors make it their business to have such pictures barred, relieving themselves of rental.

In other instances concerning this prize censorship board titles are usually sufficient to decide whether a picture will or will not be permitted in the suburb. If the censors don't like the titles the pictures are prohibited.

Recently the censors barred two pictures from the same producer. In writing the exchange of its action the title was named incorrectly. On investigation the exchange manager discovered they had not seen either picture.

In other instances, where either of the town's exhibitors wants to give the censors a good time, he orders a film for a special showing. If it's booked and he doesn't want it, he knows they'll reject it. Meanwhile they think he's a big shot, and don't have to go 35 miles into the loop to see the same picture.

UNITED SOUND'S FOUR

Hollywood, Jan. 4.

United Sound Producers, headed by Cliff Broughton and Mrs. Wallace Reid, will make four features for the independent market this year. Now looking for stories.

In this, the first anniversary of the R-K-O organization, the question may well be asked whether teamwork or brilliant individual play is the greater factor of success in the entertainment industry.

Certainly teamwork has been the dominant factor in the progress made by R-K-O-Radio Pictures—teamwork captained by the president of the company and supported by every member of the R-K-O organization.

After all, financial and industrial integrity is the strongest anchor of any industry; organization is the only assurance of permanent service in the entertainment or any other field, and efficient management is the final determinant of success in this or any other industry. These are the tangible factors.

The intangible factor of success in the entertainment industry is showmanship. But true showmanship, like true artistry, does not mean the degradation of entertainment values to the lowest common denominator of intelligence. It does not mean a gray elephant painted white to grasp public attention. It does not mean high pressure salesmanship for low-grade stage or screen entertainment.

The policy of the R-K-O organization since its inception has been to conduct its activities on the soundest possible business basis, to encourage a mutuality of interest with exhibitors throughout the country, to develop to the utmost the vast possibilities opened up by the progress of electrical entertainment, to bring to the artist the opportunities of a nation-wide audience, and to give the public a high standard of entertainment values.

David Sarnoff

A Year With Radio Pictures

By Joseph I. Schnitzer
President, RKO Productions, Inc.

It is not by bread alone that man lives.

It is not by personal aggrandizement, by the works of any one individual, by the genius of any one personality that an institution survives and thrives.

It is by the work of those who set their shoulder to the machine, by the spirit of enterprise and ambition which permeates the rank and file of an organization that great work is done.

I am led to make these statements as I look back over a year's endeavor and grasp the true significance of the success of RKO Productions, of which I have the honor to be the head.

Here, I believe, is, without a doubt, a striking example of grand-scale success achieved through high-spirited co-operation, mutual helpfulness, unstinted common effort that must serve as an inspiration not only to all engaged in motion pictures, but to the world of industry at large.

A year ago the industry witnessed the birth of Radio Pictures.

Radio-Keith-Orpheum Productions, Inc., entered the motion picture field. It brought with its entrance to the screen the scientific, engineering, technical and artistic resources of Radio Corporation of America, Westinghouse Company, General Electric, Victor Talking Machine Company, National Broadcasting Company and Radio-Keith-Orpheum Theatres, Inc.

This was the background and these the material factors. The intangible, spiritual and above all the vitalizing factors lay in the minds of those who gathered together around a board of directors' table and with quiet determination and a sure sense of values converted a daring idea, a nebulous dream, into reality. And it is to these able associates and lieutenants in a great enterprise, conquering almost insurmountable obstacles in production and organization, that I must extend my most heartfelt appreciation.

For not only were millions of dollars involved, but the faith and trust of a great army of showmen in the ability of this organization to make good, to keep pledges, to bring productions of worth commensurate with a great undertaking. That this faith, this trust, these pledges have been kept is already history. "Street Girl," "Rio Rita," "Hit the Deck," "Seven Keys to Baldpate," "The

Case of Sergeant Grisham," "Love Comes Along," "Radio Revels" are illustrative of this point, I believe.

Overnight

Overnight RKO Productions were obliged to prepare for the gigantic problem of producing lavish and



JULIAN ELTINGE

in "MAID TO ORDER"

His first talking picture which will be released in January, after which Eltinge will appear in a new act in the larger picture houses.

Management Jesse Weil, Tec Art Studios, Hollywood.

extravagant all-talking productions for the new era of the audible film. New authors, stars, directors, engineers, specialists in technical recording problems, architects, art staffs, were to be discovered. Giant construction problems had to be faced. And to all who shared in the solution of these problems credit is due for superb performance.

To William Le Baron was entrusted the great task of production; and the press of the world and the showmen of the industry have already expressed in glowing praise

at the RKO studios in addition to present facilities, still further emphasizing Radio Pictures' endeavor to utilize to the fullest every possible producing advantage.

Wide Screen and Color

In the production of "Dixiana," to star Bebe Daniels, we have hopes of seeing the wide screen and Technicolor, together with song and dialog, combined to produce the picture of the future; the type of production which will emphasize in its completeness, magnitude and authentic reproduction of voice and action the

Building-Closing-Selling; Fox Plans in So. Cal.

Los Angeles, Jan. 4.

Balboa theatre, San Diego, Cal., is receiving W. E. wire and decorations, with no definite plans for reopening made by Fox. Dotted-up house is on the market.

Capitol, at Long Beach, Cal., remains closed indefinitely. Plan of putting in a split-week dramatic stock has been abandoned.

At San Pedro, Cal., Fox Coast Theatres has leased a site in the new business section for 25 years. Company will erect an 1,800-seater on the property.

MET'S EXPANSION PROGRAM

Hollywood, Jan. 4.

Construction of a new office and administration building was started this week at the Metropolitan studios.

This is a preliminary step in a general expansion program.

Canadian House Tapped

London, Can., Jan. 4.

Smashing their way through a window in the men's washroom at the Rex theatre, thieves were successful in a night raid on the cash box, but got only \$50 in small bills. House (wired) is a neighborhood of 800 capacity.

Stark on German Version

Paris, Dec. 25.

Luther Stark will direct German version of first French talker being made by Gaumont here using Gaumont equipment.

Jacques Bousquet and Max R. de Vaucorbell are directing French dialog.

full scope and possibilities of the motion picture art.

In conclusion permit me, in behalf of RKO, to extend my heartfelt gratitude and appreciation to all those showmen in the industry who have believed in us, who believe in us today, with the strengthened conviction that comes from performance, and to wish the entire industry a happy and a prosperous year.

R-K-O has caught the torch flung by the radio engineers a few short months ago, and is carrying it with intelligence and enthusiasm to the farthest reaches of the amusement world.

In this romantic business of entertaining the millions, science can only contribute the working tools. Radio's contribution to the theatre has brought new life and fresh colors to an old art, but unless these forces can be fused with imagination and skill, the effects are lost.

More than any other group in the theatre world today, R-K-O, it seems to me, has caught the spirit of the new age in entertainment. Within a year's span it has created entertainment values hitherto unknown and unrealized; it has courageously broken away from old traditions and old shibboleths; it has recruited an "army with banners." The Radio Corporation of America has watched with interest and pride the achievements of its associate in the amusement field. It looks toward the new year with a quiet confidence that R-K-O will carry its banners steadily forward, not only in a material sense but also on a higher plane of entertainment, to the end that the lives of millions of people may be touched and made brighter by its service.

HOLLYWOOD NIGHT

(Continued from page 3)

urdays left over for the Biltmore and Earl Burnett's Orchestra to dispose of. These, too, are very special evenings, but of course not quite so breathlessly dressy as the Mayfair's. Then the Supper Club, organized to give further glamor to Saturday night, takes its toll, the Little Club, too.

Sunday is left to shift for itself, since Roscoe Arbuckle abandoned the Flamingo Cafe. It's gotten so the home is being used on the last or first night of the week. Endless buffet suppers, bridge, although the rougher element insists on hearts. Some spend the evening looking for needles for their neglected photographs. Others bottle beer. It is a quiet night.

Hollywood cafe society is resting



R-K-O'S FIRST

MILESTONE



DAVID SARNOFF
CHAIRMAN OF THE BOARD
RADIO-KEITH-ORPHEUM CORPORATION



Why R-K-O Celebrates

By Joseph Plunkett

A deeper significance than is usually associated with an anniversary celebration is in view before us in R-K-O as we examine our first completed year of effective effort, and face the eventualities of the future.

In the last 12 months, we have successfully brought about the regeneration of a vast organization in the amusement industry. We have bound it together, with the sinews of individual competency, enthusiasm and loyalty. Now we have a new and harmoniously functioning group that is eager and prepared to successfully accomplish its task.

As we enter the second year of R-K-O stewardship of the world's most important amusement interest, we do so upon the rising tide of the industry as it is being carried by irresistible forces towards heights that never before have been dreamed of in the show business. Everything that the utmost in financial and industrial fields can assure, everything that the greatest minds in scientific endeavor can accomplish, and everything that the vigorously youthful and imaginative new R-K-O organization can hope for, is now entirely within the range of immediate possibility. Within a comparatively short time our organization has restored confidence and become firmly established. It is today in an advantageous position. Having attained that leadership, during the coming 12 months, we propose to increase the prestige and importance of R-K-O and will endeavor to win pub-



(CHIC) (ROSE)
YORK and KING

Originators of "Tin-Type" comedy.

Now favorites with the passenger crew, etc., of the Armande Castle. (That's the name of a boat.)

Represented by JENIE JACOBS.

He esteem by excellence of attractions and operation.

Mr. Sarnoff points out that team work, rather than brilliant individual activity, is the most effective effort. Under the leadership of our president, Mr. Hiram S. Brown, we now present to the amusement industry perfectly functioning team work in R-K-O, plus that rare quality of highly ethical and alert business acumen we call true showmanship.

Sound Pictures in 1930

By C. J. Ross

Executive Vice-President RCA Photophone

RCA Photophone takes pleasure in congratulating the R-K-O family in this important milestone of its career in the field of electrical and personal entertainment. It, too, echoes, "Well done!" No organization in the picture industry has made a more significant contribution to the development of the new art of talking pictures. Nor is it too much to believe that R-K-O's success will be even greater in 1930.

Sound, which has made the motion picture vibrant with the new art of speech, will make greater progress, I am confident, in 1930. Within two years sound has blanketed the entire picture industry. It has wrought a tremendous artistic revolution.

Since sound and sight were synchronized on the screen, over \$500,000,000, it is said, has been invested in new equipment, in the scrapping of old equipment, in new artistic materials, in plays and music and in the development of a new technique of production. But the results have been commensurate with the importance of the new art and the impressive capital investment necessary to put it into practical application.

More than 10,000,000 people, we are told, have been added to the weekly picture audience of the United States by this single development. The talking picture has become the bellwether of the industry.

However, the Klondike of sound which hit the industry two years ago brought forth many false nuggets, it is admitted. Progress has to traverse the hard road of trial and error. But the exhibitor's insistence today for pictures recorded by the best possible sound system and for reproducing equipment of the highest electrical and acoustical standards, are very healthy signs for the future of the sound picture industry.

Principal Factors

The principal factors, I believe, which will make for the greater success of sound in motion picture theatres during 1930 might be summarized as follows:

The wider scope and the much greater entertainment value of talking-motion pictures have completely revolutionized film production. Producers during the past year have learned how to take to the new dimension which sound has brought to the motion picture art.

Directors have discovered new possibilities in electrical entertainment. Established picture stars, instead of finding themselves on the way out, have learned how to become audible on the picture screen. The sound picture has attracted the best artists of the operatic, legitimate and the vaudeville stage.

"Great as has been the success of Radio Pictures' 'Rio Rita,' 'The Street Girl,' and other productions recorded by the RCA Photophone system, even greater success will be scored, I believe, with new productions in 1930 through the RCA Photophone system.

The Picture

In the synchronization of sight and sound on the screen, the fact still remains that you cannot get more out of a picture than what you have put into it. The best possible system of sound reproduction is no better than the product recorded on film or disc. Many exhibitors during the past year have learned to differentiate between poor recording and poor reproduction. The result is bound to tell in better recording and more discriminating use of sound recording systems.

The avalanche of sound which struck the picture industry little more than two years ago brought "bootleg" as well as legitimate apparatus into the field. But the industry has learned that not everything which reproduces sound is good sound equipment.

Exhibitors are now looking to the organization behind the production. The reproduction of sound records, whether from film or disc, has required extensive research and development in such fields as radio, dynamics, acoustics, optics and chemistry.

Low Air Rates

Chicago, Jan. 4.

Airplanes now begin to compete with the train in the matter of rates, with recent reductions on the part of the air companies placing the tariff on almost the same level. Airplane fares have been cut in two by the Stout Airways here.

The new rates out of Chicago on the airways are: Chicago to South Bend, \$7; to Kalamazoo, \$10; to Battle Creek, \$12; to Detroit, \$18; to Toledo, \$23, and to Cleveland, \$28.

HIRAM S. BROWN

By Stanley W. Prenosil

(Financial Editor, The Associated Press)

The Radio-Keith-Orpheum Corporation is now observing and, in a popular justified sense, "celebrating" the first complete year of a reorganization of what had become the most national form of indoor amusement business in the United States. The word "business," as applied here to a form of theatrical amusement which had already reached the scope and status of a most important industry seems to be more than justified, especially since it has, within a comparatively short space of time, taken concrete and definite stability as a growing and forward-going institution on which the financial, industrial, social and economic phases have a practical significance that transcends its artistic and purely amusement importance.

Just a year ago when Hiram S. Brown withdrew from the helm of the United States Leather Company—the dominant institution in that branch of manufacture and trade—to become president of the newly formed Radio-Keith-Orpheum Corporation, which David Sarnoff, chairman of the board had consummated, Mr. Brown assumed the directional control of properties, both real and speculative, with which he had no previous acquaintance, much less familiarity. These properties, under a new reorganization of the vaudeville and motion picture business, included the combined major circuits of Keith-Albee in the eastern half of this country, the Orpheum circuit, which covered the western half and the hundreds of modern playhouses then owned, or under lease, or in operation as integers of the endless chain, welded and intact when Mr. Brown accepted the presidency and entered upon his complicated but, apparently, inspiring task of giving a constructive, progressive and utterly practical direction to what was already a vast but yet cumbersome and, at that time, unadjusted American enterprise of national proportions.

Hiram S. Brown was not what is called "a showman" when he accepted the presidency and active direction of the Radio-Keith-Orpheum system. Neither was he known to the manufacturing and commercial world, nor to trade in general, as "a leather man" when he took hold of the then scattered, huddle and disorganized affairs of the leather industry. Hired it from the verge of bankruptcy and weakly it into a dynamic institution as the United States Leather Company, of which he was president five years and which he left to assume the presidency of the Radio-Keith-Orpheum Corporation.

All New
At that time or upon the complete organization of Radio-Keith-Orpheum Corporation, David Sarnoff and a powerful new directorate had placed at the disposal of this company—with its own resources of established major vaudeville—the modern, model theatres and its vast army of artists—various new allies which added all of the newly perfected inventions, devices and scientific miracles of the radio, color-photography, sound films and the photophone, and other scientific amusement devices through its affiliations with the Radio Corporation of America, National Broadcasting Company, RCA Photophone, Radio-Victor Talking Machine Company, and the Westinghouse and General Electric companies—all identified with so-called electrical entertainment, and as Mr. Sarnoff expressed it—"Many interests for the development of a single art."

In the inventory of "stock in trade" which was laid upon the desk of the new president of Radio-Keith-Orpheum, therefore, were listed the resources of many new formed laboratories and going facilities of these affiliated institutions, together with the vast chain of theatres in the United States and Canada of the combined circuits of Keith-Albee and Orpheum chains, to which have since been added the amusement interests of F. F. Proctor, Pantages and other important vaudeville and picture groups.

Here, then, was a vast storehouse of material, a modern array of new and ongoing inventions, attractions, novelties, all at the disposal of the "show business"—a business that was new to this man, Hiram S. Brown. He surveyed his new field and in one of his first statements to the producing, operative and managerial army, he said in effect:

"We have the goods and can command all of the best and newest in our line. Our task is now to hold our regular customers, to enlist new friends by appealing to the young and young-minded, and to sell them our product and shows at the most reasonable price commensurate with excellence."

Within a year, President Brown of Radio-Keith-Orpheum, has succeeded in permeating the entire organization with the plain and practical ideas and methods of good progressive business and with the theories and practices of good showmanship in all its departments. In his quiet, efficient way, he has gone about his work with full recognition of and adherence to the triple responsibility which his position involves: first, a responsibility to the public which his corporation serves; second, to the thousands of artists and other employees in its employ, and last, but not least, to the thousands of stockholders who have invested in its securities. It is a striking tribute to Mr. Brown's genius and character that scores

of his friends have invested their money in the Radio-Keith-Orpheum Corporation because of their faith in him and his belief in the great future of the amusement field.

\$5 a Week to Start

Hiram S. Brown is a typical American leader. He was born and raised on his father's farm near Chestertown, Maryland, where he attended public schools, gained entrance to Washington College there and worked his way through that institution without much financial help from home. He was only 18 when graduated and at once struck out for New York City with his mind made up to start a career in the newspaper business. He got a job as copy boy in the editorial rooms of the New York "Herald" in 1900 at a salary of \$5 a week. He developed into a "club reporter" and worked in that capacity at Washington, D. C., along lines which began to familiarize him with industrial affairs, and the executive duties of management and finance. There he found inspiration and justification for his natural talents.

In 1904, Mr. Brown became actively engaged in the public utility field and became identified with the acquisition, financing and operation of gas, electric light, street railways and similar public utility properties in Michigan, Illinois, Ohio, Pennsylvania and other states. His striking success as an organizer, developer and economist resulted in his selection by the United States government at the outbreak of the World War for the position of chief of the finance division of the air service. At the conclusion of the war he was chosen to serve his country as an aide to the United States commission for the liquidation and settlement of federal contracts with the French and British governments.

Upon his discharge from the army, Mr. Brown joined the staff of Sanderson & Porter, utilities and industrial engineers. One of his first assignments was to diagnose the ills of the Central Leather Company, which was in the midst of a protracted slump, faced with high inventories and confronted with the problem of a large maturing bond issue. It was no easy task as the company's difficulties, in a sense, were due to a change in the habits of the people which made us a riding instead of a walking nation. So complete and comprehensive was the engineer's report on this firm that Mr. Brown was invited by the bankers to become its president and to carry his recommendations into effect which he did with such success that inventories were reduced, the bonded indebtedness wiped out, bank loans paid and unprofitable units disposed of.

As An Organizer

In recognition of his sterling qualities as student and graduate, for his constructive efforts in the business world, for his patriotic services during the war and for the brilliance and integrity of his business career, Washington College of Maryland two years ago conferred upon Hiram S. Brown the honorary degree of doctor of laws, an honor seldom bestowed by this famous old Colonial seat of learning, of which President George Washington was a member of the board of governors, and for whom the Chestertown College was named with his permission.

Mr. Brown is regarded by his friends and associates as a genius at organization. He has an uncanny ability in getting at the facts, and in knowing how to make use of them. He is quick in making decisions. It was no easy task as he is prompt to acknowledge and rectify it when he does. He inspires confidence and has a happy faculty in inducing co-operation among ordinarily discordant elements.

He has two hobbies: golf and hunting. And in further tribute to his thoroughness, it may be said that he is an excellent golfer and a splendid marksman.

The coming of Hiram S. Brown to the amusement industry of America is of far-reaching importance. This profession within the recollection of the older generation was a fly-by-night, unstable commodity. Today it ranks high among the great and powerful institutions of the world, in stability, efficiency, force and cultural, civic and industrial influence.

It has gained immeasurably through the advent in show business of Hiram S. Brown.



BILLIE DOVE
MISS INDIVIDUAL

When Billie started out, she didn't try to be a second Mary Pickford or a second anybody. She was determined to be herself or not be at all. It was probably a hard pull, but success is well worth the effort.

In making the goal she has placed herself as a peer, an individual who is being imitated by many on and off the screen. Talking films heightened her charm and disclosed another quality to be admired by the fans.

We're for Billie—but who isn't?



RADIO-KEITH-ORPHEUM

HIRAM S. BROWN

PRESIDENT

RADIO-KEITH-ORPHEUM CORPORATION

Radio
PICTURES



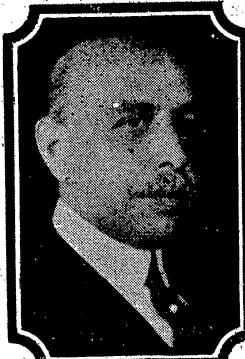
FIRST R.K.O. MILESTONE



DAVID SARNOFF
CHAIRMAN



OWEN D. YOUNG

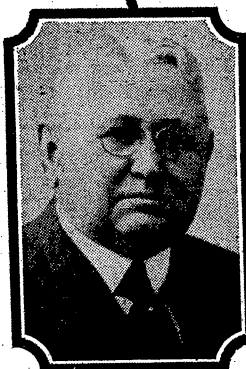


ARTHUR LEHMAN

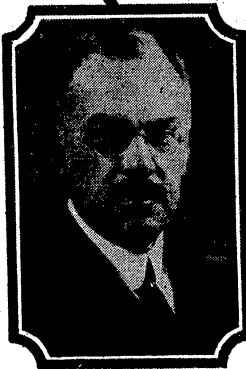


GEN. J. G. HARBORD

BOARD OF DIRECTORS



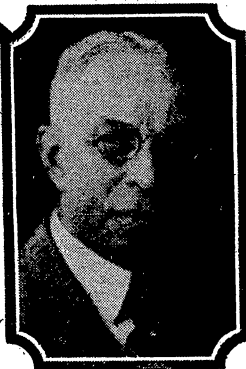
EDWARD W. HARDEN



EDWIN M. HERR



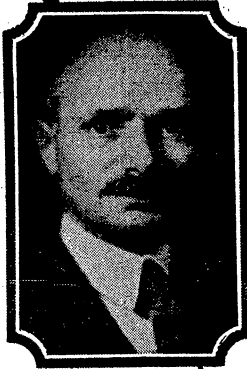
PAUL D. CRAVATH



H. P. DAVIS



M. H. AYLESWORTH



MONROE GUTMAN



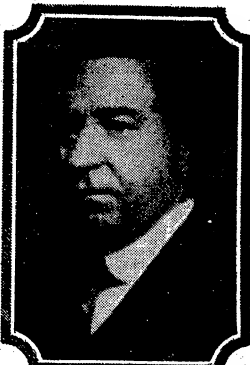
PAUL M. MAZUR



HERBERT BAYARD SWOPE



ELISHA WALKER



EDWARD F. HAYES



E.F. ALBEE



HIRAM S. BROWN

RADIO-KEITH-ORPHEUM CORPORATION



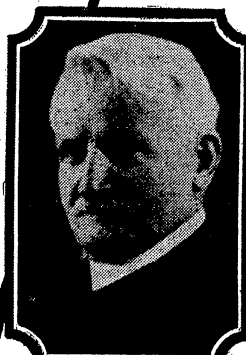
MAURICE GOODMAN



B.B. KAHANE



JOSEPH PLUNKETT



J.J. MURDOCK



MRS. C.L. KOHL



WALTER P. COOKE



LOUIS E. KIRSTEIN



RICHARD C. HUNT

A NEW REGIME IN THE ENTERTAINMENT WORLD

\$15,000,000 in R-K-O Talkers

By William Le Baron

Vice-President in Charge of Production of Radio Pictures



BUDDY ROGERS

Wishing All Holiday Greetings

Case of "Sergeant Grischa," "The Vagabond Lover," "Street Girl," "Night Parade," "Tanned Legs," "Jazz Heaven," "Dance Hall," "Love Comes Along" and many others. Preparations are now being made for "Radio Ramblers," a singing, dancing, musical extravaganza, and "Dixiana," the screen's first original opera in sound.

The roster of stars and featured artists includes Bebe Daniels, Richard Dix, Rudy Vallee, Betty Compson, Rod La Rocque, Olive Borden, Hugh Trevor, Sally Blane, Ivan Lebedeff, Frank Woods, Roberta Gale, Polly Walker, Helen Kaiser, Dorothy Lee, Rita Le Roy, Renee Maeredy, Joel McCree, June Clyde, Marguerite Padula, Roger Gray, Joseph Cawthon and Arthur Lake. Bert Wheeler and Robert Woolsey, the comedians who made such a sensation in "Rio Rita," will be seen and heard again in "Radio Ramblers."

"I am proud of what the artists and technicians of RKO have accomplished in 1929. I look forward with happy anticipation to what they will do in 1930."

Titans of R-K-O

By Lee Marcus

Vice-President in Charge of Distribution, Radio Pictures

In this day and age the producer must produce.

A year ago, when Radio Pictures were first announced to a waiting world, I enjoyed the privilege extended to me by one of the motion picture publications of stating that it was my belief, and the belief of every showman who knew his business, that the attraction is the great, the vital point in all showmanship.

Repeatedly, it had been demonstrated that the feature with drawing power was the one great thing to be aimed at. No matter what else went on the bill the box office responded to the full-length feature.

Given this attraction, it was then vitally necessary that every accessory, every possible aid in showmanship be mustered to its support for the benefit of the exhibitor.

"The play's the thing" was accordingly adopted by RKO as the slogan which symbolized the spirit governing the production of Radio Pictures.

It was resolved that the day of the mere program picture was gone—that each date filled by a Radio Picture production must be a telling box office event.

Thirty attractions were to be made and 30 vital exploitation, advertising and publicity campaigns were to be given each of these attractions for '29-'30, the first annual contribution of RKO Productions to the screen under the banner of Radio Pictures.

Much thought was given to how properly designate the important productions we intended to bring exhibitors.

It was suggested, in view of the magnitude of our production designs, that Radio Pictures be introduced as the Titans of the Screen.

Titans

It was with considerable hesitancy that we accepted this suggestion, gave it to the world, and eventually, on the measure of its success, adopted it as the one fitting

phrase properly picturing the grandeur of the Radio Pictures concept, the greatness of RKO performance.

With the entrance of "Street Girl" we felt that the industry was impressed with our sincerity and ability. With the debut of "Rio Rita" the world at large accepted Radio Pictures as a new factor in screen entertainment; and we felt that we had not overdrawn the picture of RKO's ambitions.

And it is with considerable pride that we point to the fact that showmen have found in RKO's publicity, advertising and exploitation service that sincere and earnest co-operation promised them with attractions.

To National Broadcasting Company, the showmanly organization of Radio-Keith-Orpheum Theatres, Radio-Victor Corporation of America, to music publishers and tens of thousands of music and book shop dealers; and to the aggressive and spirited publicity and exploitation men of those showmen who have presented Radio Pictures, RKO Productions extends its acknowledgments for a superb series of selling campaigns perhaps unmatched in the history of an industry.

With such confidence as RKO has had the honor to inspire in the industry, it is to be wondered that those whom we have served are awaiting eagerly further performance from this organization, attractions such as Herbert Brenson's "The Case of Sergeant Grischa," whereby this master of the screen art hopes to again win the year's gold medal; "Hit the Deck," from the hand of Luther Reed, who has already brought "Rio Rita" to the screen; "Love Comes Along," with Bebe Daniels and others, from this star; an array of Richard Dix productions; "Radio Ramblers," with Bert Wheeler and Robert Woolsey; and those others which we confidently believe will take their place proudly as Titans of the screen under the banner of Radio Pictures.

Vaudeville as an American Institution

By George M. Cohan

This anniversary number of "Variety" billed as the Radio-Keith-Orpheum Number, ought to interest everyone who knows anything about Vaudeville.

This, they say, is "the new era of Vaudeville." I've known all the eras of vaudeville and every one was new. They had to be new or they wouldn't be vaudeville.

"Variety" is the family name of this form of entertainment and "Novelty" is its middle name. It's an old family now but it keeps on growing by natural reproduction, inter-marriage with other theatrical and show families, the happy introduction of new blood and a staunch loyalty to its fundamental traditions and hereditary founders.

Without boasting, but with a natural and modest pride, I claim to be a hereditary son of the vaudeville family (born Variety) and that is about as good a stage background as an American of the theatrical profession needs.

Present day vaudeville, as embodied in the major coast-to-coast circuit of Radio-Keith-Orpheum, great as it is, after all is only an expansion and perfection of the original ideas and ideals of vaudeville as put together and launched about 45 years ago by Benjamin F. Keith in a little old store shop in Boston.

Started at \$6

That's where I started my career on the stage. I was young, my act was new and though I got only \$6 a week for my single act, I appeared on the same stage with some of the best actors, singers, dancers and comedians then living.

Everybody nowadays must be impressed by the fact that Radio-Keith-Orpheum, having combined the two big circuits of Keith-Albee and the Orpheum, has added the new and endless screen entertainments of the talking picture, color photography and all of the latest miracles of the screen.

To me that's just another genuine vaudeville idea and right in line with the original idea of Mr. Keith, which was to have anything and everything that was decent, new and the best of its kind.

The 1st 10c Show

Don't forget that in the first vaudeville theatre of them all, a 10-cent show in old Washington street, Boston, where I made my debut, we had the latest thing in moving pic-

ture the first talkie-movie and it was vaudeville rights. But that was before the invention of the motion picture camera, the telephone was a novelty, and even the electric light, which, by the way, was first used for lighting in a vaudeville theatre, was regarded as a temporary fad and a passing sensation. When the French inventor made the first practical motion picture projector, Mr. Keith bought one and showed the crude results on a screen in his vaudeville theatre. History repeats itself always in vaudeville. If there's anything new under the sun (or the spotlight) you will see and hear it in vaudeville sooner or later. Generally sooner.

Going Back

The history of vaudeville shows how good it is and I'm no historian. Starting in one small store building in a side street there was, of course, no circuit, no extended engagement. You just worked on the same stage until the manager fired you and the big question was "Where do I go from here?" All the boss could answer was, "Where, indeed?"

Then Keith and Albee got some more theatres in other towns and pretty soon their ideas and methods took hold in San Francisco and spread back in this direction until Keith's and the Orpheum got together in the present coast-to-coast chain of model theatres with an army of stage talent that includes artists from every branch of the theatre and even the circus and the films. Now vaudeville is everywhere and no town is finally on the map unless it has a vaudeville theatre.

Can't Stay On

Sometimes you hear an oldtimer groan: "Vaudeville ain't what it used to be!" Well, it ain't. It never was what it used to be and it wouldn't really be "Vaudeville" if it stayed put for any length of time. If everything stayed like it used to be this country wouldn't get any where and of all forms of show business Vaudeville has to get there pronto. That means it just has to change. Change its headlines, change its acts, change its style, but always for the new and the possible the better people and things.

The Pioneer

To my notion Vaudeville has been and is now the original pioneer.

Many a successful musical comedy and revue has actually been built around these artists.

Why, Vaudeville is a regular mine, a reservoir, a proving ground for the whole world of the theatre. Vaudeville audiences, like the shows themselves, have changes. They have increased in numbers, and, perhaps, in intelligence, and maybe, they have become more discriminating. But in one point the real, simon-pure, dyed-in-the-wool Vaudeville fan never changes. That is in his or her unfeeling and joyful desire to give a good act the genuine glad hand or to crown a rotten turn with an impromptu wreath of raspberries.

The Fans Know

Vaudeville audience don't wait for the manager to give a bad act "the hook" and no amount of ballyhoo or publicity will put one over permanently. It's the most democratic audience in the world and never says yes when it means no, or vice versa.

There are some awfully bad actors who won't believe it when you tell them so. The best way for them to find out and to be convinced how bad they are would be to try their stuff on a true-blue Vaudeville audience. That was true 40 years ago and it's true today—only more so. And it's equally true that the best way to find out and prove that you have the goods is to "put it across" in Vaudeville. You've got to be good to do that.

Radio-Keith-Orpheum, now celebrating its first complete year as the coast-to-coast and all American circuit, can count me as one of its celebrants for a lot of reasons.

A Happy New Year to it, and to all the artists, writers, managers and customers of Vaudeville. It looks to me like the perfected modern idea of the chain store system as applied to the show business. Every new theatre opened, every new town added to the big circuit, helps to make the people "theatre-minded" everywhere. That's something that metropolitan theatre owners and producers can't do in the interior states, cities and towns under modern conditions of industry and travel: their high cost and the corresponding high cost of admissions.

The Vaudeville circuit with its sound and color films, its hand-made theatres, its army of stage headlines, its endless opportunities for artists of every branch of the theatre and the films, is now more than ever adding fuel to and fanning the fire of the natural desire of the American people for the theatrical amusement of the best and newest quality.

Being a showman by birth, tradition, training and deliberate choice, I've got a good right to join in this 29-30 holiday celebration with every other performer, manager, employee, customer, or what have you of Vaudeville, and every other branch of the theatrical world.

Dumb Censors

Chicago, Jan. 7.

Censorship board of Evanston, world's wealthiest suburb, figured out a way to chastise Publix but bit its own thumb.

Board decided that "Untamed," at the Varsity Publix-Greater talkie house, must be jerked, giving the insane reason it had received six complaints for not censoring "Cock-Eyed World," which played the same house.

The order was enforced by a threat that "Bulldog Drummond," booked for later in the week, would be banned if "Untamed" were not withdrawn upon completion of the day the censors made their complaint.

E. M. Gluckman, supervising the house, agreed.

But the censors have not yet learned they commanded the flicker removed on the last day of its run.

PORTLAND AS PUBLIX KEY

Portland, Me., Jan. 4.

Publix has taken control of the Strand. Armand J. Moreau, district manager and a local boy, will move his headquarters here, making Portland the key city for 26 Publix theatres in Maine, New Hampshire and Vermont. His name will probably be changed to the Paramount.

Theatre staff has received two weeks' notice.



HUMPHREY PEARSON

Tired of creating ideas for other people to pay good money to see them transferred in print he left a national advertising agency to become a dramatic critic.

This job forced him to California in search of health, and while these wrote "Shoestringers" in five days, which Warner Brothers made as the first all-color screen musical. It is still fresh in the memories of many where and of all forms of show business Vaudeville has to get there pronto. That means it just has to change. Change its headlines, change its acts, change its style, but always for the new and the possible the better people and things.

At present is a staff writer for First National and Warner studios.

tures. It was a hand-painted panorama of scenes in Ireland and elsewhere, which moved across to and from rollers like those of window-curtain rollers, and the talking part was done by a "lecturer," who stood alongside, explained the pictures and sometimes cracked a joke, sang a song and danced a jig by way of diversion.

Not so good, you say? But it was

prospector, developer and distributor of almost every form of indoor show business. I could string out a list of dramatic, operatic, musical comedy, concert, revue—and, yes, screen stars and favorites who have been, are, or will be, in Vaudeville. A majority of Broadway legitimate hits always feature acts and artists who started and got to the top in Vaudeville.



JOSEPH I. SCHNITZER

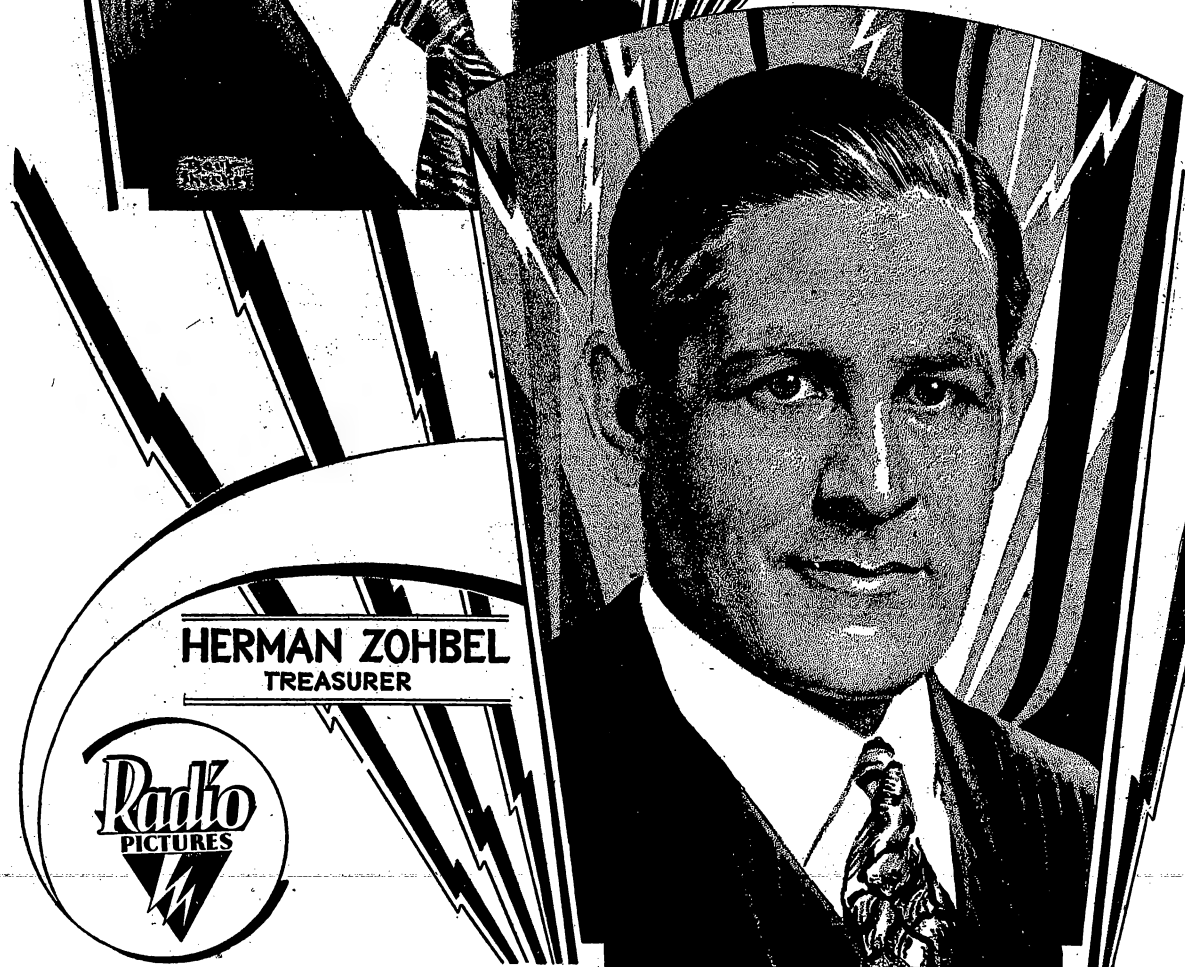
PRESIDENT

R-K-O-PRODUCTIONS-RADIO PICTURES





B.B. KAHANE
VICE PRESIDENT, SECRETARY
AND GENERAL COUNSEL



HERMAN ZOHBEL
TREASURER





R-K-O'S FIRST

MILESTONE



JOSEPH PLUNKETT

VICE-PRESIDENT AND GENERAL MANAGER OF THEATRES
RADIO-KEITH-ORPHEUM CORPORATION





FIRST

MILESTONE



F. W. VINCENT
WEST COAST DIVISION



L. E. THOMPSON
ASSISTANT GEN'L. MANAGER OF THEATRES



NATE BLUMBERG
CHICAGO & VICINITY



CLAUD SAUNDERS
MINNEAPOLIS DIVISION



T. D. SORIERO
ST. LOUIS DIVISION



CHARLES WINSTON
NEW ENGLAND DIVISION

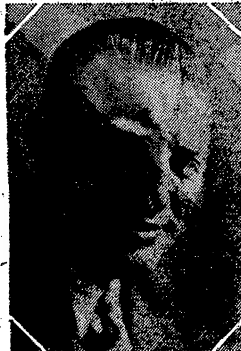


J. E. FIRNKNOESS
CLEVELAND DIVISION

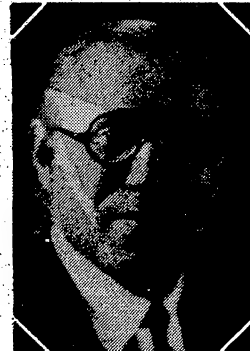
R.K.O. DIVISIONAL DIRECTORS OF THEATRES



JAS. CARRIER
PORTLAND DIVISION



H. R. EMDE
WESTCHESTER & NEWARK



LOU. GOLDING
NEW YORK STATE



DAVE BEEHLER
METROPOLITAN - BROOKLYN



MORT SINGER
CHICAGO & VICINITY



CHAS. B. McDONALD
METROPOLITAN - MANHATTAN

NEW REGIME IN THE ENTERTAINMENT WORLD



FIRST R.K.O. MILESTONE



GEO. A. GODFREY
GENERAL EXECUTIVE SUPERVISOR
EASTERN DIVISION



CHARLES J. FREEMAN
GENERAL EXECUTIVE SUPERVISOR
WESTERN DIVISION



BEN J. PIAZZA
GENERAL EXECUTIVE MANAGER

R.K.O.
BOOKING

VAUDEVILLE
EXCHANGE



STAFF
OF THE
R.K.O.
CENTRAL
VAUDEVILLE
BOOKING
EXCHANGE



ARTHUR WILLI



SAM TISHMAN

EASTERN

WESTERN



ARTHUR S. BLONDELL



HARRY KALCHEIM



ADOLPH LEFFLER



DAN FREUNDLICH



WILLIAM McCAFFREY
HEAD OF SCOUTING DIVISION



GEORGE OBERLAND



WILLIAM HOWARD



HAROLD KEMP



MIKE DUNN



I.R. SAMUELS



RAY HODGDON

SCOUTING
DIVISION



FRANK SULLIVAN



JAMES KANE



J.H. ALOZ

CONTRACT DEPT.



JACK HODGDON

INDEPENDENT
THEATRES



GEORGE LUKES



MARY BOYD



ERNEST MORTON

A NEW REGIME IN THE ENTERTAINMENT WORLD



FIRST

MILESTONE

A. WARREN JONES



WILLIAM R. DIAMOND
General District
Manager

FRED W. VARIN
Club Dept.



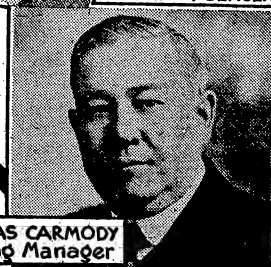
WILLIAM BERGER

DICK BERGEN



RICHARD HOFFMAN

CHICAGO
WESTERN
DIVISION



THOMAS CARMODY
Booking Manager



G.W. HOWE
Auditor

R.K.O. VAUDEVILLE BOOKING BRANCHES



WILLIAM H. BARKER
Club Dept.



SAM H. PAINE



CHARLES S. BREED

District
Manager



ANNA G. MERRILL



JOHN J. CONNELLY

BOSTON
EASTERN
DIVISION



THOMAS
MAREN
Band and
Special
attractions

LOS ANGELES
WESTERN DIVISION



BERN BERNARD
District Manager



CHARLES S. HATCH



JOHN BECK JR.



IRENE MALLEY



JANE MASTERS

KANSAS CITY
DIVISION



AMY COX
District Manager

R.K.O.
WESTERN
VAUDEVILLE
EXCHANGES



FIRST

MILESTONE

RADIO DEPT.

R.K.O.



ROSALIE STEWART
DIRECTOR RADIO DEPT.



LEO REISMAN
DIRECTOR R.K.O. REISMAN ORCH.



JANE WISE
ASSOCIATE



TOM KENNEDY
THE VOICE OF R.K.O.

PRODUCTION

DEPARTMENT



HARRY SINGER
PRODUCTION EXECUTIVE



W. A. JACK DEMPSEY
DEPT. OF BOOKING



THOMAS REILLY
ASSISTANT BOOKER



JOSEPH ERRICO
STAGE TECHNICIAN



RALPH CONLIN
ASSOCIATE



JULE DELMAR
MANAGING DIRECTOR



JOHN J. McNALLY
ASSOCIATE

CLUB AND PRIVATE

ENTERTAINMENT DEPT.



NAT PHILLIPS
ASSOCIATE



DOROTHY DAMES
ASSOCIATE



LOUIS WALTERS
ASSOCIATE



A NEW REGIME IN THE ENTERTAINMENT WORLD



FIRST

MILESTONE



FLOYD B. SCOTT
ASSOCIATE PUBLICITY DIRECTOR



MARK A. LUESCHER
NATIONAL DIRECTOR



JOHN POLLOCK
PHOTO & INFORMATION BUREAU



J. J. HESS
CHICAGO & VICINITY



E. M. OROWITZ
NATIONAL EXPLOITATION



GEORGE LANDY
WEST COAST DIVISION



JOSEPH COOPER
NORTHWESTERN DIVISION



FRANK BURKE
MINNEAPOLIS DIVISION



ARTHUR FRUDENFELD
ST. LOUIS DIVISION



ARNOLD S. RITTENBERG
NEW YORK STATE DIVISION

NATIONAL PUBLICITY AND EXPLOITATION



ABE BRIN
FILM TRAILER DEPT.



BOB SYLVESTER



JOHN DOWD



JAC THALL



HARRY MANDEL
GREATER NEW YORK DIVISION



KAY MERRILL



CARROLL E. PIERCE
CENTRAL NEW YORK DIVISION



JOHN A. CASSIDY

A NEW REGIME IN THE ENTERTAINMENT WORLD



FIRST R.K.O. MILESTONE

TO THE FOURTH ESTATE

IN recounting that which has been accomplished in attaining its first milestone, the Radio-Keith-Orpheum Corporation acknowledges with esteem and gratitude the support and encouragement it has received from daily newspapers, trade journals and periodicals throughout America. This support has acted as a stimulus in formulating plans for the further development of its Vaudeville along distinctly modern lines and the continued forward march of Radio Pictures, toward what is hoped to be something noteworthy in these branches of entertainment.

From the time they came into existence, R-K-O Productions have received the whole-hearted support of the press. While still a young enterprise, Radio Pictures have won the approval of the nation's amusement public, and the news of this company's activities, achievements and product has been given generous attention.

Likewise, the renewed interest in R-K-O Vaudeville has received most encouraging support from papers everywhere.

But most significant of all has been the attitude of the Nation's Fourth Estate toward a new administration and a new regime in the amusement world,—one which was to carry on the traditions of B. F. Keith, F. F. Proctor, E. F. Albee and other pioneers and mold the various units, formerly separately directed, into one complete organization.

That achievement, completed and perfected within the past year, constitutes the final realization of a nationwide chain devoted to our most national form of theatre entertainment.

In its fulfillment this co-ordination of show properties, representing land, buildings, leases, contracts, real assets of money and those less tangible assets of good will, established patronage and resources in both the scientific and artistic fields, industrial, dramatic,—financial and other editorial authorities of the press have observed that Radio-Keith-Orpheum has, within a comparatively short space of time, become the leading factor in the amusement industry of the United States.

The progressive newspaper publishers, editors and writers have been quick to discover that within the past year, the coast-to-coast circuit of Radio-Keith-Orpheum Vaudeville and picture theatres, have become a fresh and interesting source of "news"; news that appeals to a young and growing clientele of readers who are vitally interested in the newly discovered wonders of radio, talking pictures, and other forms of electrical entertainment, now for the first time allied with the theatre.

With this growth of popularity in the screen attractions, also has come a greater interest in the personalities of the stage presentation—the vaudeville. At no time in its entire history has Vaudeville been given the consideration that is now accorded by the newspapers of this country. While in New York the daily and Sunday papers have established "Vaudeville Departments" and give weekly reviews of R-K-O programs, the serious recognition



of this favorite form of stage amusement has within the past year become national. Papers throughout the United States and Canada, where the Radio-Keith-Orpheum's chain of theatres links together every city of size and importance, have found renewed leader-interest in vaudeville, its activities, its artists and its plans for the future.

Dramatic and motion picture departments in every large city have now become as important and as expertly reported and edited as the sporting, the financial, the editorial or any other widely read section of the modern newspaper. The reviewers of theatrical attractions of the stage and screen are being carefully selected and frequently become a powerful influence in their communities.

A significant sidelight of the present-day interest in theatrical news is shown by the fact that there are at this time, 212 writers and special correspondents, permanently located in Los Angeles and Hollywood alone, who devote themselves exclusively to amusements.

Some idea of the international interest in American amusements is shown by the fact that twelve of these are located there to supply news-stories of our theatres to the press in foreign countries.

All of which shows the prevailing popular reader-interest in the theatre and its people.

Elsewhere in this issue are several letters from prominent men and women in all walks of life scattered throughout America. Many of these came as the result of references made in the daily newspapers of cities and towns where R-K-O theatres are located. The attention of the writers might not otherwise have been directed to our first anniversary and we are therefore indirectly indebted to our newspaper friends for many of these tributes and congratulations. For this service, please accept our grateful acknowledgment.

We express our thanks, also, for every encouragement along the way during this first-twelve months and for the many suggestions given editorially and personally to our representatives.

And in planning for the future it will be of real value to continue to receive every constructive idea that our newspaper friends and well-wishers think would benefit the amusement lovers of their communities. The millions of patrons of R-K-O Theatres are likewise the readers of the nation's newspapers, and we share a mutual responsibility of instructing, cultivating and entertaining.

It has always been a pleasure to come in personal contact with representatives of the press, and the information and photographic files of this organization are at their disposal at any time.

While the coming year will doubtless see many innovations in R-K-O Vaudeville and Radio Pictures, which we hope will merit continued recognition, the support they have received in the last year will be prized as a gesture of invaluable co-operation.

Gratefully,

RADIO-KEITH-ORPHEUM CORPORATION



FIRST

MILESTONE



R-K-O-FILM
ALL SCREEN ACCESSORIES



JOHN J. O'CONNOR
ASST TO MR. LEVY



JULES LEVY
GENERAL MANAGER

BOOKING
DEPARTMENT



FRED MEYERS
N.Y. STATE



SAM LEFKOWITZ
GENERAL BOOKER



JACK KELLEY
CHICAGO BRANCH



JACK G. MELTZER
SHORT SUBJECT BOOKER



AL COLOMBO
CHIEF ARRANGER



MILTON SCHWARZWALD
GENERAL MUSIC DIRECTOR



GREGORY STONE
CHIEF RADIO ARRANGER

MUSIC

DEPARTMENT



DICK KENT
ASST CHIEF ARRANGER



JOSEPH GERSHENSON
ASS'T GEN. MUSIC DIRECTOR



LOUIS REINHARD
MUSIC REPORTS

A NEW REGIME IN THE ENTERTAINMENT WORLD

FIRST

MILESTONE

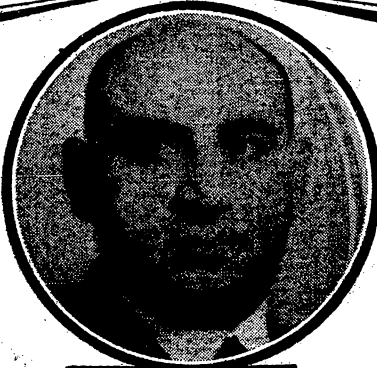


LEGAL DEPARTMENT

RADIO-KEITH ORPHEUM



J. HENRY WALTERS
SPECIAL COUNSEL



B. B. KAHANE
GENERAL COUNSEL



SAM SPRING
SPECIAL COUNSEL



LAWRENCE GREEN
ASSOCIATE COUNSEL



PHILIP M. STERN
ASSOCIATE COUNSEL



WILLIAM MALLARD
ASSOCIATE COUNSEL



HARRY M. PIMSTEIN
ASSOCIATE



MILTON L. MAIER
ASSOCIATE



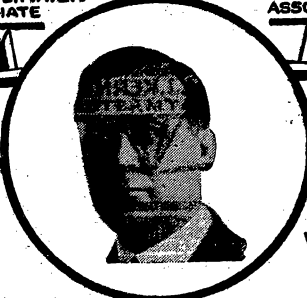
I. ROBERT BRODER
ASSOCIATE



A. J. HANDEL
ASSOCIATE

REAL ESTATE

DEPARTMENT

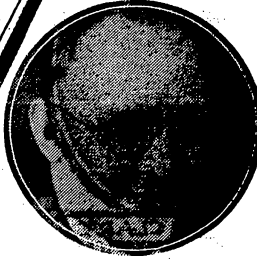


FAY H.
WHITE



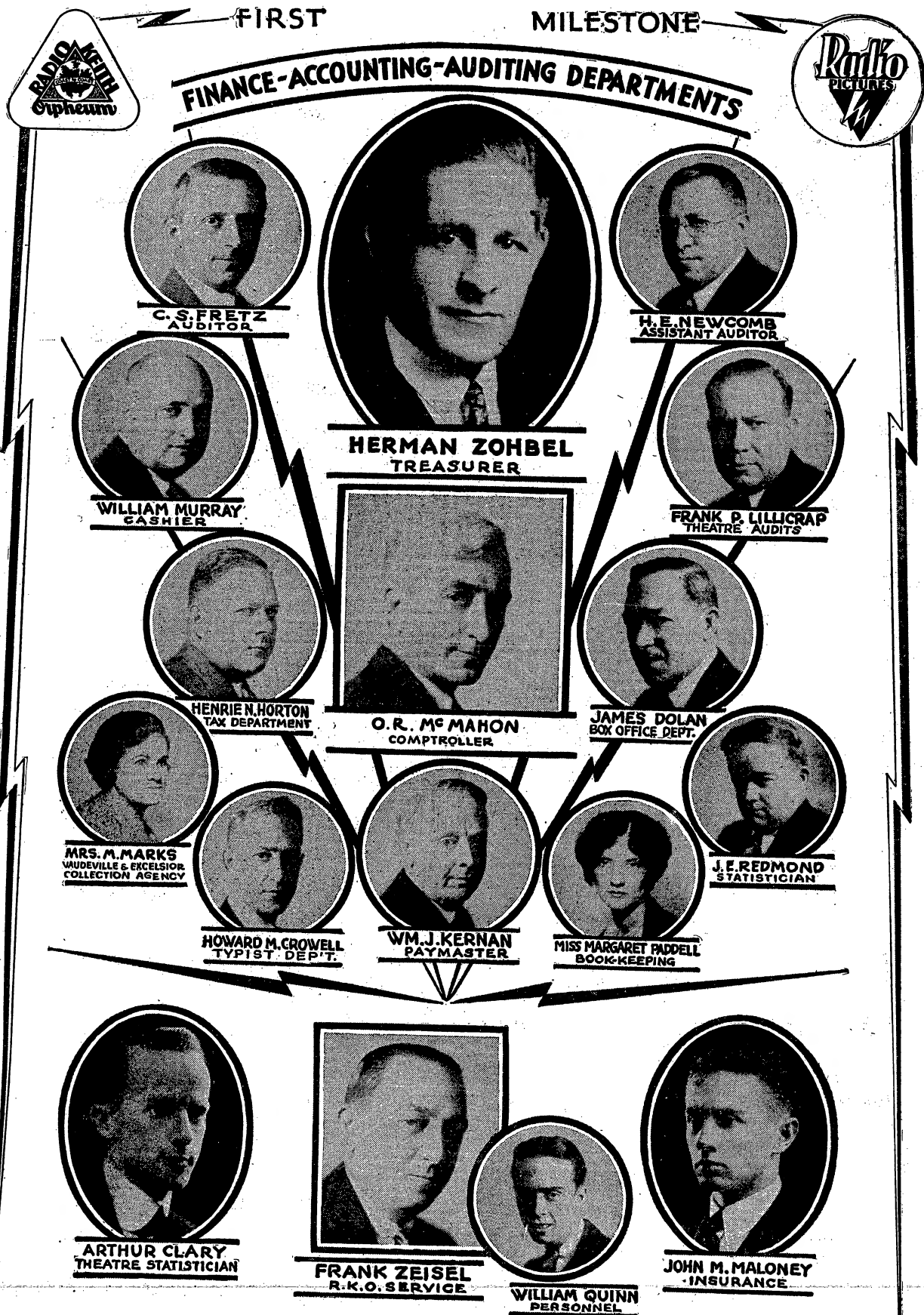
MYRON ROBINSON
NEW THEATRES DEPT

RICHARD B.
SAUNDERS



R. B.
RADTKE

A NEW REGIME IN THE ENTERTAINMENT WORLD



A NEW REGIME IN THE ENTERTAINMENT WORLD



FIRST

MILESTONE

To the ARTISTS of VAUDEVILLE

PERMIT me, on behalf of the Radio-Keith-Orpheum organization, to wish you all the season's best compliments and to express to you the hope that this year may in reality be a bright chapter and the beginning of a new period of prosperity in vaudeville.

I believe that vaudeville has a definite and permanent place in stage entertainment. The entire amusement industry has been revolutionized by the development and universal appeal of the screen—first, silent, and now audible. The application of so-called electrical entertainment to popular amusement even now has not reached its fullest and ultimate development.

But, in the final analysis, I believe that vaudeville will maintain its hold upon the American public and provide a logical and desirable variety to the composite programme. Its chief deterrent in recent times, aside from the prohibitive cost of so-called "headline acts," has been in its form of presentation and the too frequent repetition of so-called "standard material."

It is our intention to carry out a vigorous policy of restoration, which will be motivated by a determination to encourage new ideas and novelty and which will introduce a new form of presentation.

It is my opinion that vaudeville is like all other co-ordinated activities and that its success depends not only upon co-operation between R-K-O and the performers, but also upon team-work and complete co-operation between the various units which form R-K-O programmes. Individual protrusion and the desire to score personally, to the detriment of the success and enjoyment of the show in its entirety, will be hurtful.

There seems to be no lack of actual ability in present vaudeville. On the stages of R-K-O theatres today are no doubt the potential stars of future seasons. Vaudeville has developed the majority of the major headliners in amusements today, and will continue to provide those of coming years if the co-operation of artists and the R-K-O organization is successful in providing a form of vaudeville entertainment that will prove attractive to the theatre patron and at a cost that will fit his pocketbook. In my opinion, there are still millions of people who want good vaudeville.

The R-K-O organization desires not only to maintain what is left of vaudeville, but to expand it; and we are hopeful and believe that we have started out on policies that will accomplish this result.

Sincerely yours,

H. S. Brown



A NEW REGIME IN THE ENTERTAINMENT WORLD

**A MEMORY
OF THE PAST AS AN
INSPIRATION FOR
THE FUTURE**



THEODORE ROBERT/

REGIME IN THE ENTERTAINMENT WORLD





FIRST

MILESTONE



WHAT R-K-O THEATRES STAND FOR

PRESIDENT HIRAM S BROWN, at the beginning of the season, in addressing the R-K-O theatre operating force said—"We have a circuit of theatres which, for location and physical condition, is incomparable."

With this structure as a workshop, it is the aim of the theatres' operating department to make these modern edifices and auditoriums from coast to coast mean something, both in the amusement life of the communities they serve and in the civic and cultural development of these centers.

Without doubt the most vital objective point is the show itself—what is offered on the stage and on the screen—its character, quality and superiority.

Equally important is the responsibility toward our patrons, and on a circuit of this magnitude, where approximately 10,000,000 people pass through our turnstiles each week, this is of major significance.

Also, beside providing the precautions and mediums of comfort, sanitation and safety, here is the duty of service and courtesy.

In all the foregoing, our personnel is well schooled and well equipped.

The spirit and morale of our organization leave little to be desired in the way of experience, aggressiveness, enthusiasm and co-operation.

Through our departments of public relations and promotion, we have this past year carried on extensive campaigns for new patronage and a broader clientele in the firm belief that the enjoyment and amusement now provided by R-K-O theatres would retain every new visitor as a regular patron.

Our executives, division managers, local representatives and our attaches are pledged to public service in the broadest and finest sense.

Our theatres are dedicated to the best interests of the municipalities, its welfare and the recreation and wholesome amusement of its people—of this and future generations.

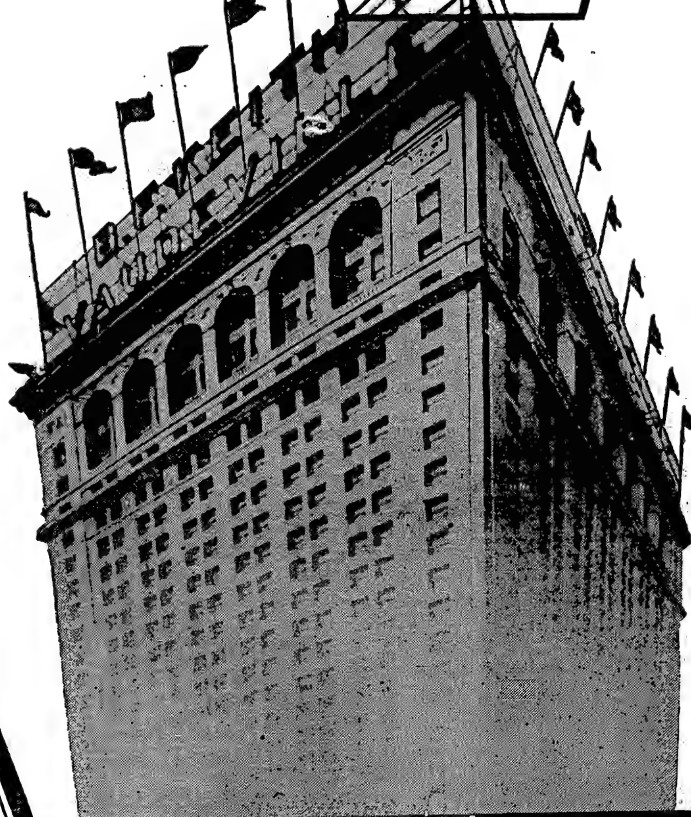
JOSEPH PLUNKETT,

Vice-President

General Manager of Theatres

A NEW REGIME IN THE ENTERTAINMENT WORLD

BRKO

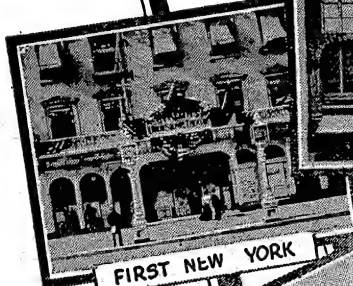


FIRST LOS ANGELES



**"STAUNCH OAKS
FROM SLENDER
ACORNS GROW"**

FIRST KANSAS CITY



FIRST NEW YORK



FIRST DES MOINES



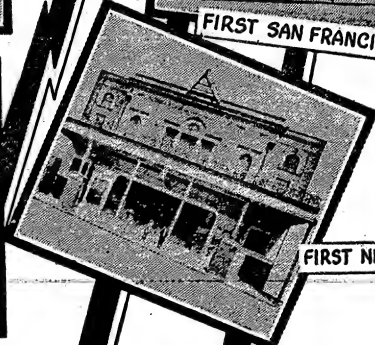
FIRST SAN FRANCISCO



FIRST PHILADELPHIA



FIRST BOSTON
STORE SHOW
(CRADLE OF VAUDEVILLE)



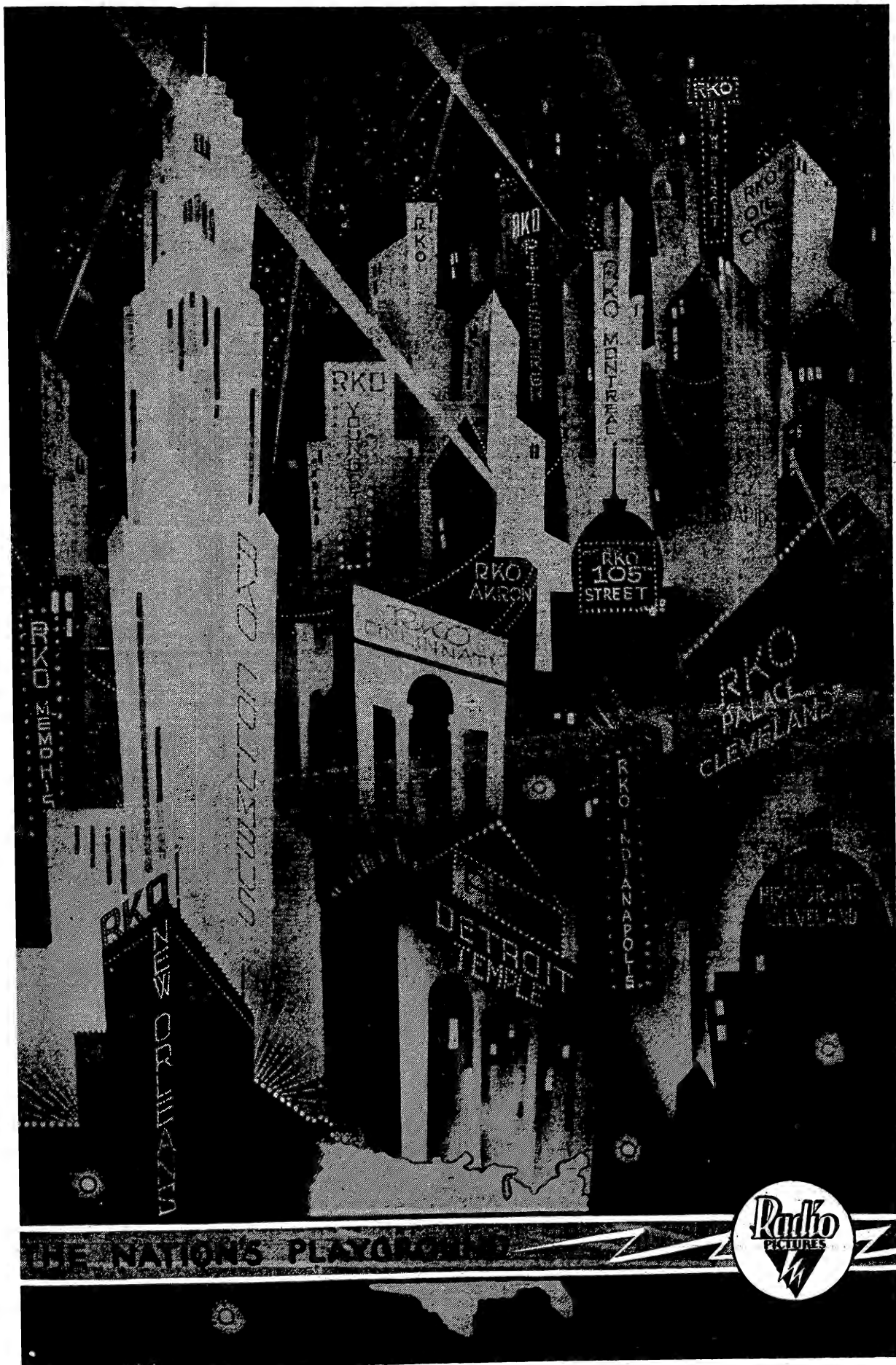
FIRST NEW ORLEANS

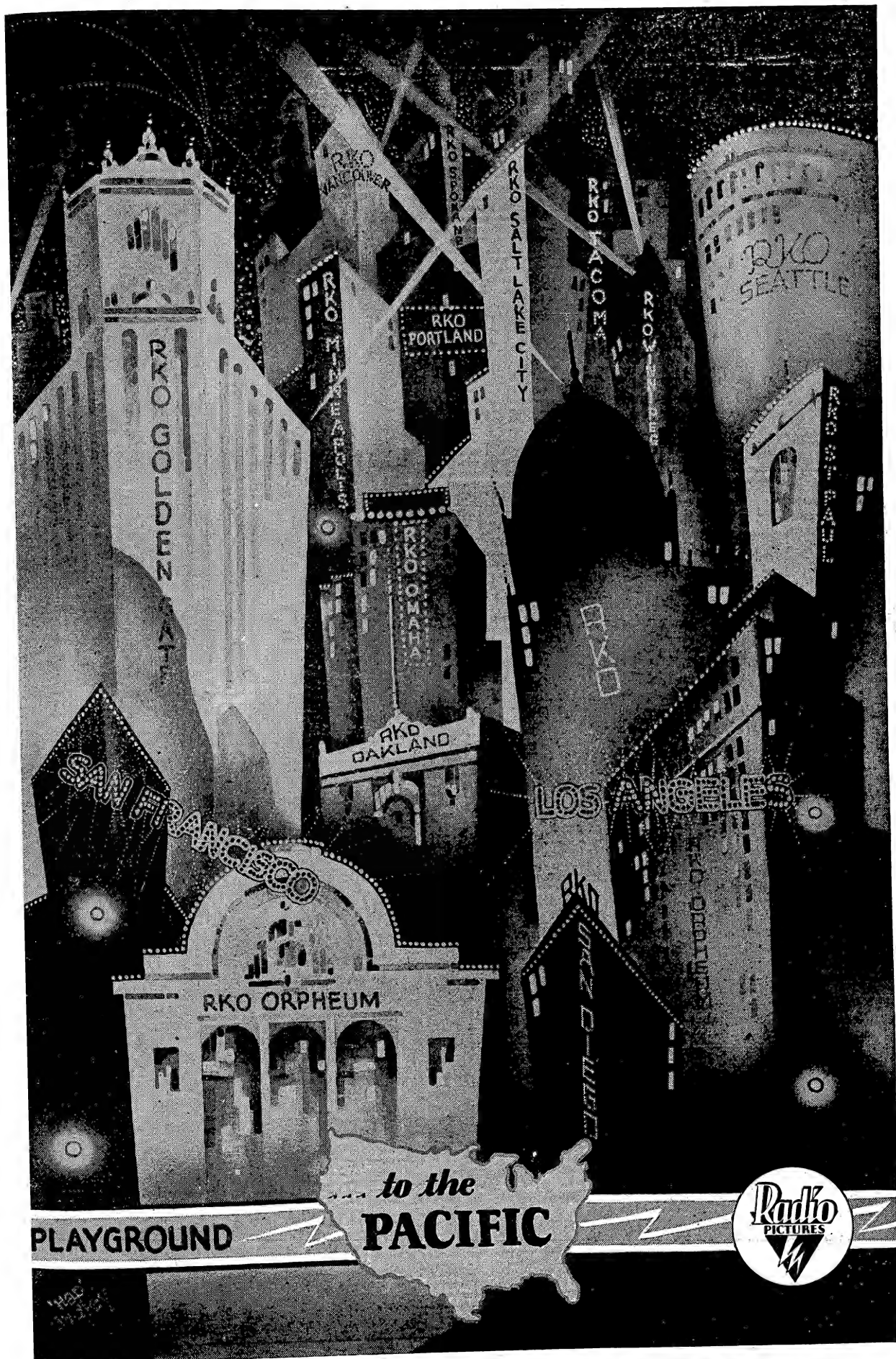
RKO LOWELL
RKO WHITE PLAINS
RKO COLISEUM
RKO YONKERS
RKO NEW BRUNSWICK
RKO SYRACUSE
RKO HAMILTON
RKO FLUSHING
RKO ALBANY
RKO BROOKLYN
RKO BUSHWICK
RKO EARL CARROLL
RKO CAMEO
RKO HIPPODROME
RKO RIVERSIDE
RKO 81ST ST.
RKO 38TH ST.
RKO REGENT
RKO FRANKLIN
RKO PALACE
RKO KEITHS
RKO NEW YORK
RKO ORCHARD
RKO MADISON
RKO 42ND ST.
RKO 10TH ST.
RKO 14TH ST.
RKO 20TH ST.
RKO 24TH ST.
RKO 28TH ST.
RKO 32ND ST.
RKO 36TH ST.
RKO 40TH ST.
RKO 44TH ST.
RKO 48TH ST.
RKO 52ND ST.
RKO 56TH ST.
RKO 60TH ST.
RKO 64TH ST.
RKO 68TH ST.
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RKO 172TH ST.
RKO 176TH ST.
RKO 180TH ST.
RKO 184TH ST.
RKO 188TH ST.
RKO 192TH ST.
RKO 196TH ST.
RKO 200TH ST.

From the ATLANTIC

R-K-O

RADIO KEITHS ORPHEUM





PLAYGROUND

to the
PACIFIC



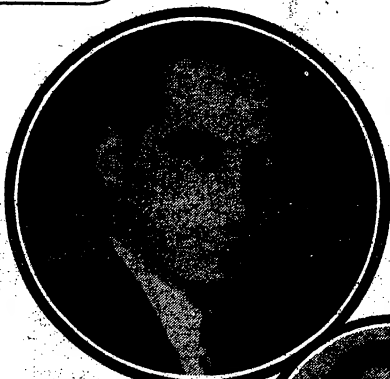


FIRST

MILESTONE



CONSTRUCTION - MAINTENANCE PURCHASING - DEPARTMENTS



DAVID P. CANAVAN
EASTERN MANAGER



J.W. SEXTON
ASSISTANT TO MR. BROWN



GEORGE BROWN
WESTERN MANAGER



ARTHUR J. KIRWAN
ASST. TO MR. CANAVAN



RAY VEREST
ASST. PURCHASING AGENT



EMILE WANDELMAIER
CONSTRUCTION DEPT.



A. S. HENRY
HEATING & VENTILATION



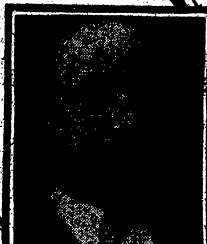
LEROY COX
PROJECTION & SOUND



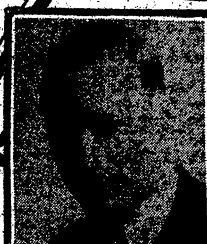
BASIL A. PULISE
ASST. HEATING & VENTILATION



ARTHUR E. SCHANNEN
DESIGNER



NAPHTALY DANZIGER
FURNISHINGS



RICHARD S. STILLWELL
ASSISTANT-FURNISHINGS



FRED LAKEMAN
OFFICE EQUIPMENT & SUPPLIES



SAM THALL
DIRECTOR OF TRANSPORTATION
WESTERN DIVISION

TRAFFIC



ARTHUR VAN DIEN
DIRECTOR OF TRANSPORTATION
EASTERN DIVISION

A NEW REGIME IN THE ENTERTAINMENT WORLD



FIRST

MILESTONE

The Grand Halls and Promenades in all R-K-O Theatres are Original and Distinctive Features



R-K-O THEATRES INTRODUCE NEW GRANDEUR

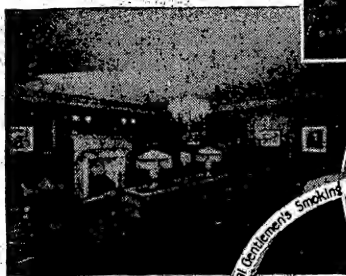
The grandeur of the palaces of the Kings is eclipsed by the corridors, lobbies and foyers of R-K-O Theatres. These large, impressive and magnificently appointed rooms were a radical departure in theatre construction, originated by R-K-O. From an architectural standpoint they compare favorably with any public building in America or Europe. For their decoration,

works of art have been assembled from all parts of the world. Special tapestries and carpets have been woven and period furniture provides both beauty and comfort. Probably nowhere else—is to be found the same impressive dignity, luxury, beauty and good taste as in these splendid, spacious halls.

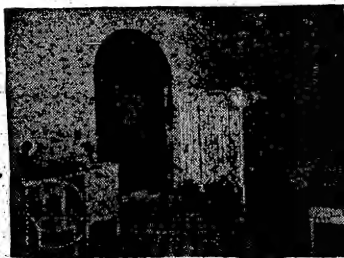
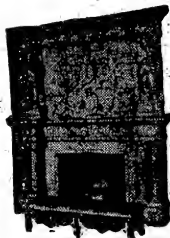
Typical Appointments in R-K-O Theatres

Everywhere For Patrons

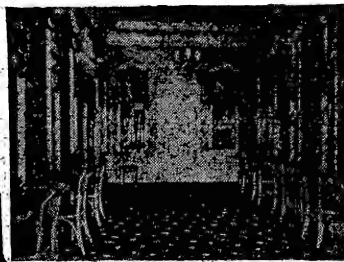
COMFORT
SAFETY
SERVICE
BEAUTY



Art Treasures assembled from all parts of the World.



First Aid Hospital



Typical Cosmetic Chamber



Rare Statues and Works of Art

R-K-O SETS THE STANDARD IN SERVICE

A unique combination of luxury and utility is provided in every R-K-O Theatre, through the numerous rooms created for every need, and innumerable nooks and corners where entr'acte conversation may be indulged in. Not even on the palatial ocean liners has greater provision been made to anticipate the public's need or desire, and this has been

supplied amid surroundings that are masterpieces of interior decoration.

All these would mean little without the personal touch which is supplied by a carefully selected and trained staff. The R-K-O attaches have service as a creed. Well trained young ladies and gentlemen fill every capacity. Public service is their pleasure.



A NEW REGIME IN THE ENTERTAINMENT WORLD



RCA

RADIO-KEITH ORPHEUM

RKO PRODUCTIONS

RADIO-KEITH ORPHEUM

RKO FILM BOOKING

RKO WESTERN

VAUDEVILLE

EXCHANGE

RKO



R-K-O and THEN SOME!

By Ken Murray

I've been readin' this mag or rag (vote for one), for a long time. Sometimes, I think, too long. My vocabulary is gettin' worse and worse. I can't mingle with high-brows because of the lingo I acquired from "Variety" as do all its readers sooner or later. I haven't got a chance with the lowbrows because they've been reading "Variety" longer than I have. But far be it from me to take up valuable space in this big R-K-O number of "Variety" to record my personal opinions or feelings. Besides, who cares?

But you can't open a single without a reason, an excuse, or a wise crack. So let's get down to business. I have been playing the Keith circuit for some while but this new business regime don't mean kiddin'. What do I mean?

Listen to this bed time story and it'll keep you up. I distinctly remember the time when an actor was booked or even penciled in, he was through until the next open date and parked his body in his agent's office, while said agent meandered around on the sixth floor of the Palace. He came back, said the last half at Paterson, and out you went.

But today, Not like that at all. Even if you're a good actor; even if you can make 'em laugh, you get a dose of real big time business. At first, your mental mouthpiece rebels and wants to yell out, what-the-hell is going on around here? Then you begin to see that this vaudeville is being handled on a business basis and that nobody seems to give a hoot who sponsored you or who you may know in the booking department. It's just buying and selling. The minute you are through with the booker you are requested, or I might say rather, exaggeration, urged to walk across the bridge of sight to the seventh floor of the Bond Building and walk up one flight to 805.

Pedigree

The second your dogs implant themselves in that place, hal! Talk about third degrees. They don't exactly bit you on the head, but the question that follows is like an X-ray on full power. And how they go through you—questioning you to get at facts which can be transformed into real newspaper, special publicity stories, exploitation campaigns, great ball-houses, etc., and a couple of celebs. Try and kid them out of it by saying, "Aw, write anything." They snap right back at you with the crack, "We don't play just anything and we don't intend to sell just anything." In other words, fellow vaudevillians, you gotta cooperate so that the complete campaign travel in advance of you. The managers on the circuit have been shot with the same spirit. Everybody in that outfit says no use playing what you can't sell, and oh, boy, how that gang sells 'em!

I near took the count. Where is Justice, sez I?

The first town I hit on my tour, following my visit to 805 made me think stage acts never played the burg. The theatre was packed solid. The opening act got a great hand. The second one took a couple of bows and so on down the line. When the show ran on until my turn, I came out and found they were waiting for me. It looked like everyone knew me. I got a hand before I started. What a reception, what an audience and what an opening matinee!

The significance of the whole thing, of course, in my estimation had nothing to do with that 805 inquisition. But it didn't take me long to find out what that sweating business in New York had done. That gang of third degree publicists evidently weren't kidding when they subjected me to a lot of questioning. There was no stalling in the interviewing or the campaigns that followed.

My new pictures looked like a million dollars. They changed my billing, and it began to mean something. The usual beat, greatest and funniest bunk was omitted. It sounded too vaudeville (what a word!). I was now a movie star and naturally thousands of new prospects to vaudeville were lured to the theatre to catch me.

In Every Town

I am not talking about one isolated spot. I found the same situation in every town. The managers

Litvoks, and to do a lot of other things I had agreed to before I started the tour. Anything to create curiosity on the part of the public to make them come to the box office of the theatre and pay. And how they pay!

I personally know many acts whose routine has been changed at the suggestion of the publicity or exploitation departments and they have been booked solid. Since that 805 inquisition, I have talked to a lot of good acts. On their next trip to New York, no booker will have to suggest that they go to 805, headquarters of the national publicity, exploitation and photo departments. They're foolish if they don't. It doesn't cost a dime.

They're applying motion picture merchandising methods to vaudeville. Don't waste a lot of time (Continued on page 315).



IRENE DELROY

Extends Her Greetings to All.
"TOP SPEED"
Chanin's 46th St., New York
Direction LOUIS SHURR.

48 Nations See R-K-O Pictures

By Ambrose Dowling

Export Manager of Radio Pictures

A year ago unheard of, Radio Pictures today entertain the world. In every one of the earth's 48 civilized countries, the 1929-30 product of RKO studios has been produced for exhibition.

Joe-bound Oelo was cheered last month by "Street Girl"; Bebe Daniels' "Rio Rita" has been heard on the southwest tip of Africa; the Radio trade-mark is as familiar in the capitals of the Orient as it is on Broadway.

The emphasis laid by Radio Pictures on sound and dialog has proved above all else the determining factor in its development of this far-flung foreign market. Strange as it may appear, America is probably less "sound conscious" than any nation of the world. Here dialog pictures grew up through experimental stages and acceptance came more or less matter-of-factly. Outside the hallyhoo preceded the fact. Foreign fans heard, read, talked and longed to see the new miracle of entertainment months before the first place of sound equipment had been put into operation. When the first American-made sound picture came to them, an eager audience awaited.

Language differences have proved

straight dialog productions as satisfactorily adaptable as silent pictures. Radio Pictures has refused, and shall continue to refuse, to recognize any handicap in the translation of film entertainment.

Who Can Tell

Peculiarly, our new product has opened markets hitherto considered unfavorable to film goods of Hollywood manufacture. Scandinavia has developed into an enthusiastic patron of sound, where before our shows drew but scant attention. Riga, capital of the Baltic state of Latvia, has bought heavily of Radio against the competition of next-door Germany and Russia. China, Japan, the Dutch East Indies, in fact all the Orient, are increasingly valued customers.

American-made talking pictures, in my opinion, have done more to promote international understanding than the combined forces of literature, science and statesmanship. A world language is in the offing. A world state is a not-impossible outgrowth.

To promote this internationality, Radio Pictures has gathered its talent from every corner of the globe. The art director of "Rio Rita" was Max Ree, a Scandinavian; the chorus director was Pietro Cimint, an



VIC MEYERS

Vic Meyers, with his band, breaking all records Fox theatre, Seattle, doubling at his own supper club, the Club Victor, one of America's ultra smart cafes.

no embarrassment to the better type of music and dialog film. "Rio Rita" with its rich melody has found reception as generous in non-English-speaking countries as it has in the United States. In it at least the films attained an art that speaks a universal language.

The problems of adaption have been left largely to our representatives in their various localities, and they have accomplished marvels. Another year as productive as the

Italian; the cast included Don Al-type of music and dialog film. "Rio Rita" with its rich melody has found reception as generous in non-English-speaking countries as it has in the United States. In it at least the films attained an art that speaks a universal language.

Within another year we expect to make Radio Pictures the standard of entertainment 'round the world. Backed by present performance, the trade-mark of Radio Pictures will become the future symbol of drama that speaks a truly universal lan-

A National Benefit

And a Local Asset

With the completion of its first year, Radio-Keith-Orpheum statisticians have completed their survey and appraisal. It provides interesting and illuminating evidence of the leading position of this powerful amusement organization, as a national institution and as a contributing influence in every community in which its theatres and agencies are located.

The property and real estate values of Radio-Keith-Orpheum theatres are listed at approximately \$140,000,000.

The theatres themselves representing civic developments in each locality amounting to millions of dollars, are assets in many ways. Wherever an R-K-O theatre is located, that city may point with pride to it as being significant of the city's progress and stability. Such a theatre provides wholesome and diversified amusement for a community's residents and visitors, bringing not only the best in vaudeville each week but the best in sound pictures.

The daily attendance in R-K-O theatres is over 1,000,000 patrons, while Radio Pictures bring happiness and enjoyment each day to approximately 4,500,000 additional amusement seekers.

Recently the R-K-O theatres alone in a single week entertained 16,550,000 people throughout the United States and Canada. In every city with an R-K-O theatre it has had the effect of not only enhancing real estate values in the neighborhood, but has brought substantial revenue to the city treasury in various forms of taxes. It gives employment to scores of people, before and after being completed. It created business sections and developed them, for an R-K-O theatre draws thousands of persons a week to its doors.

The real estate taxes alone for the year just passed aggregated \$2,570,000.

Mercantile establishments of all descriptions, restaurants, hotels, profit by an R-K-O theatre, for it not only brings new artists every week who do their shopping locally and live in hotels, but each theatre has its large regular corps of employees, musicians, stage staff and executives, permanently located in each community.

Figures

The weekly operating expenses of the R-K-O circuit are \$1,515,000, or over \$78,000,000 annually. It has been estimated that over 50% of this amount remains and is spent in the communities in which R-K-O theatres are located.

Nearly half a million dollars are spent weekly in procuring vaudeville programs and \$273,700 is weekly expended for sound pictures—over \$400,000,000 annually dispensed in providing amusement and diversion for patrons of R-K-O theatres.

Over 2,000 vaudeville headliners and performers are employed daily and the army of attaches, exclusive of executives, numbers 5,190 skilled mechanics, musicians, operators, ushers, box office treasurers, and engineers—scattered throughout the nation-wide chain.

The supplies, furnishings and other current expenditures are all made locally as is the disbursement of the advertising budget which totalled \$107,000 weekly, or \$5,616,000, this past year.

Donated Entertainment

It has been the policy of Radio-Keith-Orpheum to lend its co-operation to civic organizations and municipal administrations in whatever manner its theatres may be of service. It has also donated the use of its auditoriums for religious services, holiday performances for the orphans and needy, and other non-commercial, charitable and patriotic activities in many localities. Its artists are gracious in co-operating with hospitals, homes for the aged and infirm, the schools, anywhere, to spread cheer and happiness by their entertaining abilities whenever they may be needed or whenever such a visit may be recommended by an R-K-O manager.

R-K-O theatres everywhere are dedicated to public entertainment and to public usefulness and civic service.

Music From the Screen

By Victor Baravalle

Musical Director, Radio Pictures

Nineteen twenty-nine has witnessed a greater activity in music for the screen than at any time in the history of entertainment.

Musical comedies, operettas and pictures with musical sequences occupy an important place on the modern screen. The greatest song hits of the day have their origin on the screen. The public is music-conscious to a degree greater than ever before.

During the past few months there has been a noticeable improvement in the quality of songs created for pictures. I ascribe this change to the fact that the film industry is now receiving the benefit of great musical minds—great composers of the type of Harry Tierney, and Vincent Youmans. Radio Pictures has under contract a score of composers of 30 men, chosen from many thousands from all over the world, each an artist.

In view of the great production schedule for 1930, which involves the filming of musical comedies and operettas, such as "Radio Ramblers"

and "Dixiana," increased facilities for music recordings have been made at RKO. A department for handling arrangements, orchestrations and copying has been organized under the supervision of Roy Webb and Max Steiberg, nationally known musicians.

In 1929 Radio Pictures brought to the world a host of new song successes. "Street Girl," starring Betty Compton, brought the hits, "Loveable and Sweet" and "Dream Memories." "Rio Rita" has such numbers as "Sweetheart We Need Each Other" and "You're Always in My Arms." Youmans composed "I'm Keeping Myself for You," and Tierney created "See You, See Me" for "Hit the Deck." Bebe Daniels' second Radio starring picture, "Love Comes Along," brought forth "Night Winds" and "When Love Comes Along."

The group of songs which will be heard for the first time in "Radio Ramblers" is being written by Harold Ruby and Bert Kalmar. One not yet released, is called "I Love You So Much."

R-K-O in 1930

By Charles E. Rosenzweig

General Sales Manager, Radio Pictures

For the splendid co-operation given us by everyone in the industry I want to extend my most heartfelt thanks.

I feel satisfied that exhibitors will agree with me in the statement that RKO Productions have shown nothing less than remarkable progress for the season of 1929-'30; and that Radio Pictures have measured up to all expectations in the large number of instances where they have succeeded in breaking house records and establishing notable figures in receipts.

ductions at present contemplate by RKO for the season of 1929-'30 that Radio Pictures will even exceed the marvelous records established this year by such production as "Street Girl," "Hit the Deck" and "Rio Rita." With coming Bebe Daniels pictures, such as "Love Comes Along," the Richard Dix "Seven Keys to Baldpate," Herbert Brenson's "Case of Sergeant Grisham" and others of like grade, exhibitors cannot help but look forward to a year of exceptional prosperity. A Happy New Year is my great



R-K-O'S FIRST

MILESTONE



C. J. ROSS
EXECUTIVE VICE PRESIDENT
R.C.A. PHOTOPHONE, INC.



Giant Sound Stages

By Don Eddy

Director of Publicity, RKO Studios, Hollywood

The giant construction program of RKO Productions, calling for the expenditure of three millions and begun November 12, has been still further enlarged, according to Joseph I. Schnitzer, president of Radio Pictures.

The RKO executive head announces construction of the world's first theatre especially built to accommodate the super-size screen required by the Spoor-Berggren wide film process recently acquired by Radio Pictures has begun at the RKO Studios in Hollywood. The building, which will be used for experimentation and executive showings of films made by the new method, will be one story in height, with over-all dimensions of 45 by 115 feet.

One entire end of the structure will contain the new type of screen, which will have an area of 22½ by 42 feet, as compared with the average screen of 16 by 18 feet. The new theatre will be in operation by January 7, 1930. In this theatre William Le Baron, vice-president in charge of RKO production, and production genius whose expert guidance through its first year has done much to carry the banner of Radio Pictures to the forefront of the picture procession, will have screened for him wide screen productions such as "Dixiana," which, even now, is being filmed as an operetta under the Spoor-Berggren process, and others to follow.

In preparing for its 1930 product, which will include the filming of 13 special productions and many features, involving a total expenditure of \$15,000,000, Radio Pictures has brought the old FBO studios which it acquired early in 1929 up to a state of physical perfection unsurpassed by any other film plant in Hollywood.

12 Stages

When the new giant sound stage opens in February this year, RKO will have in operation 12 stages for the filming of talking pictures. The new structure will be the largest stage ever erected for any sort of theatrical production—a building more than 500 feet long, 150 feet wide and five stories high, with a floor area so great that more than four regiments of men can parade on it simultaneously.

The stage occupies the entire north end of the studios, running from Gower street to the eastern property line. It is divided into four parts, each a separate, independent, soundproof unit permitting four companies to shoot pictures simultaneously. The interior walls are in reality huge doors, which may be opened when it is necessary to film large, spectacular scenes with thousands of extras. When operated as one stage, the building will house a set occupying 75,000 square feet of floor space, a area sufficient to care for the largest sets.

Overhead monorail systems, running to all the stages, will facilitate the movement of sets to and from the various buildings. It will be possible to construct the sets in the studio mill and move them into the stage overnight, having them ready for the troupe the following morning. This will avoid the usual delays incident to constructing sets on the stage, forcing troupes to work on other stages. Under the new system each of the stages always can be ready for production.

Reducing the Heat

Protection against the intense heat of incandescent lights used in talking film production will be obtained through installation of an intermittent ventilating system which changes the thousands of cubic feet in each stage every 7½ minutes.

Two months ago Radio Pictures completed construction of the first group of buildings called for in its huge expansion program. These included a three-story administration building, containing offices for executives and writers, with a projection room for preview showings of talking pictures; a dance rehearsal hall for the exclusive use of the large choruses of dancing girls trained by Pearl Eaton for Radio Pictures; a studio restaurant and barber shop; a brick building to house the generators which will supply electricity to the new sound stages, and 14 new film storage vaults and utility buildings.

RKO announces completion of arrangements with the city of Los Angeles for the installation of two

33,000-volt lines which will bring current to the studios from largely separated areas, insuring immunity against interruption of production schedules. It required seven General Electric experts 30 days to install the generators weighing 32 tons for this purpose. One of these, a new 500 kilowatt electric generator, will insure a daily output of 10,000 amperes, and will cope with the light situation made necessary by increased production and expansion. As an illustration of the electric current demands at the studios, 900,000 watts of electricity, enough for the average needs of an American town, were used to flood the battleship party scenes of "Radio Pictures" "Hit the Deck" during the Technicolor treatment. One hundred (Continued on page 316)



CLAUDIA COLEMAN

Ten years of happiness with Orpheum and R-K-O sends out joy for the New Year to everyone.
Direction JENIE JACOBS.

Importance of Broadcasting

The importance of national broadcasting as a publicity and exploitation medium is emphasized by the big scale on which it is being utilized by the first rank motion picture corporations. Among the most active of these in this field is RKO Productions, which has gone in for radio on a scale so vast that it is the only motion picture company represented by two national radio periods each week.

Each Tuesday night, over the NBC system the weekly RKO hour is broadcast over 46 stations, reaching from coast to coast. Thursday afternoon at 5:30, the second period goes out over the NBC, WEAF system over 26 stations, reaching as far west as the Rocky Mountains. It is conservatively estimated by radio officials that a minimum of 18 million listeners hear the RKO periods each week.

Over the past year Radio Pictures

the year. The two leading hours on that date are the Old Gold and the RKO hours, both of which featured the "Hit the Deck" music, this show opening the same evening at the RKO theatre, Los Angeles, for its western premiers. The Whiteman orchestra will broadcast the complete score of "Hit the Deck" as it appears in its Radio Picture version. In the case of the Pure Oil broadcast, the sponsoring company featured the artists in national advertising that appeared on the radio page of every metropolitan paper throughout the country.

Besides these periods on which Radio Picture stars have been featured, many others have featured arrangements of numbers from the Radio Pictures "Street Girl" and "Rio Rita." Among these are hours such as the Palm Olive, Lucky Strike and General Motors, featuring their orchestra leaders as B. A.



LILA LEE

is among the favorites of the silent pictures who has been able to retain her popularity since the advent of the talkers.

During 1929 she has appeared in featured leads in eight of the most popular pictures, "Queen of the Night Clubs," Warners; "Honky Tonk," Warners; "Dark Streets," First National; "Dress," opposite Richard Barthelmess, First National; "Flight," Columbia; "Live, Love and Laugh," Fox; "Murder Will Out," First National, and "Second Wife," R-K-O. This record is a certain indication that her name will be high up in the box-office values of the coming year.

HAPPY NEW YEAR TO EVERYBODY!

have been prominent in such hours as the Fleischman "Sunshine" Hour, "The Pure Oil" Hour, and the "Old Gold" Hour. Bebe Daniels appeared for the Fleischman Hour, singing two new numbers from "Rio Rita" and on the Pure Oil Hour with Ann Pennington in two new numbers from the Radio Picture, "Love Comes Along."

December 24, Jack Oakie and Folly Walker, and Margaret Padua appeared with Paul Whiteman on the Old Gold Hour in songs and selections from "Hit the Deck." This evening is said by NBC officials to have been the best Radio night of

Rolfe, Gus Haenschen, and Rudy Vallee on the Fleischman Hour.

Orchestrations of every Radio Picture song are made available for any radio station and each RKO exchange is stocked with all necessary material for local tieups, duplicating national activities in every territory.

Eddy Prinz, brother of Le Roy Prinz, has entered suit, Hyman Emerson, for \$150 against Tony Shayne, agent, for money alleged due him as partial payment for staging an act at the Everglades Club, New York.

A Message From J. J. Murdock

Beverly Hills, Calif., Dec. 31.

Mr. Hiram S. Brown,

President, Radio-Keith-Orpheum, New York City.

My Dear Mr. Brown: May I not have the pleasure of wishing you and your associates a very happy and prosperous New Year, of which you are so deserving?

You are also to be congratulated in showing such great wisdom in your selection of heads of departments. The success of each department speaks for itself.

You are also to be congratulated in the selection of the men as heads of Radio Pictures, for the work of Mr. Joseph Schnitzer and Mr. William Le Baron in making pictures like "Rio Rita" and others on the program, makes one believe in the magic of Aladdin's lamp.
JOHN J. MURDOCK.

Talking Shorts, With Ideas

By Jerry Safran

General Manager, Short Subject Sales

Overnight the motion picture industry has witnessed a revolution in the production and distribution of short features.

Sound and dialog have accomplished the revolution; a revolution as widespread, as sweeping, as significant as that accomplished for the full length feature.

The short feature has become a vital box office factor.

It has ceased to be merely a filler. The cost of production, the opportunity to utilize Broadway playwrights, stars and able directors, the vitality of dialog and the opportunities for sound effects, music and photographic innovations have contributed to this result.

Swift to take advantage of the opportunities so offered RKO productions a year ago cast aside antiquated tradition and proceeded to grasp opportunity by the forelock. The short subject with the "idea" was projected. The basic element of action was retained in the Larry Darmour shorts and combined with sound, dialog and music effects, in a series of rollicking comedies.

Novelties in Shorts
From RCA Gramercy Studios came such novelties as the series of "Ginsburgs," "Godfrey Ludlow,"

"Old Bill's Christmas," "The Burdular," "The Traveler," "Black and Tan," "St. Louis Blues," all of which, stamped with the individuality and effects made possible solely by the audible film, left an immediate and definite impression on the box office.

The result has been six to nine-week bookings in houses which formerly did not run short subjects longer than a week as a rule; houses such as the Rialto, New York, which ran "St. Louis Blues" for six weeks, and which gave "Godfrey Ludlow Subject" a nine-week run at the Globe, New York.

To such circuits as Publix, Schine, Feibler and Shala, Goldstein, Fox, Comerford, Balaban and Katz, Boston, Robb and Rawley, Dent, Butterfield, Shambert, Midwestern, Walter Reade, Loew, Griffith Amusement Company and others, RKO is more than indebted for the splendid tribute paid to its short subjects by generous bookings.

Isn't it quite natural that, in view of this splendid acceptance of a splendid "idea" in production, RKO should be making even bigger and more lavish plans for future short feature product?

The R-K-O Spirit

By Sam Warshawsky

General Press Representative, Radio Pictures

The spirit of enthusiasm which has permeated the RKO organization, both in the production and distribution ends, has seldom been matched in the history of any organization.

The spirit has, in a large measure, been due to the fact that from the very first Radio Pictures have come through with superb performance.

From "Street Girl" to "Rio Rita" and "Seven Keys to Baldpate" down to "Love Comes Along" and "Case of Sergeant Grisham," Herbert Brenon's supreme gold-medal bid, the rank and file of RKO have seen realized in great productions the daring visions of master showmen.

It was this spirit which led Joseph I. Schnitzer, by sheer force of invincible logic, to proclaim Radio

Pictures as the Titan of the Screen, a proclamation which was accepted instantly and with enthusiasm as the rightful appeal for accomplishment so supreme in the world of entertainment.

And it was this spirit which met with reciprocal enthusiasm from hundreds of great showmen who responded with exploitation and publicity campaigns on Radio Pictures seldom, if ever, equalled for magnitude and results.

Spirit has played its part in planting Radio Pictures where they are today. And it is today, in ever-increasing measure, due to the example set by a great show organization, making its effects felt in increased exhibitor effort and correspondingly increased box office takings throughout the world.

Vaudeville As the Base

By Mark A. Luescher

General Director of Publicity, RKO

At a recent luncheon of the theatre division of the Merchants Association, given by President Booth at the Union League Club, the writer was again impressed by the great change that has come over the amusement field, the trend of the show business, the world of the theatre. The walls and limits of our theatre have been extended, expanded and even removed. The present-day scope of our activities has compelled entirely new methods of procedure, completely altered our relations with the amusement-seeking public. And all of this has happened within the memory of the younger publicity men of today.

This transformation—amounting now to a happy revolution—has been effected primarily through the wedding of modern science with the modern arts of the theatre. The development of radio to a point where it has become a source and supply of universal enjoyment, education and information, is, perhaps, the most vital and significant event

in the history of mass entertainment. Its application to the screen has enriched and exalted the already wonderful possibilities of the motion picture to such an extent that every branch and division of theatre entertainment have been benefited. It has advanced and broadened the opportunities of the artists of opera, concert, drama, musical comedy, the films and vaudeville. It has provided new (and even now undeveloped) prospects of true entertainment for the amusement-loving public of the small cities and towns as well as of the great metropolitan centers.

This sequential revolution in the show world, although rapid, is entirely normal and in step with the laws of progression in all intensely living institutions. As John Byram of the New York "Times" recently wrote: "And this swift but logical transformation in the entire world of theatrical entertainment as accomplished by Radio-Keith-Orpheum" (Continued on page 308)



FIRST

MILESTONE

THE NATION'S LEADERS COMMEND R-K-O AS A VITAL INFLUENCE FOR PUBLIC GOOD

"Many years of sunshine days."—Richard II

CALVIN COOLIDGE
NORTHAMPTON
MASSACHUSETTS
December 21, 1929.

Mr. Hiram S. Brown, President
Radio-Keith-Orpheum Corporation
New York, N.Y.

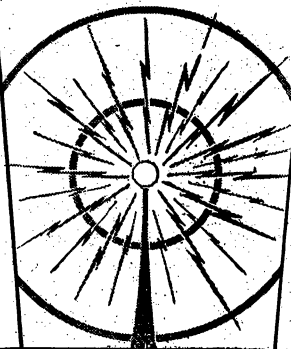
My dear Mr. Brown:—

I am glad to extend to you my congratulations on the celebration of your first anniversary.

Mrs. Coolidge and I have often enjoyed an evening in your theatres and know what high class and wholesome entertainment you furnish for the people.

Trusting that you may add more success and more standing, I am

Very truly,
Calvin Coolidge



THE VICE PRESIDENT'S CHAMBER
WASHINGTON
December 17, 1929.

Radio-Keith-Orpheum Corporation,
New York, New York.

Gentlemen,

The immeasurable influence of the motion picture, the news reel and the radio is undoubtedly one of the greatest factors for good or evil now before the American people. Clean, wholesome entertainment, vital news, features and instructive information put before the people would public opinion for public good.

A year has passed since your organization promised clean, wholesome entertainment and it is my pleasure to congratulate you on your success and trust that your high good may be maintained.

Very truly yours,
Charles Curtis



RADIO — KEITH — ORPHEUM

Acknowledges with thanks the valued words of commendation and good wishes contained in the messages reproduced on this and pages following. The hundreds of others from national figures in state, church, fraternal, civic, professional, public and private circles are equally prized and acknowledged, but space permitted the use of but a limited number and those who compiled this edition have attempted to select at random, a representative few from each classification, as widely distributed geographically as possible, to summarize this unprecedented national expression of united approval, confidence and felicitation upon this, our first anniversary.

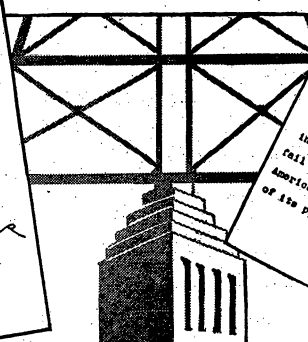
DEPARTMENT OF LABOR
OFFICE OF THE SECRETARY
WASHINGTON
December 17, 1929.

Radio-Keith-Orpheum Corporation,
New York City.

Gentlemen:

Congratulations on your first anniversary. I trust the standard you have set will be maintained as a part of this one of our great industries. During this year of service it has brought much pleasure and valuable information to the masses of the American people.

Cordially yours,
James G. Davis



Radio-Keith-Orpheum Corporation,
New York City.

December 19, 1929.

Gentlemen:

Allow me to congratulate your organization on the work of the past year and trust that the high standard you have set will be maintained for the benefit of our people, young and old.

Wholesome amusement has become such an integral part of our daily lives that we sometimes fail to realize the great influence it exerts on the American people and fail to give due credit to the source of its production.

Very sincerely yours,
Richard B. Russell



A NEW REGIME IN THE ENTERTAINMENT WORLD

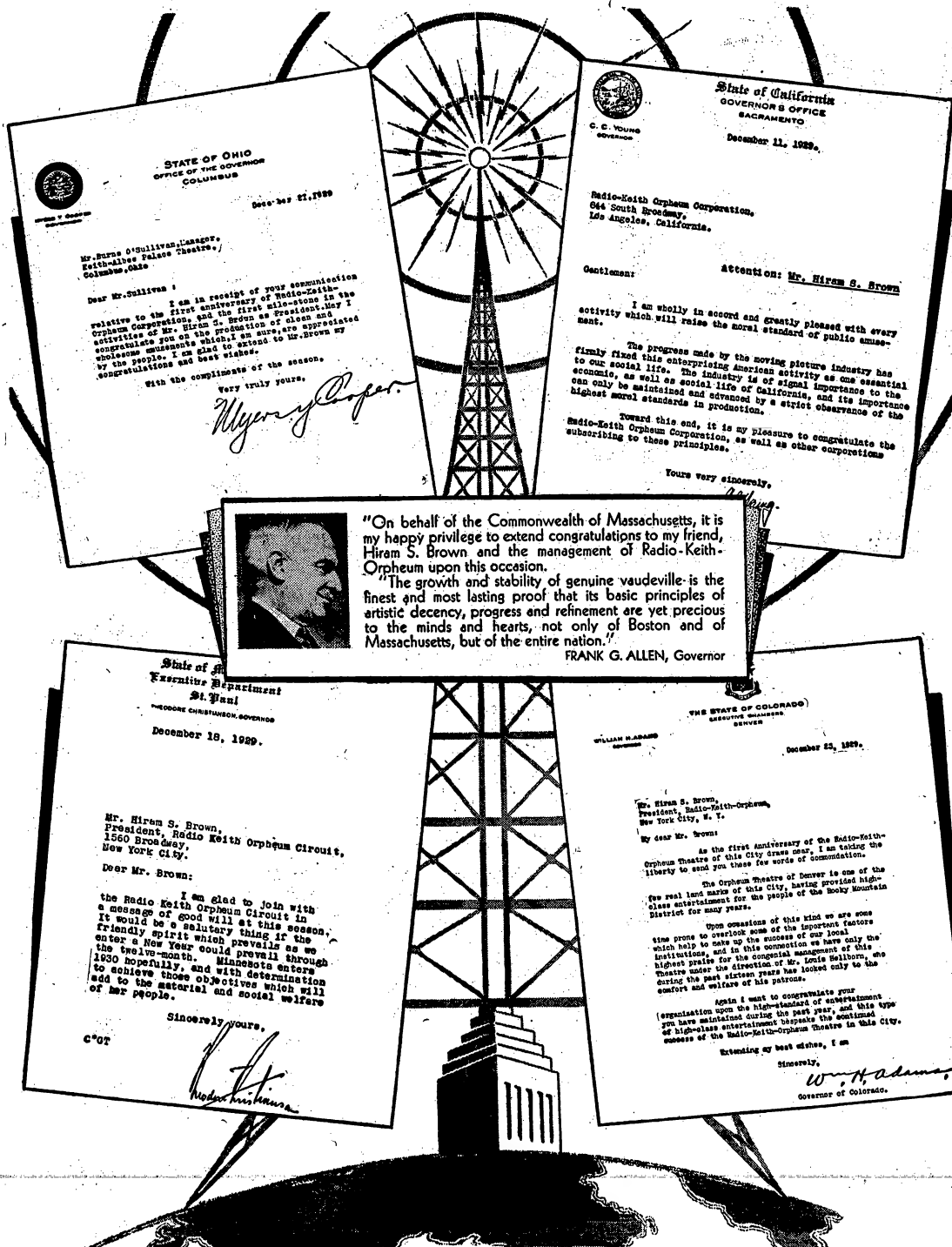


FIRST

MILESTONE

CHIEF EXECUTIVES OF STATES NORTH, SOUTH, EAST AND WEST DECLARE R-K-O FURNISHES THE PEOPLE SPLENDID DIVERSIFIED ENTERTAINMENT

"I wish your enterprise today may thrive."—Julius Caesar



STATE OF OHIO
OFFICE OF THE GOVERNOR
COLUMBUS

December 27, 1929

Mr. Hiram S. Brown, Manager,
Keith-Albee Palace Theatre,
Columbus, Ohio

Dear Mr. Sullivan:

I am in receipt of your communication relative to the first anniversary of the Radio-Keith-Orpheum Corporation, and the first milestone in the activities of Mr. Hiram S. Brown as President. May I congratulate you on the production of clean and wholesome amusements which, in my opinion, are appreciated by the people. I am glad to extend to Mr. Brown my congratulations and best wishes.

With the compliments of the season,
Very truly yours,

Myron C. Cooper



State of California
GOVERNOR'S OFFICE
SACRAMENTO

December 11, 1929.

Radio-Keith-Orpheum Corporation,
614 South Broadway,
Los Angeles, California.

Gentlemen:

Attention: Mr. Hiram S. Brown

I am wholly in accord and greatly pleased with every activity which will raise the moral standard of public amusement.

The progress made by the moving picture industry has firmly fixed this enterprising American activity as one essential to our social life. The industry is of signal importance to the economic, as well as social life of California, and its importance can only be maintained and advanced by a strict observance of the highest moral standards in production.

Toward this end, it is my pleasure to congratulate the Radio-Keith-Orpheum Corporation, as well as other corporations subscribing to these principles.

Yours very sincerely,

Frank G. Allen



"On behalf of the Commonwealth of Massachusetts, it is my happy privilege to extend congratulations to my friend, Hiram S. Brown and the management of Radio-Keith-Orpheum upon this occasion.

"The growth and stability of genuine vaudeville is the finest and most lasting proof that its basic principles of artistic decency, progress and refinement are yet precious to the minds and hearts, not only of Boston and of Massachusetts, but of the entire nation."

FRANK G. ALLEN, Governor

State of Minnesota
Executive Department
St. Paul

THEODORE CHRISTENSEN, GOVERNOR

December 18, 1929.

Mr. Hiram S. Brown,
President, Radio Keith Orpheum Circuit,
1560 Broadway,
New York City.

Dear Mr. Brown:

I am glad to join with a message of good will at this season. It would be a salutary thing if the enter a New Year could prevail as we the twelve-month. Minnesota enters 1930 hopefully, and with determination to achieve those objectives which will add to the material and social welfare of her people.

Sincerely yours,

C-02

Theodore Christensen

THE STATE OF COLORADO
EXECUTIVE DEPARTMENT
DENVER

WILLIAM HADAMS, GOVERNOR

December 25, 1929.

Mr. Hiram S. Brown,
President, Radio-Keith-Orpheum,
New York City, N. Y.

My dear Mr. Brown:

As the first anniversary of the Radio-Keith-Orpheum Theatre of this city draws near, I am taking the liberty to send you these few words of commendation.

The Orpheum Theatre of Denver is one of the few real landmarks of this city, having provided high-class entertainment for the people of the Rocky Mountain District for many years.

Upon occasions of this kind we are some time prone to overlook some of the important factors which help to make up the success of our local institutions, and in this connection we have only the highest praise for the congenial management of this Theatre under the direction of Mr. Louis Bellmore, who during the past sixteen years has looked only to the comfort and welfare of his patrons.

Again I want to congratulate your organization upon the high standard of entertainment you have maintained during the past year, and this type of high-class entertainment betokens the continued success of the Radio-Keith-Orpheum Theatre in this city.

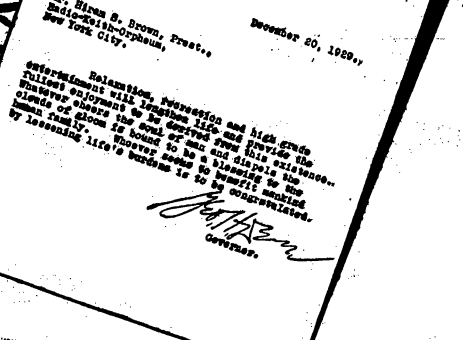
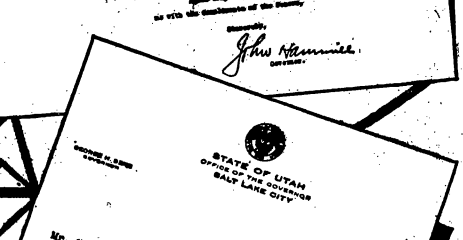
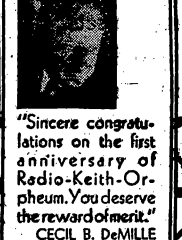
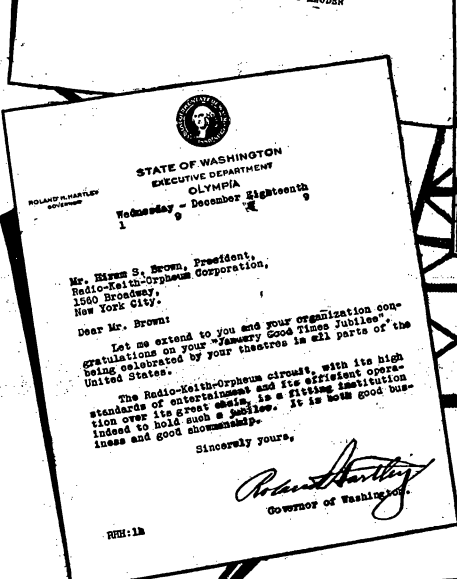
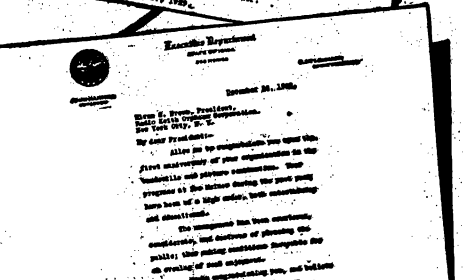
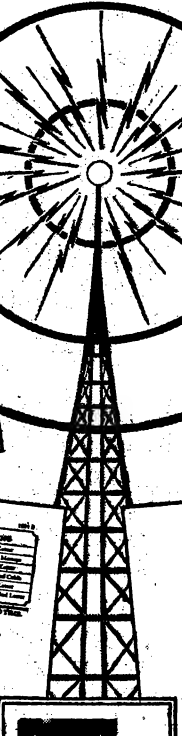
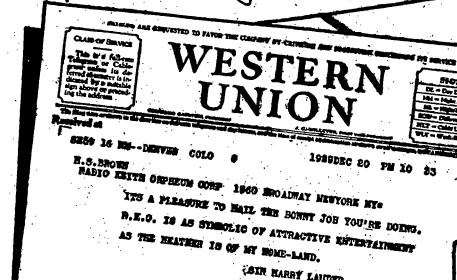
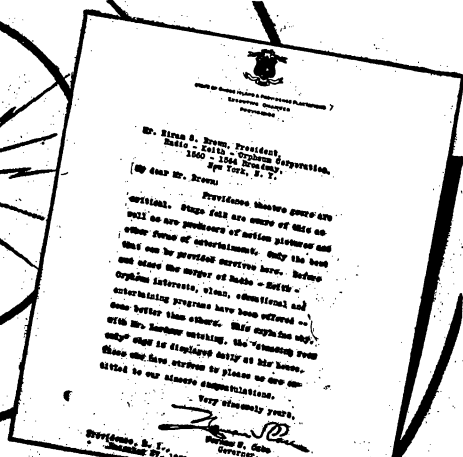
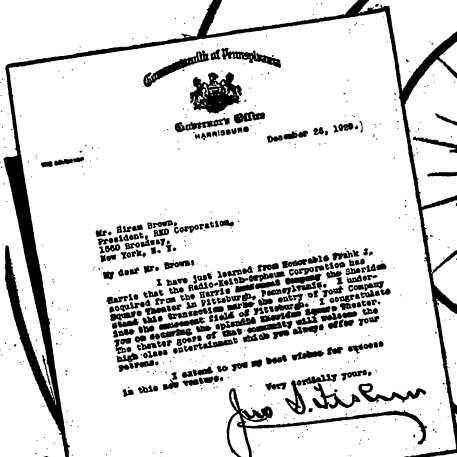
Extending my best wishes, I am

Sincerely,

William Hadas
Governor of Colorado.

OTHER STATES THROUGH THEIR GOVERNORS CONGRATULATE R-K-O ON ITS FORWARD MARCH AS DOES A STAGE GENIUS

From every state in the Union similar sentiments are acknowledged.



A NEW REGIME IN THE ENTERTAINMENT WORLD



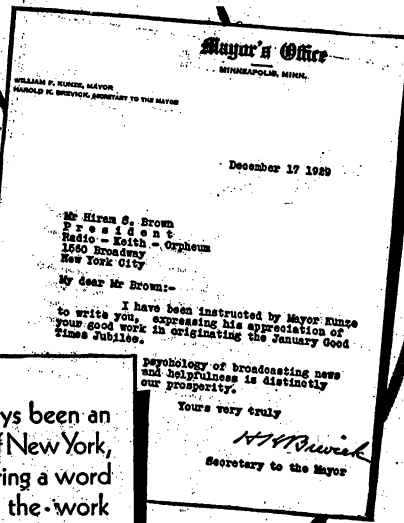
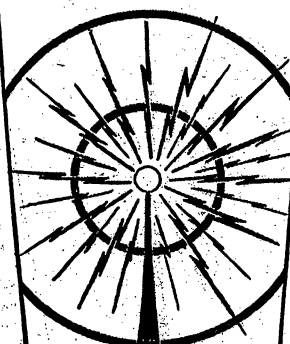
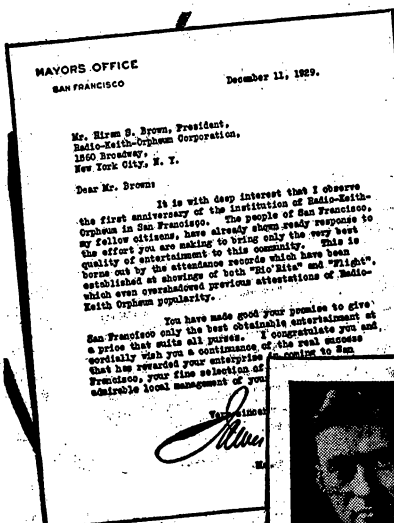


FIRST

MILESTONE

THEIR HONORS THE MAYORS OF PRACTICALLY EVERY CITY ENTHUSIASTICALLY SUPPORT R-K-O'S STANDARD OF CLEAN WHOLESOME AMUSEMENT

"Well may you prosper."—King Lear

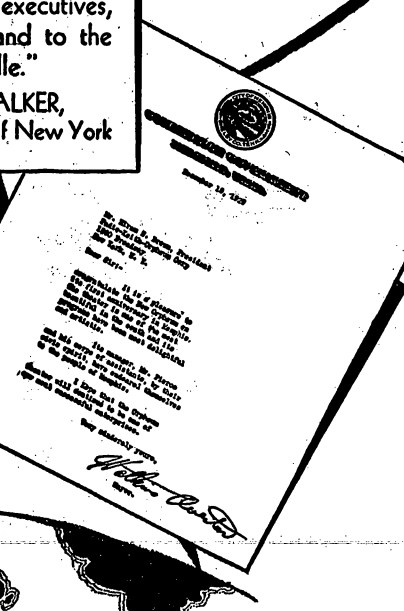
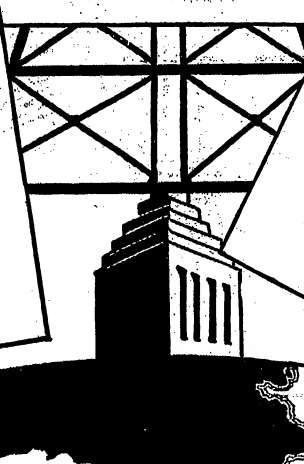
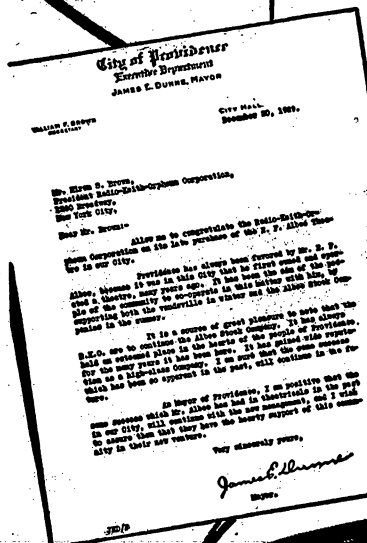


"Vaudeville has always been an institution in the City of New York, or any other, and I bring a word of congratulation for the work the — Radio — Keith — Orpheum officials have done and are doing

"Always Vaudeville has kept pace with the day and age. Today, the new regime is bringing new resources and new ideas and greater opportunities than ever before for its artists and its patrons. Its variety is its charm and its wholesomeness one of its greatest assets.

"I am grateful for this opportunity of extending greetings to the executives, the producers, the artists and to the patrons of R-K-O Vaudeville."

JAMES J. WALKER,
Mayor of the City of New York



THE SPIRIT OF A COMMUNITY, MANY MAYORS DECLARE, IS BEST EXPRESSED IN THE CHARACTER OF ITS AMUSEMENT

These are characteristic of hundreds of similar letters.

Office of Mayor
Kansas City, Mo.
December 19, 1929.

Mr. Hiram S. Brown, President,
Radio-Keith-Orpheum Corporation,
1314 Broadway,
New York City.

My dear Sir:

I want to express to the Radio-Keith-Orpheum Corporation the congratulations of the people of Kansas City on the first anniversary of its opening. The progress of the Kansas City of the Main Street Theatre has demonstrated the progressive spirit of your organization and its desire to furnish the very finest of entertainment.

Wishing you and your organization the great prosperity that you deserve, I am,

Yours very truly,
W. B. Washburn
Mayor.

MAYOR'S OFFICE
SEATTLE, WASHINGTON
December 20, 1929

The Radio Keith Orpheum Corporation,
c/o Orpheum Theatre,
Seattle, Washington.

Gentlemen:

It is with pleasure that I extend to you my sincere good wishes and hearty congratulations upon the completion of your first year since the combining of your various corporations. It is particularly pleasing to have this opportunity of extending my felicitations at this season of the year, and I wish you success in your first celebration of the Good Time Jubilee.

Sincerely,
Frank Edwards
FRANK EDWARDS, Mayor.

CITY OF COLUMBUS
OHIO
December 21, 1929

Mr. Hiram S. Brown,
Radio-Keith-Orpheum Corporation,
New York City.

Dear Mr. Brown:

It is to me an honor that I have been chosen to be the steward of the popular amusement in Columbus.

Success and laughter are both things that the theatre has to give to its audience, and in this Radio-Keith-Orpheum Theatre you have found a way to do it. The Radio-Keith-Orpheum Theatre is a big way, and it is a big way to do it. The Radio-Keith-Orpheum Theatre is a big way, and it is a big way to do it. The Radio-Keith-Orpheum Theatre is a big way, and it is a big way to do it.

Yours very truly,
Charles H. Brown
CITY OF COLUMBUS

CITY OF NEW BRUNSWICK
New Brunswick, N. J.
December 19th, 1929.

Dear Sir:

The opportunity which has been given to me to subscribe a line relative to Radio-Keith-Orpheum is a source of pleasure.

I am a happy privilege to contribute into the Radio-Keith-Orpheum Corporation at this time and I extend my congratulations to you and the entire City of New Brunswick which greatly benefits by the high class entertainment which you offer. It is not only an entertainment to our citizens but it is an educational asset to our citizens and it is an asset to our community with absolute confidence and without any reservation.

With best wishes for the continued success of the theatre, I remain,

Yours very truly,
Robert J. Brown
Mayor.

CITY OF PITTSBURGH
Pittsburgh, Pa.
December 19th, 1929.

My dear Mr. Brown:

Permit me to congratulate you and the R. K. O. Corporation upon passing the first milestone in the grand career of planning and entertaining of people throughout the nation.

It has been my pleasure to visit the Maritime Square Theatre in Pittsburgh and to see the Radio-Keith-Orpheum Theatre in action. In addition to that, I was impressed greatly with the arrangement of your theatre and the manner in which it is managed.

If this high standard is maintained I know that it will appeal to the people of our city and will open success to your enterprise.

Cordially yours,
Charles H. Brown
CITY OF PITTSBURGH

Mr. Hiram S. Brown,
c/o Radio-Keith-Orpheum Corp.,
1314 Broadway,
New York, N. Y.

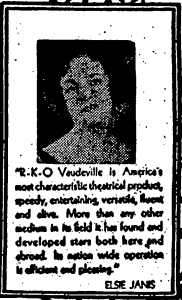
MAYOR'S OFFICE
Portland, Oregon
December 20, 1929

Mr. Hiram S. Brown, President,
Radio-Keith-Orpheum Corporation,
New York City.

Dear Mr. Brown:

Permit me to extend to you and the Radio-Keith-Orpheum Corporation my sincere good wishes and hearty congratulations upon the completion of your first year since the combining of your various corporations. It is particularly pleasing to have this opportunity of extending my felicitations at this season of the year, and I wish you success in your first celebration of the Good Time Jubilee.

Sincerely,
Frank Edwards
FRANK EDWARDS, Mayor.

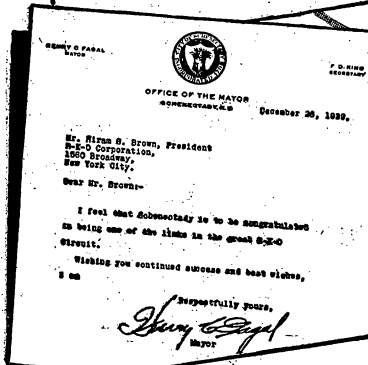
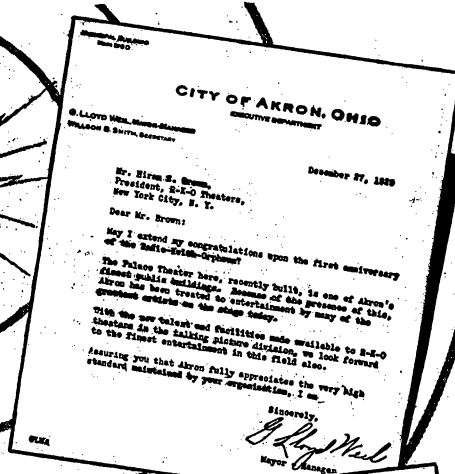
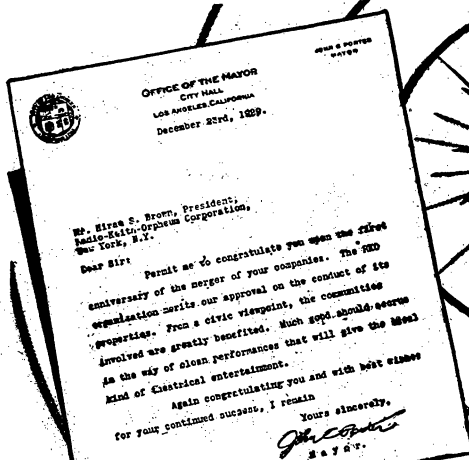


A NEW REGIME IN THE ENTERTAINMENT WORLD



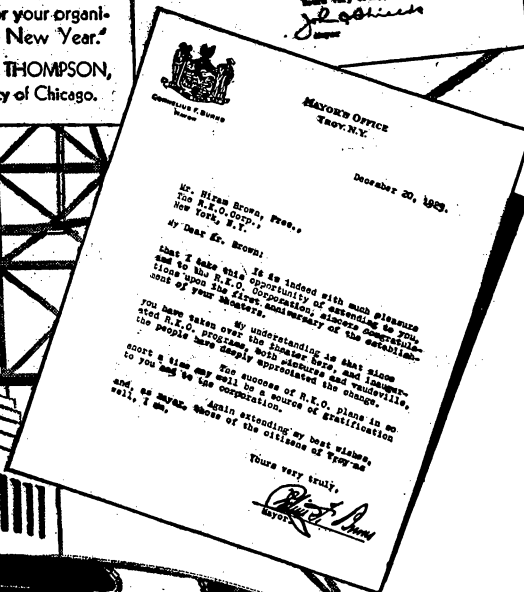
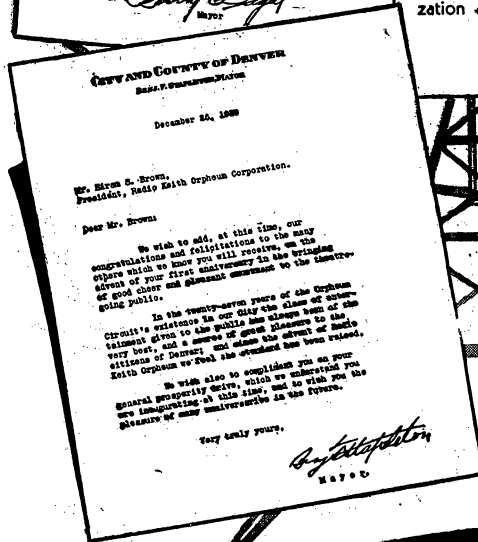
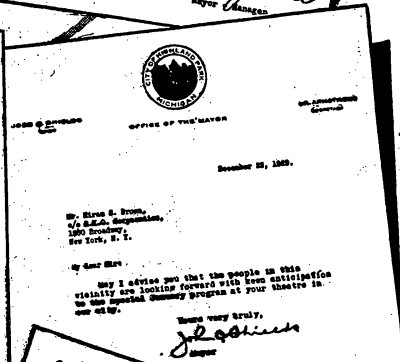
FIRST MILESTONE THE VOICE OF THE CITIES THROUGH THEIR MAYORS CONTINUE TO ENDORSE R-K-O ACCOMPLISHMENT

"Best of happiness, song and fortune keep with you"
—"Timon of Athens"



"On the occasion of the first anniversary of the Radio-Keith-Orpheum Corporation it gives me pleasure to extend to you my hearty congratulations and to wish for your organization a Prosperous New Year."

WM. HALE THOMPSON,
Mayor City of Chicago.



THESE FOUR PAGES HAVE BEEN COMPILED TO REPRESENT THE CITIES' BIRTHDAY GREETING TO R-K-O.

These letters from Mayors were selected from the great number received as being representative of the sentiment and wide territory from which they came.

CITY OF ALBANY
Office of the Mayor
Dec. 29th, 1929.

Mr. Hiram S. Brown, Pres.,
Radio-Kath-Orpheum Corp.,
1550 Broadway,
New York City.

Dear Mr. Brown:-

It has been called to my attention that the Radio-Kath-Orpheum Corporation is about to celebrate its first anniversary.

On this occasion I desire to express, in a small way, not only my appreciation, but also the approval of the healthy growth and splendid development of R-K-O. under your direction.

You have reason to feel a great pride in your record of accomplishment. Your splendid personnel, well regulated and scrupulously maintained policy of consistently enjoyable and wholesome entertainment in all of which shows are so handsomely reflected in the R-K-O. theatres in the Capital District, and are deserving of the warmest praise from intelligent theatre-goers.

It is my sincere wish that you and your great company enjoy many more successful years.

Very sincerely yours,
J. B. Thompson
Mayor.

MAYOR'S OFFICE
ST. LOUIS
December 16, 1929

Mr. Hiram Brown, President,
Radio-Kath-Orpheum Corp.,
New York, N.Y.

Dear Mr. Brown:-

St. Louis has always taken pride in the fact that it was a good theatre city. The very who come here annually have always been good patrons of the theatres.

The St. Louis Theatre is an institution which is decidedly an added attraction to the city and one which we are proud to claim as our own.

May I wish you continued success the coming year.

Sincerely yours,
Victor J. Miller
Mayor.

CITY OF YOUNGSTOWN
Youngstown, Ohio
December 15, 1929.

Radio-Kath-Orpheum Corporation,
1550 Broadway,
New York, N. Y.

Gentlemen:

As your first anniversary draws near, I feel that our nation is so essential to the welfare of our nation that it is our duty to make a special effort to see that the people get the best entertainment possible.

Your great organization is making this and is bringing within the grasp of the masses the joy of the play of the theatre. You are not only giving the people the joy of the theatre, but you are also giving them the joy of the play of the theatre.

With the help of your organization, we can see that the people get the best entertainment possible. We can see that the people get the best entertainment possible.

Sincerely yours,
James C. Dahlman
Mayor.

CITY OF OMAHA
Executive Office
James C. Dahlman, Mayor
Dec. 19, 1929.

Mr. Hiram Brown,
Pres., Radio-Kath-Orpheum Corporation,
New York, N. Y.

Heartiest congratulations upon the splendid success of your venture during the past year. The response of the public has amply justified your faith in their judgment as to what is good in entertainment.

Merry Christmas and Happy New Year.

James C. Dahlman
Mayor.

CITY OF OAKLAND
Oakland, California
John L. Davis
Dec. 19th, 1929.

Mr. Hiram S. Brown, President,
Radio-Kath-Orpheum Corporation,
1550 Broadway, New York City, N.Y.

Dear Mr. Brown:-

On the first anniversary of the merger of the theatrical and radio industries, the Radio-Kath-Orpheum Corporation let me know that it was a good theatre city. The very who come here annually have always been good patrons of the theatres.

The St. Louis Theatre is an institution which is decidedly an added attraction to the city and one which we are proud to claim as our own.

May I wish you continued success the coming year.

Sincerely yours,
John L. Davis
Mayor of the City of Oakland.

CITY OF INDIANAPOLIS
Executive Office
James C. Dahlman, Mayor
Dec. 18, 1929.

Mr. Hiram S. Brown, President,
Radio-Kath-Orpheum Corp.,
1550 Broadway,
New York City.

Dear Sir:

Allow me to extend to you and your organization my personal and official congratulations on your "Happy Christmas" being celebrated by your theatre in all large cities of the United States.

The jubilee is particularly fitting just and in connection with the President's close to make 1929 the centennial year of our national history. In this progressive city we feel certain that he will succeed.

The Radio-Kath-Orpheum theatre, with its high standards of entertainment and the efficient operation of its great show, is a fitting institution indeed to hold such a jubilee. It is both good business and good show.

Sincerely yours,
John L. Davis
Mayor.

Radio Pictures

A NEW REGIME IN THE ENTERTAINMENT WORLD

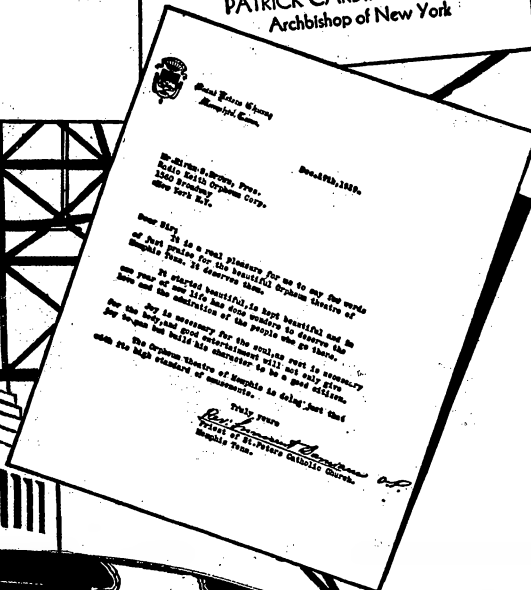
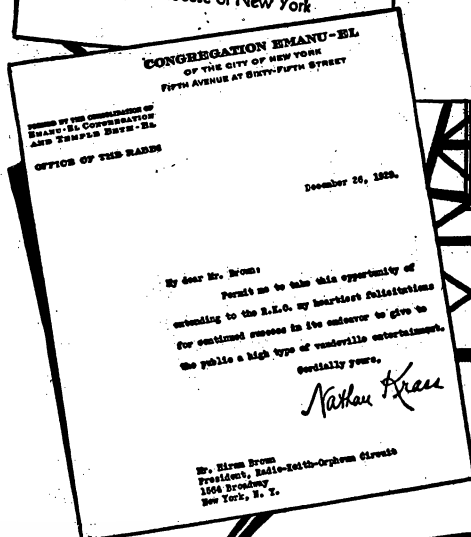
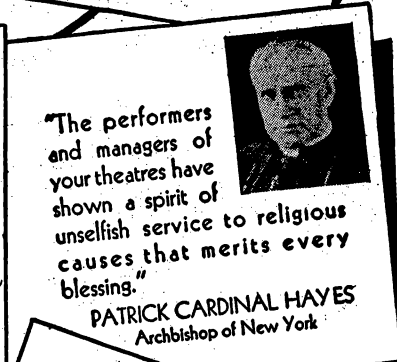
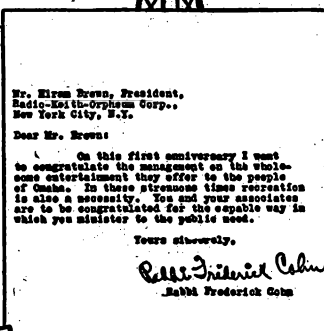
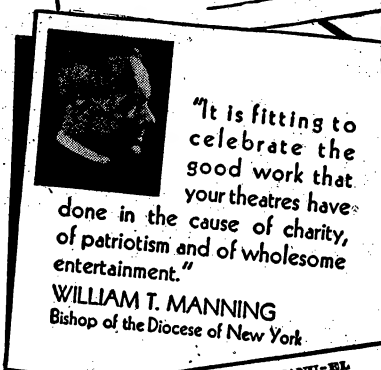
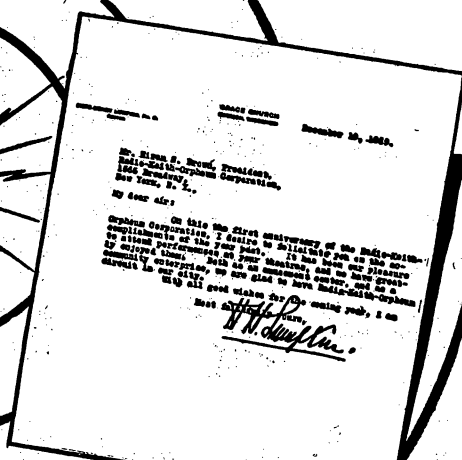
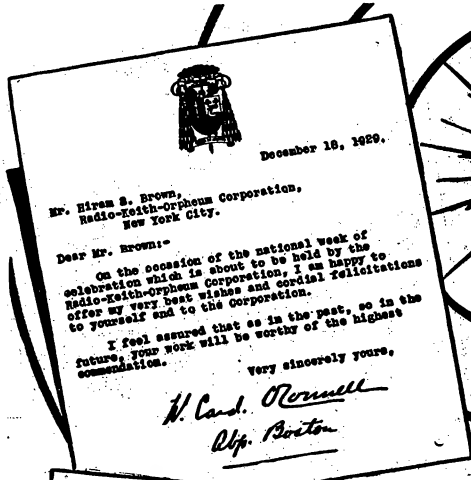


FIRST

MILESTONE

DIGNITARIES OF THE CHURCH CONGRATULATE R-K-O ON CLEAN AND WHOLESOME ENTERTAINMENT

"A pack of blessing light upon your back".—"Romeo & Juliet"



THE BENCH DECIDES IN FAVOR OF R-K-O IN OPINION HANDED DOWN BY ESTIMABLE JUDGES—AND WILL ROGERS

From all parts of America came commendations from
clergy and magistrates such as these.



ROBERT W. HALL
JUDGE DIV. 15 CIRCUIT COURT
CITY OF ST. LOUIS
MISSOURI
December 19, 1929.

Mr. Hiram S. Brown,
Radio Keith Orpheum Circuit,
Palace Theater Building,
New York, N. Y.

My dear sir:

I wish to congratulate your great
circuit on its **FIRST** anniversary and
to wish for it every success in the future.

The Radio Keith Orpheum Circuit with
its clean, wholesome performance stands
well in our City, and a continuation of
its good work means a continued patronage.

Wishing you personally a Merry
Christmas and Happy, Healthful and Prosperous
New Year, I am,

Respectfully yours,
Robert W. Hall

**SUPERIOR COURT
OF
DAKE COUNTY, WISCONSIN**
MADISON, WISCONSIN
December 19, 1929.

Mr. Hiram S. Brown, President,
Radio-Keith-Orpheum Corporation,
1500 Broadway, New York City, N. Y.

Dear Sir:

It gives me pleasure to commend your
organization for the splendid performance shown
at the Madison Orpheum Theater. It is my pleasure
never yet and any occasion to leave my performance
with anything but a pleasant taste in our mouths.

The pictures and performances generally
are instructive and enjoyable and will not offend
the susceptibilities of the most refined taste.

This letter is occasioned by the first
anniversary of the establishment of the Radio-Keith-
Orpheum Corporation.

Wishing you and your entire organization,
continued success in the splendid patronage that you
deserve, I am

Yours very truly,
W. B. Schmitz
W. B. Schmitz, Judge
Superior Court, Dake County,
Wisconsin.



"Those of us who have spent the greater
part of our lives in Vaudeville are gratified
with the results shown by R-K-O.
"I know the results, boys, because I've
seen those shows and I'll say **VAUDEVILLE IS
THE GREATEST TYPE OF ENTERTAINMENT
AND ALWAYS WILL BE.**" **WILL ROGERS**

**DEPARTMENT OF JUSTICE
UNITED STATES COMMISSIONER**
LESTER H. BRENNER
UNITED STATES DEPARTMENT OF JUSTICE
MEMPHIS
December 10th, 1929

Mr. Hiram S. Brown, President
Radio-Keith-Orpheum Corporation
New York City

Dear Sir:

The Orpheum Theatre, both modern in construction and
success from its inception because it has created on its
program of vaudeville entertainment everything that have
appealed to the people of this community. The Orpheum
Theatre is an institution which decidedly is an added at-
traction to this city.

It is one of the institutions which we are proud to
claim as our own.

The Orpheum Theatre audiences are discriminating,
but are warm in appreciation of the good work of the
R-K-O Artists.

Hoping this theatre the best of success in its new
enterprise, I am

Yours very truly,
Lester H. Brenner
Lester H. Brenner
United States Commissioner

P.S. (Keep up the good work. R-K-O.)

CLAYTON W. MOORE
BENJAMIN H. MOORE, Judge
City Hall, New Rochelle, N. Y.
December 20th, 1929.

Mr. Hiram S. Brown,
President, Radio-Keith-Orpheum,
1500-1502 Broadway,
New York City.

My dear Sir:-

Permit me to extend to you my personal
congratulations on the occasion of Radio-Keith-Orpheum's
first anniversary.

I am compelled at this time to comment on
the splendid manner in which you have so generously co-
operated with the various welfare groups in placing at
their disposal your theatres, and the delightful enter-
tainments you have provided for neglected and crippled
children, thus gladdening their hearts and helping them
forget some of their troubles. On behalf of these un-
fortunate kiddies I extend to you their sincere thanks
and best wishes.

Wishing you continued success in your en-
terprise and that your good work may always go on, I
remain

Very truly yours,
Clayton W. Moore
Clayton W. Moore
Judge of the Children's Court
County of Westchester

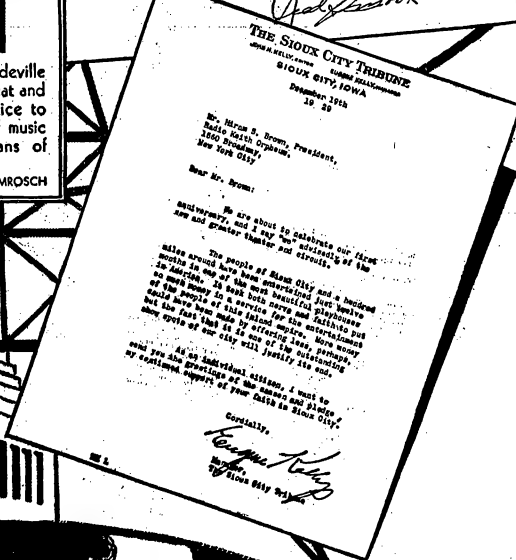
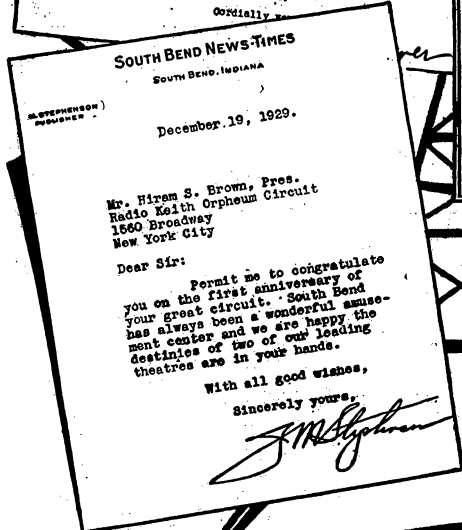
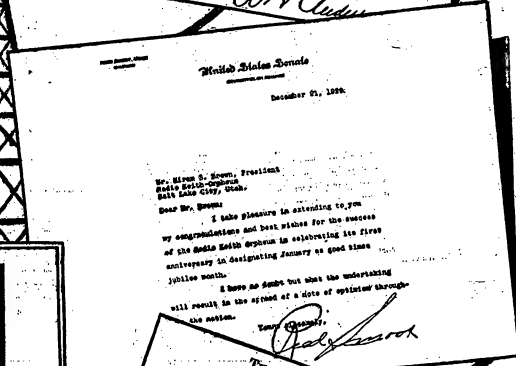
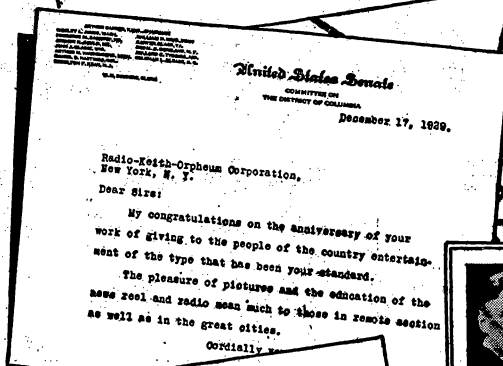
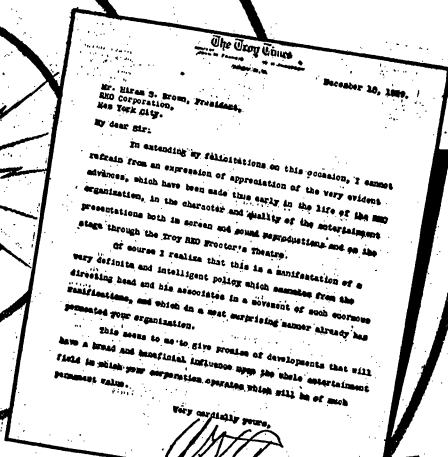
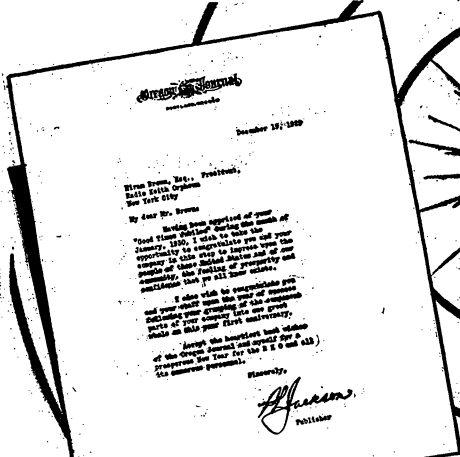
A NEW REGIME IN THE ENTERTAINMENT WORLD





FIRST MILESTONE
REPRESENTATIVES OF THE PRESS JOIN AMERICAN LAW
MAKERS IN THE FELICITATIONS EXTENDED TO R-K-O

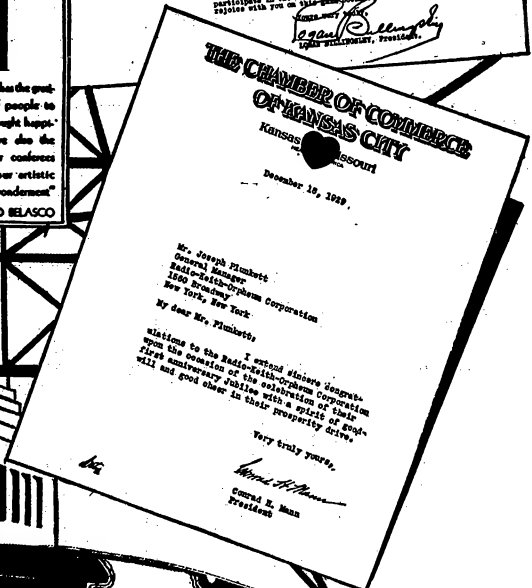
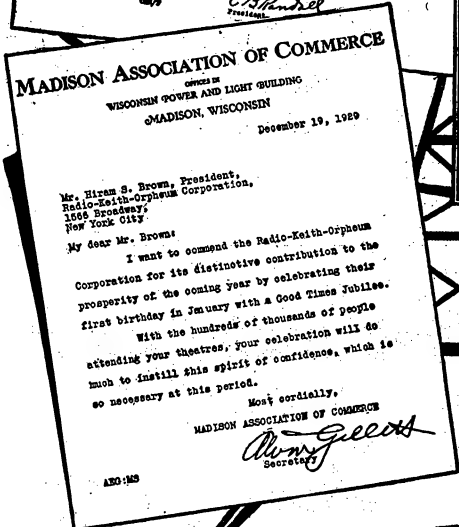
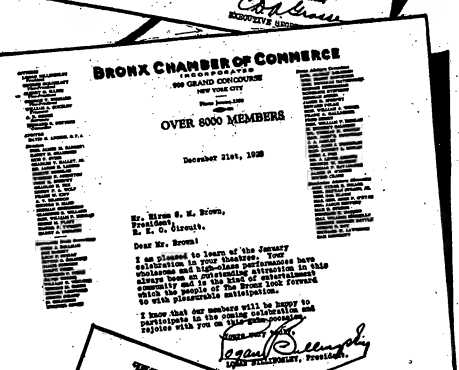
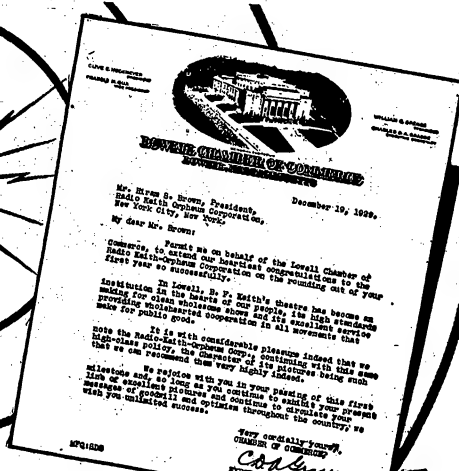
"All days of glory, joy and happiness."—King John.





**INDUSTRIAL AMERICA EXPRESSED APPROVAL OF
R-K-O ACHIEVEMENTS THROUGH CHAMBERS
OF COMMERCE EVERYWHERE**

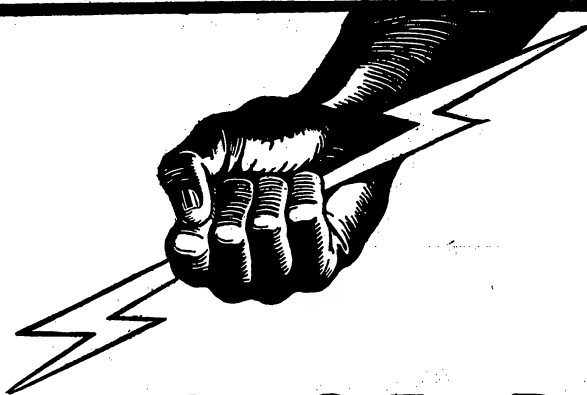
"Hourly joy be still upon you".—"The Tempest".



RADIO TITANS

**BRING MIRACLE YEAR
TO RINGING CLIMAX**

**BEGIN SECOND YEAR
OF METEORIC GROWTH**



**COLOSSUS OF POWER
AND DARING BESTRIDING
SOUND SHOW WORLD**

SECOND TITAN BLAZE OF MIRACLE



**MIGHTIER SHOWS..
MIGHTIER PLANS...
MIGHTIER PROGRESS**

THE Radio Titan Opens the Curtains of the Clouds and a New and Greater Year Dawns for the Most Spectacular Show Machine of All Time! A New and Mightier Pageant of the Titans is Forming... Titanic in Conception... Titanic in Development... Titanic in Reality!

And Marching Irresistibly To Leadership of the Modern Show World!

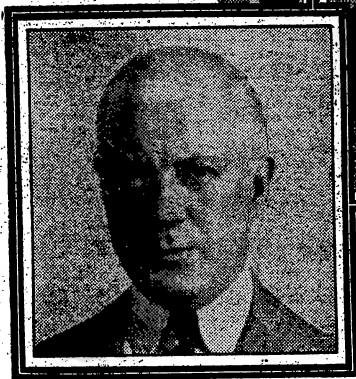
YEAR BEGINS IN ACCOMPLISHMENT



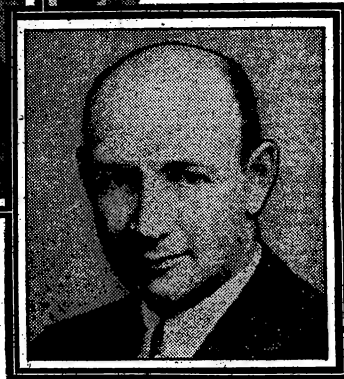
RADIO PICTURES EXECUTIVE STAFF OF YOUNG SHOW- MEN WHO HAVE HELPED SPEED THE RADIO TITANS INTO THE FOREFRONT OF WORLD SHOW BUSINESS.



JOSEPH I. SCHNITZER
President



WILLIAM LE BARON
Vice President
In charge of Production



LEE MARCUS
Vice President
In charge of Distribution



CHARLES ROSENZWEIG
General Sales Manager



JEROME SAFFRON
Short Product Sales Manager



FRANK O'HERON
Assistant Treasurer



AMBROSE DOWLING
Director of Foreign Sales



HYATT DAAB
Director Advertising and Publicity

Radio Pictures has achieved a striking victory behind the scenes as well as on the screens of every nation on the face of the earth. Executive brains and vital showmanship have been mighty factors.

Daring . . . Vibrant . . . Youth With Show Guns Trained on the Box-Offices of the World! Already deep in preparation for new season of sweeping conquest for Radio Titans.

SHOW OF THE CENTURY PILES UP REPEAT BOOKINGS!

62 Alert Showmen Take Sime's Fast Tip and Date in "Rita" for Return Engagements. Mammoth Set-up to Milk Your Town During the Easter Holidays . . . Capitalizing on Stupendous World Wide Publicity! Gorgeous Music Alone Warrants Return Engagement of Radio's Eighth Wonder of the World!



Special "RITA"

show campaigns and grand scale advertising available to put over sensational attraction and absolutely squeeze every last dime out of your town. Clip coupon and send immediately to the Radio Pictures Exchange that serves you:

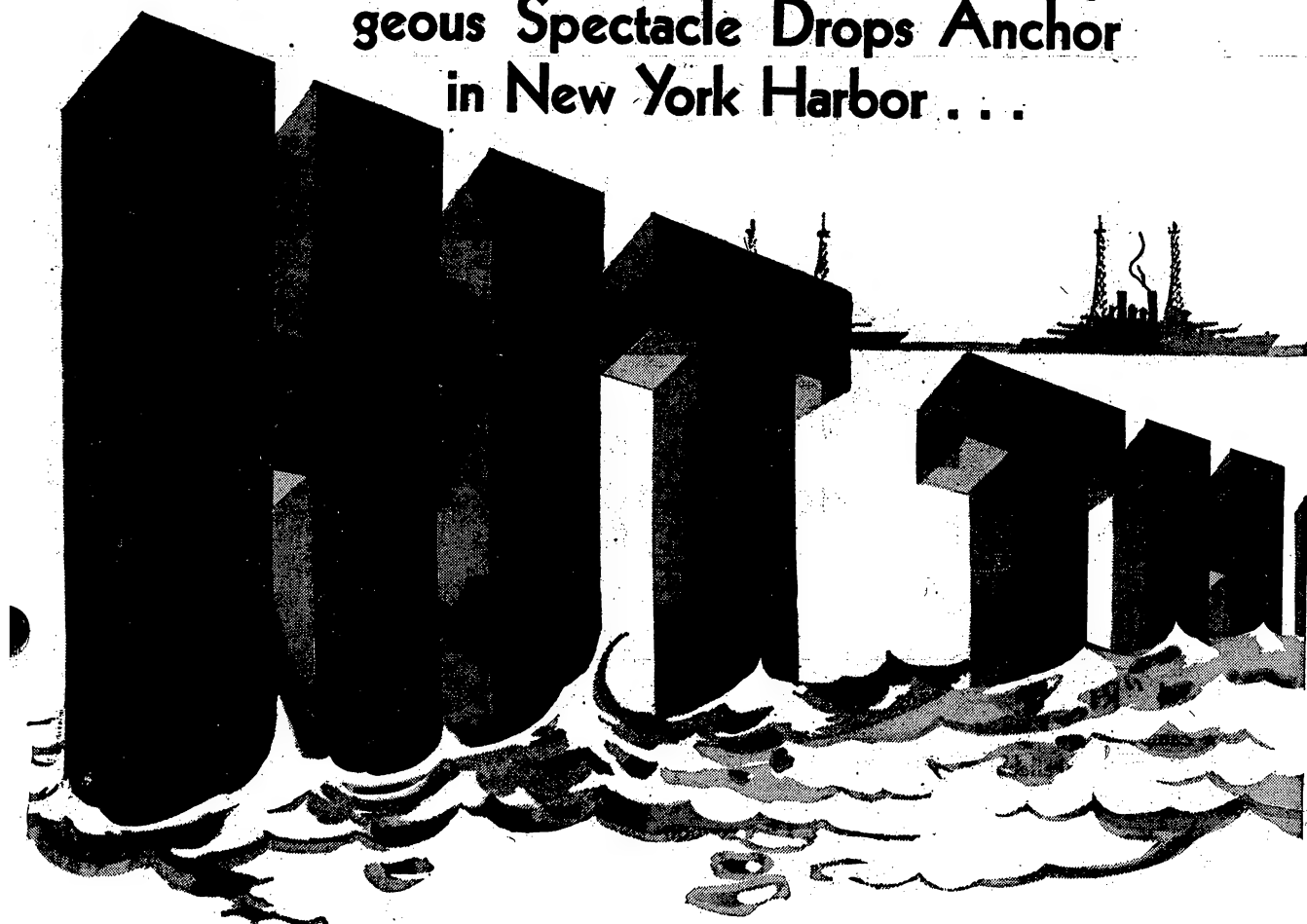
MAIL
COUPON
TODAY

Branch Manager: RADIO PICTURES
<small>(Name of Exchange)</small>
I want to play "Rio Rita" for a return engagement at the _____ theatre (name of town) _____ Will you kindly communicate at once with the undersigned and arrange a booking on "Rio Rita."
_____ <small>(Name of Exhibitor)</small>



TITAN GUNS ROCK AS "RITA'S" TWIN PLOUGHS INTO

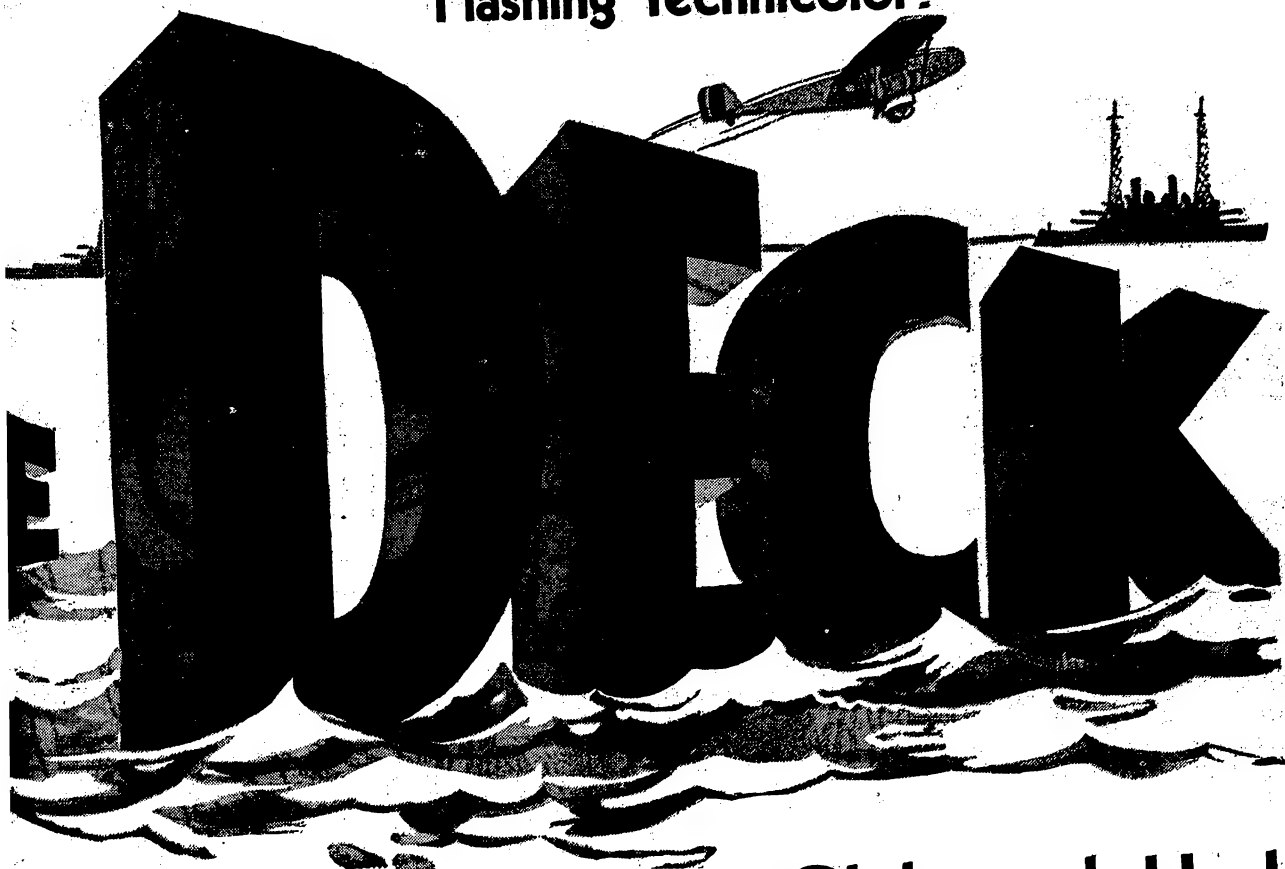
Radio's Grand Armada of Gorgeous Spectacle Drops Anchor in New York Harbor . . .



Vaster than "Rio Rita" in Many Elements of Box - Office Showmanship and Distinction.

K SHOW WORLD DREADNAUGHT PORT...

Flaring Pageant of Song and
Dance with Myriad Scenes in
Flashing Technicolor!



Rollicking Around the Globe with Uncle
Sam's 100,000 Fighting Tars and Their
100,000,000 Sweethearts!

JACK OAKIE ON GRA



JACK
OAKIE

Hundreds of singers, players, dancers and beautiful girls . . . decks aring with the tap of dancing feet...Mighty choruses swelling into the rapturous strains of "Hallelujah" and many new smash hits. Roistering sea ballads . . . enchanting love songs and haunting spirituals!

ND JOY BENDER

WITH WHOLE
FLEET-LOAD OF
GOBS AND GIRLS!



POLLY
WALKER

DIRECTED BY LUTHER REED who created "Rio-Rita."

Composed by Vincent Youmans. Story by Herbert Fields, lyrics by Clifford Grey,
Leo Rubin and Irving Caesar.



HERBERT

C O M DREN THE CASE GRI

CHESTER
MORRIS

BETTY
COMPSON

JEAN
HERSHOLT

ALEC B. FRANCIS GUSTAVE VON SEYFFERTITZ
AND HUNDREDS OF OTHERS

SON'S OF SERG'T SCHA

Colossal Picturization of Arnold Zweig's Epic Novel
... Read, Re-Read and Re-Re-Read by Millions
Around the World

ACE STARS AT ZENITH



RICHARD DIX

THIS gay romanticist, idol of a hundred million, combines in "Seven Keys to Baldpate" [now giving b.o. records a lively pulping at the \$2. Carroll, N.Y.] the hilarity of broadcast farce with the punch of walloping melodramatics... His first role for Radio Pictures an achievement, Dix has in preparation two other productions to complete his year of most brilliant achievement!

BEBE DANIELS

THE revelation of her distinguished singing voice now, to clinch the film-year, and "Rio Rita," which clinch the promise of "Rio Rita," is offered the first of three starring song-shows, "Love Comes Along,"... filled with new and sensational surprises... exploiting her versatile talents to the utmost! Bebe Daniels stands today amid triumph in that glorious company of the few truly great film stars of all time.



Coming Next Season: FIRST RADIO SUPER-SHOW ON NEW BIG SCREEN

By Spoor-Bergren Process

GORGEOUS GRAND-SCALE OPERETTA

DIXIANA BEBE DANIELS

AND 1,500 OTHERS

Score by Harry Tierney. Book and lyrics by Anne Caldwell

BUILT TO TOP "RIO RITA"



BERT WHEELER



ROBT. WOOLSEY



HUGH TREVOR



JUNE CLYDE

RADIO REVELS

The mad laugh team of "Rio Rita" running wild through the year's merriest girl-and-song show... All in fabulous mounting with daring surprises in talking screen technique... hilarious with laughs... towering in dimension... astounding in sheer spectacular beauty! Directed by PAUL SLOANE. Score and Story by Bert Kalmar, Harry Ruby and Guy Bolton . . .

TITAN SHOWS NATION ON THE F

FOREIGN DEPARTMENT



Radio
PICTURES

SERVICE

QUALITY
ATTRACTIONS

The Sun Never Sets on

the Banner of Radio Pictures

SOLD IN EVERY ACE OF THE EARTH

Let the Showmen of Foreign Countries Tell Their Own Story!

Radio Pictures taken top place amongst producers
Rio Rita first performance second Christmas day in
Sweden's biggest theatre Expect season's biggest suc-
cess
—H. Liljegren A. B. Biografernas
Filmdepot Stockholm

Just viewed first shipment RKO Talkies stop Sincerely
congratulate your organization for releasing such splen-
did products equalling excelling both in technique
and tonal qualities we feel proud of handling RKO
product for India Burma Ceylon and are confident
your pictures have great future in this territory Wish
your organization all success Regards
—Maden Theatres Ltd. Calcutta

With most ardent wishes and expectations that Rio
Rita may at New Year's day carry away our whole
nation to an unanimous acclamation and Hit Deck
may bloom as gaily as cherry blossoms to adorn our
springtime still more fascinatingly.
—Tozai Eiga Kaisha Ltd. Kobe

In my opinion Radio Pictures threaten supremacy of
every other talkie product in entertainment value box
office attractions and technical efficiency Radio prog-
ress phenomenal and now ahead of other companies
stop You are at liberty
to use foregoing ex-
pression slightly ex-
panded if desired
Signed by me Regards
—Rowson Ideal Films
Ltd. London

Radio pictures techni-
cally ahead of all talk-
ing picture producers
Congratulations
—Frede Skaarup Film
Copenhagen

Radio first in field Congratulations on first season's
product —Firma P. R. Van Duinen Amsterdam

Radio's Pictures 100% excellent Best wishes on anni-
versary —International Pictures Co. Shanghai

Radio's releases have created a sensation in Norway
Heartiest congratulations
—Far East Ltd. Oslo Norway

Radio's shows top the industry Best wishes for con-
tinued success —Josy Film Agency Cairo Egypt

Congratulations to Radio on complete fulfillment of
product promises
—Industrias Reunidas F. Matarazzo South America

Radio's first year marks a line of unprecedented suc-
cess —Ramos Cobian San Juan

Radio's product broke all South African records
Heartiest wishes for future
—Hayden Kinemas Ltd. London

Sincere congratulations on Radio's high class product
You sure are delivering
—Luis Lezama Mexico City

Radio Pictures have attained a place of unparalleled
popularity in Manila
Best wishes for their
continued success
—Acme Films Manila
Philippine Islands

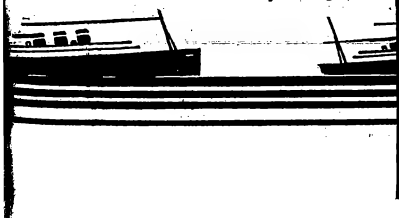
Radio Pictures have
taken the public by
storm stop Heartiest
congratulations on first
anniversary—William
Scott RKO Pictures
(Australasia) Limited
Sydney



On behalf of the Foreign Depart-
ment of Radio Pictures, I wish to ex-
press my gratitude for the generous
support given by showmen of foreign
countries in our first year of operation.

Radio Pictures begins its second
year with the firm resolution to keep
every promise, to fulfill every pledge
as to quality of attractions and speed
and reliability of service.

Arthur L. Dowling



STAR-SPANGLED TITANS MARCH BEHIND THE STR OF RADIO PI

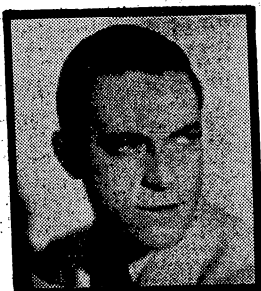


BEBE DANIELS

GREAT STARS
TO BUILD
SHOWS...

GREAT SHOWS
TO BUILD
STARS...

GREAT NAMES
TO BUILD
GROSSES...



CHESTER MORRIS



BETTY COMPSON



RUDY VALLEE



BERT WHEELER



JUNE CLYDE



BOB WOOLSEY



HUGH TREVOR



OLIVE BORDEN



JOSEPH CAWTHORN



ARTHUR LAKE

and a host of featured players including

MARIE DRESSLER, JEAN HERSHOLT, ALEC B. FRANCIS, NED SPARKS, ANN PENNINGTON, MARY CARR, LILA LEE, SALLY O'NEIL, JOHN MACK BROWN, MONTAGUE LOVE, KEN MURRAY, TOM MATT and OWEN MOORE, DON ALVARADO, FRANK

PAGEANT OF THE ING TO GLORY EAMING BANNER CTURES . . .

"ho" of the Modern Sound Show World



RICHARD DIX



JACK OAKIE



DOROTHY LEE



ROD LA ROCQUE

GREAT STARS
TO BUILD
SHOWS...

GREAT SHOWS
TO BUILD
STARS...

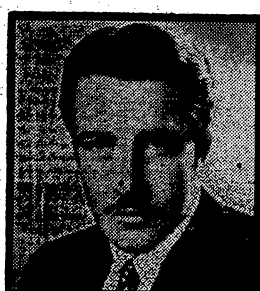
GREAT NAMES
TO BUILD
GROSSES...



CONRAD NAGEL



SALLY BLANE



JOHN BOLES



EVELYN BRENT



LYOYD HUGHES



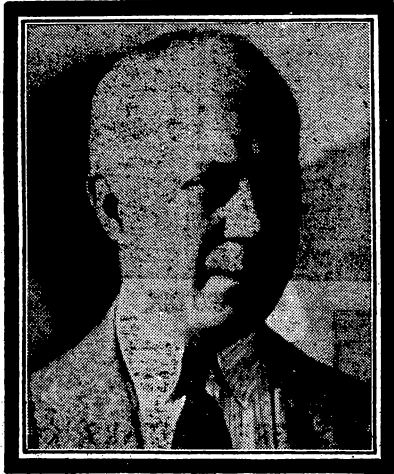
HELEN KAISER



IVAN LEBEDEFF

CRAVEN, MIRIAM SEEGER, POLLY WALKER, MORGAN FARLEY,
JOHNNY HARRON, GUSTAVE VON SEYFFERTITZ, DORIS KENYON,
CRAUFORD KENT, MARGUERITA PADULA, DORIS EATON, RITA
LA ROY, AILEEN PRINGLE, FRANKER WOODS, CLYDE COOK,
ROBERT ELLIS, ANN GREENWAY, REGIS TOOMEY, GEORGES
RENEVANT and JOEL McCRAE

WORLD'S FINEST STUDIO, DREAM CITY



WILLIAM LE BARON
Vice-President in Charge of Production

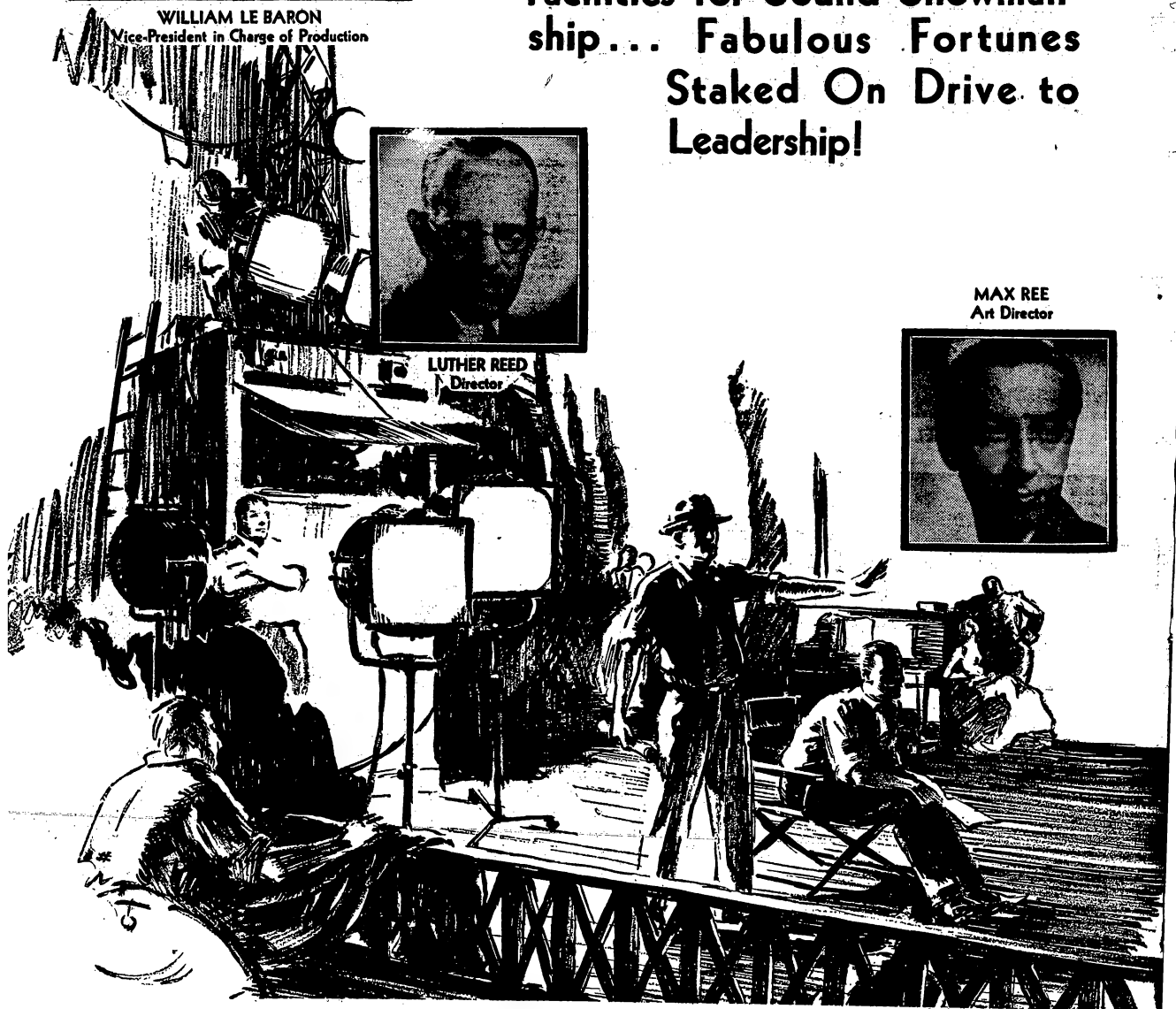
RAUDIO PICTURES Vast New
Stage...Biggest in the World...
Towering Addition to Titan Holly-
wood Headquarters!

Boundless Resources of Radio
Pictures Poured with Lavish Hand
Into Most Modern and Unique
Facilities for Sound Showman-
ship... Fabulous Fortunes
Staked On Drive to
Leadership!



LUTHER REED
Director

MAX REE
Art Director



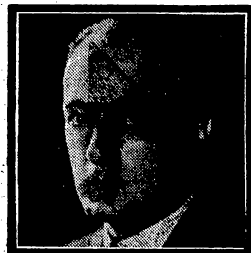
MOTION PICTURE OF MIRACLES

The overnight transition of Radio Pictures from FBO is a dramatic story of daring and brilliant showmanship overcoming innumerable obstacles of a new medium of story telling on the screen. The success of William Le Baron and his organization provides one of the most glamorous pages in the annals of show enterprise.

LOUIS SARECKY
Associate Producer



HENRY HOBART
Associate Producer



DON EDDY
Director of Publicity



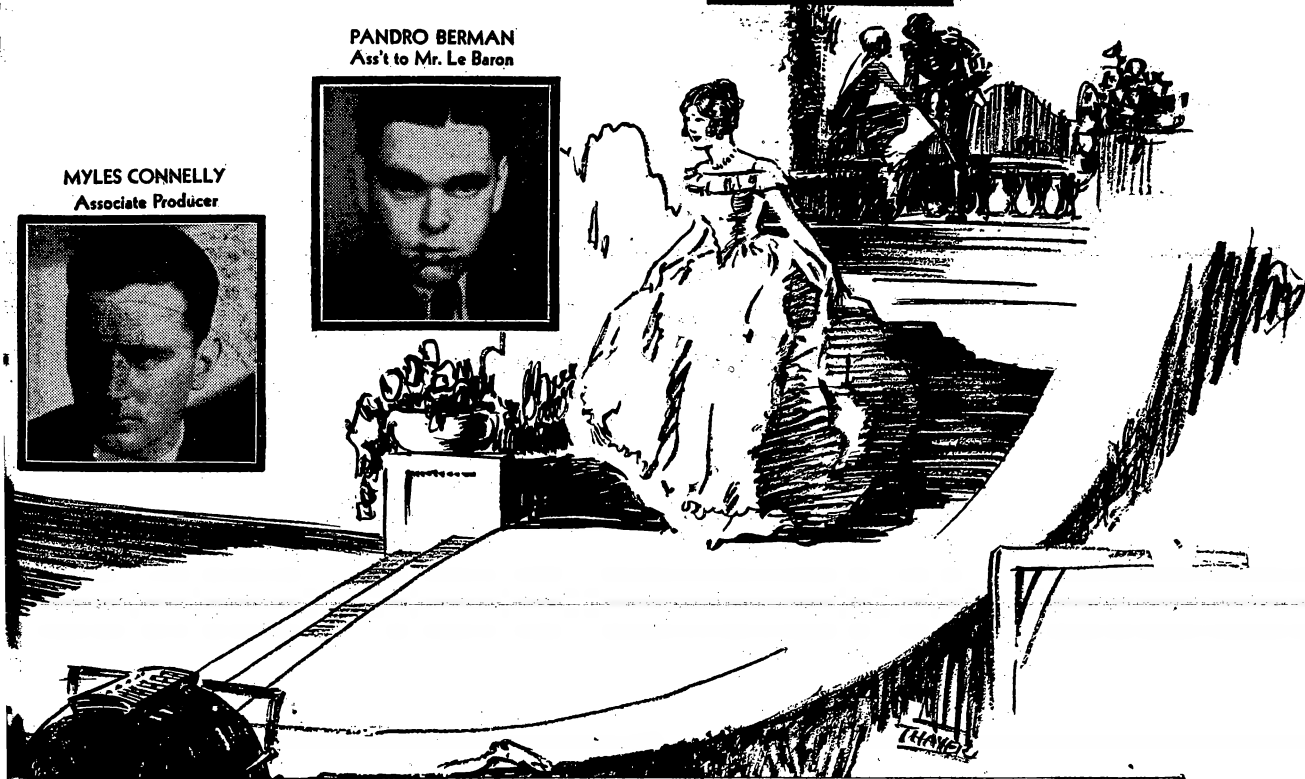
VICTOR BARAVALLEE
Musical Director



PANDRO BERMAN
Ass't to Mr. Le Baron



MYLES CONNELLY
Associate Producer



RADIO SHORT PRODUCT SMASH IN EXTENDED RUNS . . .

Overnight the short feature has become a vital box-office factor . . . and Radio Pictures has kept the same swift pace in this field as with major attractions . . .

TITAN SHORTS CRASH FOR EXTENDED SHOWINGS

"BLACK AND TAN"
with Duke Ellington's
"Show Girl" band

"ST. LOUIS BLUES"
low-down Harlem
scorcher

"GEN. GINSBURG"
Nat Carr's gorgeous
Hebe burlesque

"MICKEY'S BIG
MOMENT"
Fontaine Fox's Series

H. C. Witwer's
"SLEEPING CUTIES"

And Myriad Striking Attractions by
Larry Darmour in Hollywood and by Dick
Currier at the RCA Gramercy Studios in
New York.



Rebuild Prince's, London; New Cabaret to House Big Shows

London, Jan. 4. John Taylor and Clement Deblach, who some time ago formed the Piccadilly Development Corporation for the purchase of Prince's Hotel and restaurant lease, are spending \$300,000 for the development of the property.

The hotel will be turned into business offices with an arcade on the street level running from Piccadilly to Jermyn street, lined on both sides with shops.

Prince's Galleries and the Masonic Temple will be renovated and the former restaurant will be replaced by a new one underground like the Kit-Kat club.

The new spot will have a big stage and modern dressing rooms together with all accessories for the playing of big attractions being imported from the States. First of the new shows is due in September. The architects have promised to have the remodeling of the business building completed by June.

The new property is to be managed personally by Deblach. Prince's site has time after time been under negotiation for a theatre or picture house, but in each case the deal fell through because the frontage was not sufficient to comply with the County Council regulations and efforts to assemble additional land parcels were vain.

PARIS GLOOMY AS COST OF AMUSEMENT MOUNTS

Paris, Jan. 4. Paris theatre men view the new year with unqualified gloom. Pessimism over the future is due in some measure to the climbing cost of theatre-going.

With New Year's the taxi rates have been doubled together with fares on subways and omnibuses and all commutation scales. Taxis used to be the cheapest thing in Paris for the tourists, but the new rate ends that.

The theatres had counted on municipal revenue from transit to reduce their war and poor taxes, but at the last minute the finance committee vetoed their previous recommendations for a cut in the theatre imposts.

The managers foresee another deterrent to business in higher restaurant charges which act to discourage the custom of dining out as a prelude to an evening at the theatre and put a further burden on amusement seekers from the suburbs.

Claim On Royalty

Cairo, Jan. 4. Princess Ola Hassan, international artist and once known as Ola Humphrey, arrived in Alexandria a few days ago and announced a claim on the estate of the late Prince Ibrahim Hassan, member of the Egyptian royal family.

She declared her intention of seeking to make good her claim through the courts if necessary.

Ahearn's Long Run

Paris, Jan. 4. Charles Ahearn's contract has been extended for three more months over the original period of the same length. He will remain with Mistinguett's "Paris-Miss" revue until June.

Ahearn's Millionaire Friends' band act is the comedy hit of the Casino de Paris revue.

ALFRED HAYES DIES

London, Jan. 4. Alfred Hays, head of the ticket agency which bears his name and which is part of the Library Syndicate, died in London, Dec. 31. He was 55.

Edelsten's Wedding Trip

London, Jan. 4. Willie Edelsten is here to be present at the wedding of his daughter, Anita Elson, Jan. 8. Edelsten proposes to transact business during his stay.

Revive "Milestones"

London, Jan. 4. "Milestones" is to be revived at the Criterion, starting Jan. 28.

LONDON REVISING SHOW LINEUP AFTER HOLIDAY

London, Jan. 4. The London line-up of attractions is about to undergo the usual post-holiday revision. Among the changes scheduled or forecast are:

"Point Counter-Point," dramatization of Aldous Huxley's novel, follows "Charley's Aunt" at Daly's toward the end of January under the management of Leon Lion.

At the New theatre "Madame Plays a Nap" closes Jan. 18 after four weeks, despite the popularity of Sybil Thorndike. "A Symphony in Two Flats" replaces "Madame," vacating the Apollo with no successor named for that house.

"The Last Enemy" is reported closing at the Fortune theatre shortly. Date for finale was at one time put at Jan. 4, but a sudden spurt in demand and continuation of Library interest gave it a new lease of life.

PARIS' AGENTS SAFE

Gag Notice by Police Means Little. Get Commission Anyway.

Paris, Jan. 4. A gag notification by the Prefecture of Police threatening the strict enforcement of a statute on agents' commissions is not being taken seriously here. The statute provides for an employer (meaning the theatre) paying the agent his commission for booking an act instead of collecting from the act as is the custom.

The idea is to protect the actor, or others doing business through agents, against paying commissions, similar to any other servant.

Agents can get about this very easily by executing a 100-franc contract for 90 francs instead and thus collect their 10% from the act just the same.

WITHDRAW NEGROES' NAMES

London, Jan. 4. The names of Layton and Johnson, team of colored Americans, were proposed for membership in the Savage club here and then withdrawn before the club committee voted on them.

A similar situation arose last year when the same pair were proposed for membership in a golf club made up of vaudeville performers.

No one is great. Not a celeb who hasn't a screw loose somewhere. They're concealed. That almost goes without saying since only a tremendous amount of ego could have made them celebrities. They're the pain in this "Variety" girl's neck.

Conceit blinds them to their limitations. Their chief trouble is that they made a trade of celebrity. They talk as though dictating answers to fan mail. They go about looking as though about to be snapped for a front page picture in a tabloid. Even when out of work they can't lay off the celeb routine.

Take a walk down the Avenue with a well known musical comedy juvenile and pipe him stealing glances at his reflection in shop windows. He wants to keep posted on how he appears to his adoring public. He wants to look in the pink even when he's in the red or on the bum.

The comic who's had so many smart lines written for him that he thinks he's a wit in his own right. He makes conversation with quotations from his recent hits. When he can't remember the answers he goes into his dance.

Or he may be the other type of comedian who prides himself on his serious side. Suffering from "Laugh, Clown, Laugh." Reads (and doesn't forget to mention it) heavy bio-



HARRY HOLMAN

In person with Edith Manson and Hal Taggart in "Speculation," a new comedy playlet with songs. Direction CHAS. J. FITZPATRICK.

Warren's Problem

Peter Warren, young stage manager of "Many Waters," may not sail back to London with that company because of passport difficulties. He is the son of Charles Warren, former professional, who is in the Witmark office, London. Warren was born in England, having made his first visit here with the show.

When "Many Waters" arrived in Montreal from London Warren was just 21 and declared himself an American citizen, because of his parentage. With that rating it will be necessary for him to secure a British labor permit before allowed to go home. There is some doubt whether the permit can be secured without delay.

FRENCH STREET WHEELS GO FOR FIZZ PRIZES

Paris, Jan. 4. The post-holiday whoopee here has made the whole of famous Montmartre one grand carnival show, with city property occupied to the last inch by concessionaires, pitchmen, rides, merchandise wheels and every gimmick the world has ever known.

Wheels strong for bottles of champagne and the French on holiday bent go for it avidly. Winners of not so choice vintages drink the fizz on the spot.

Result is more hoodlumism than the annual affair has ever known, Paris being perhaps the best policed city in the world.

Williamson-Tait Junk Producing Machine; Legit Taxed to Death

PARIS SPOTS GIVE UP AFTER LEAN HOLIDAYS

Paris, Jan. 4. Like the American night clubs and chiselling road houses, several Paris spots kept open at a heavy loss in the hope they could recoup during the holiday season.

It didn't work out. Those that held on got only small leaveings from the throng and gave it up after New Year's.

Florida Zell's two established rooms also shut down which is seasonal. The gap is for three months. When April comes around they will take a survey of the tourist trade and then determine upon an opening date, depending upon the state of the visiting trade at that time.

Just at the moment it doesn't look so cheerful. The New York stock market crash is expected to cut foreign travel of Americans, particularly tourists en route to the Riviera. Montmartre is dying right now, while the cheapness of everything on the left bank of the Seine is bringing a boom to the Montparnasse district, comparable to the invasion of Greenwich Village a few years ago when it was cheap, bohemian and hadn't yet gone ritzy.

Russell Johns Works Despite New Riches

London, Jan. 4. Russell Johns is sailing for New York Jan. 15 en route to Palm Beach where he opens with his orchestra Feb. 6.

He's not so keen over going to work right away, having just come into a bequest of \$15,000 under a relative's will, which provides for a further payment when he reaches 30.

LONDON CABARET DATES

London, Jan. 4. Dora Maughan opens at the Trocadero Jan. 13 for three weeks. Fairchild and Lindholm have been retained at the Cafe de Paris for an additional eight weeks.

Cooper-DuMaurier Play

London, Jan. 4. Gladys Cooper and Gerald DuMaurier will co-star in the spring under plans just completed. They will have a new play by Gilbert Wakefield, title not yet announced.

Sydney, Jan. 4. Williamson-Tait are cutting their production activities in half as a result of the double entertainment tax which amounts to about 45 cents on each \$2 seat.

As a direct result of the enforcement of the impost, the company will discontinue lease attractions at Her Majesty's, Sydney, and put in talking pictures instead. They will not rebuild His Majesty's, Melbourne, as they intended until a few days ago and in addition they hint at the intention of closing the Adelaide group of houses entirely.

The big plant devoted to manufacture of costumes and other accessories will be shut down, throwing a staff of 200 persons out of employment.

It is estimated that profits this season will be down from an expected \$425,000 to something like \$250,000. This is only one manifestation of the condition of the entire amusement business here, the theatre business being ruined by the bonehead policies of politicians.

HYLTON OPENING SHOW; SALARY JAM OUTCOME

London, Jan. 4. Jack Hylton has one more date with General Theatres after this week's engagement at the Palladium. This calls for Brighton early in February.

Hylton is asking an increase in salary for additional dates on the strength of hanging up a record for the Palladium. When he asked to be released from the Brighton week in order to play the Kit Cat in London where he is scheduled until March, company expressed willingness on the condition the orchestra leader accept 12 more weeks of General Theatres time at the old salary.

Hylton declined, electing to play the Brighton date, opening the show there to make the Kit Cat in time.

Names in Wrong Places

Paris, Dec. 24. Following protest over use of some real-life personalities, "Le Sexe Faible" ("Weaker Sex"), the play about male keepives at the Micoiere, eliminated their mention.

The Ritz hotel also protested use of its name and it's now the Palace. The actual hotel lobby set is a replica of the Ritz regardless.

Zelli On Visit Here

Paris, Jan. 4. Joe Zelli, Paris cabaret operator, sails on the Ile de France, Jan. 8, en route to New York, where he wants to witness "50,000,000 Frenchmen."

The New York musical glorifies Joe's Paris establishment in the Montmartre district.

SAILINGS

Jan. 15 (London to New York) Russell Johns (Paris).
Jan. 8 (Paris to New York), Bill Halligan, Zito, the artist at Zelli's, Mr. and Mrs. Jos. Zelli (Ile de France).
Jan. 8 (Paris to New York), Mr. and Mrs. Samuel Goldwyn (Aquitania).
Jan. 4 (New York to Bermuda), Mr. and Mrs. Walter Woolf (Bermuda).
Jan. 4 (Paris to New York), Jimmie Lamin, brothers Sam and Howard, orchestra leaders (Bremen).
Jan. 2 (New York to Vienna), Mr. and Mrs. S. Jay Kaufman (de Grasse).
Jan. 2 (London to New York) Seymour Hicks (Olympic).
Jan. 2 (London to Capetown) Clara Butt, Kennerly Rumford (Kenilworth Castle).

No One Is Great!

By Ruth Morris

graphical tones. Collects etchings and first editions. Ambition is to play "The Moody One" (his way of describing Hamlet) as guest star with a rep company. And he's really still a great comedian.

Always Something
In rare instances there may occur a wit so keen that it picks up and satirizes all the follies of show business. But its possessor sees nothing funny in the fact that he, himself, wears a light tan polo coat with pearl buttons and a belt in the back.

And the elegant legit actor. There's a one! His English accent is as immaculate as his double-breasted light brown suit. He carries gloves and, when working, a cane. He brings references of the Lamb and Players clubs into his boring conversation. He wouldn't be caught dead at the Friars. He is, in short, his own portrayal of the perfect celebrity—a victim of the type system.

Then the moving-picture sheik, in town on a visit from Hollywood. The original personality kid, taking poses 1, 2 and 3 wherever he goes. He makes an entrance for himself when he lurches, having first checked his hat with one of those grand cinema gestures. He sits where he can be easily seen and adopts an abstracted air so that admirers may stare at him without embarrassment. He is scrupulously polite to head waiters, sometimes

even greeting them in French.

Leaving the restaurant, he bows cordially to friends and near acquaintances, lest he be accused of being high hat. Such gossip would hurt his reputation.

M. C.'s and Others
The well known m. c. takes his profession with great seriousness. He spends his least important moments on the stage, announcing numbers. Greater part of his time is spent at tailor shops, acquiring a change of wardrobe for next week. He makes it a duty to patronize stores in the neighborhood of his theatre, hoping that shop girls will spread favorable propaganda. Attends all balls and functions about town under the guiding wing of his press agent.

The famous composer whose arrival at a party has been heralded by the warning that he must not be asked to play. They leave the piano open for him; and the superman goes to it. A suggestion he play somebody else's compositions will lose him.

In the list headed NSG is the vaudeville man who carries his notices around with him. He uses a stroll down Broadway as a break-in date for new gags, interpolating accounts of how the customers roll into the aisles.

They may be celebs to the rest of the world but to a hard-boiled press they always will be a pain in the neck. Just blah, like that!

BROOKS
THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 BWAY, N.Y.
ALSO 22000 COSTUMES TO RENT

London's Legit Winners of '29 Mostly Native

London, Dec. 20. With the year 1929 drawing to a close—and no new American productions scheduled before 1930, it can now be definitely stated London did not have to depend upon imported plays for its current year's successes. In fact, no alien play registered any protracted commercial success, while, on the other hand there were four native musical pieces that registered knockout hits—"Bitter Sweet," "Mr. Cinders," "Wake Up and Dream" and "The Show's the Thing."

The shows running in the West End at present, which can be unquestionably classed as successful, are given below—every one home-made. The only piece with a foreign tinge to it is Walter Hackett's "Sorry You've Been Troubled," at St. Martin's, the author being American, but in London for the past 20 years. The cast, production, financial backing, etc., are all British.

"Journey's End," Fr. of Wales. "Mr. Cinders," Hippodrome. "Love Lies," Gaiety. "A Cup of Kindness," Aldwych. "The Show's the Thing," Winter Garden.

"The First Mrs. Fraser," Haymarket.

"Bitter Sweet," His Majesty's. "The Middle Watch," Shaftesbury. "The Apple Cart," Queen's. "The Calendar," Wyndham's. "Jew Suss," Duke of York's.

National Celebs Always in "Character"

By Courteney Allison

Appearing "in character" every time they leave the shielding confines of home or office, America's celebrities quickly develop a personality technique indelibly stamping them as actors. They are the country's most conscientious and consistent performers, selecting one character at a time, playing it for the duration of their public appearances.

What a snap as compared to the troubles of a theatre professional! Free billing in the newspapers, and the same publicity gags may be worked in constant repetition without denting the grateful receptiveness of editors. Pictures and columns of type, much of it on page one. No bother of learning a role and then discarding it to learn another. The same character with the same style of material and delivery is good for a season.

One of New York's best showmen is Urban Le Doux, who appears in character as Mr. Zero. Regularly on festive occasions Mr. Zero and his "boes" may be seen in the dailies with a tableful of food. Near the end of each year Mr. Zero and the "boes" are elected from their latest hangout and are shown moving their tables and chairs to a new address. Papers never tire of it.

Dapper Grover Whalen is an excellent lay actor, handling his part faithfully. A picture of Mr. Whalen greeting the country's latest celebrities is no different than Mr. Whalen watching a couple of masons laying a cornerstone or watching his sleuths viewing the scene of a crime marked by an "X." The clothes are neat and stylish; the moustache never goes to seed. Mr.

Whalen has a subsidiary part he plays at intervals; this differs from the other in that Mr. Whalen replaces his smile with a slight frown. It is usually dubbed: "Commissioner Whalen Starts Investigation!"

Mayor Jimmy Walker is a light comedian with musical comedy inclinations. He has gone beyond the demands of public prominence and developed a knack of ad lib. This comedy sense is so unusual in a political actor that the Mayor is in heavy demand for all sorts of benefit performances.

John D. Rockefeller, Sr., needs only a batch of new dimes to give an extemporaneous performance anywhere. It will be reported in detail by all news services. Newspapers also keep him on files as: "Man Who Has a Birthday."

Others

Thomas Edison is the country's most assured performer. He never looks at the camera or bothers about his appearance. "Take me or leave me" is his pictorial attitude—and they take him.

The nation's villain, delicately sprinkled with romance, is "Scarface" Al Capone. Sudden demise of any gangster calls for resurrection of Capone as the perennial "heavy."

Charles Lindbergh is the leading man; strong, slender and appealingly young. He risked his appeal with a marriage but survived the deluge.

Commander Richard Byrd is a matinee idol of the old school. A romantic type from Virginia with dreamy eyes and an ace among adventure lovers.

John Sumner makes "Sex" last

through the years, easily outclassing the performance of Mae West.

Mrs. Gann, character lady, plays to distinguished audiences regularly. She demands and gets leading parts with regularity.

Senators Borah and Heflin, with no pretensions of s. a. mop up at the box office with the country's best slapstick act.

Teddy Roosevelt, Jr., comes from a distinguished family of public thespians, but hasn't yet graduated from "bits." His sister, Mrs. Alice Longworth, is doing much better with a market basket and baby routine. Surefire.

The Kahns

Otto Kahn has the unfailing banking stage presence and a trick of convincing that everything he does must mean something or he wouldn't be doing it. His son, Roger Wolfe Kahn, tried several styles of acting, but has given up temporarily because of the shortage of dates.

Calvin Coolidge is strongly suggestive of William Hodge on the stage. Both have their own particular following.

Female celebrities, like their stage sisters, have a tendency to overplay. Mabel Boll and Mabel Walker Wildebrandt are always examples.

Currently the tragedian's crown is conceded to Roger Babson. Thousands listen to his "Buy or not to buy" soliloquy.

When the big show is over these lay actors fade into the shroud of home life. Performance of one part takes most of a lifetime and the public will not have them in any other role.

AUSTRALIA

By Eric H. Gorrick

Sydney, Dec. 5. Tropical weather the past week had the outfront boys following for trade. Public preferred outdoors.

"Show Boat" (legit.) looks like getting something at Her Majesty's for W. T. and "Lombardi, Ltd." successful, now in last weeks, with "Journey's End" coming in.

Looks as though "Two Black Crows," at the Prince Edward, will stay quite awhile, with "Show Boat" also good for a season.

As for the rest of the long run talkers, "Cockeyed World," at the Royal, seems to be doing "Cocoanuts," at the Capitol not doing anything startling, although in third week.

Ann Fenn, English mimic, for lead of "Clowns in Clover," Melbourne, for W. T. Hargrove Bros., American dancers, go into same show.

Fortcoming W. T. stage shows include "New Moon." "Clowns in Clover," "So This is Love" and "Murder on Second Floor." George Highland will stage "Moon," with George D. Parker (American) doing the dramatic piece.

Most of American acts here have now played out contracts and will return to New York.

Cutting Down

Following slight trade depression, several local film exchanges have let out many men. Generally just before Christmas a trade slump comes along, with moaning along film row from the heads of the various concerns. Williamson's "Tait have retrenched since closing their vast department, leaving out musicians, electricians and stage crews.

Over in Melbourne "Cocoanuts" got a run of eight weeks, whilst in Sydney business has fallen off in third week.

Jan Rubini married Adele Crane, professional, in Melbourne the other day.

Harry Strachan, formerly booking manager U. T.'s vaude department, now assistant manager State, Sydney. Strachan was several years with the Fullers as house manager. Orchestras are being reinstated in a majority of picture theatres in New Zealand after thrown out through the talkers.

McIntosh and Legit

Hugh D. McIntosh, former controller Tivoli Circuit, has returned here holding the Australian rights to several legit shows. McIntosh says he will re-enter theatricals. As he practices over the Tivoli, Sydney, it looks very much like the house reopening with McIntosh backed with English capital. McIntosh followed vaude some years ago at this house with revues and legit.

Vaudeville

A Sunday paper came out with the story that vaudeville is not dead in this country, and gave the opinion of Sir Ben Fuller, head of Fuller's Theatres, that vaudeville is still flourishing here and will continue to do so despite the talkers.

Unfortunately, the paper forgot to mention Williamson-Tait lost heavily for many months with vaude at the Tivoli; that no more importations of acts are being made; that Fullers have quit playing vaude, devoting their theatres to revues entirely, and that the same firm closed its principal Melbourne vaude house besides leasing all of its legit theatres to Union Theatres for talkers.

It is also a fact that Union Theatres has cut down its vaude attractions from around 30 acts to about four, and will probably cut this entertainment altogether shortly.

English Vaudeville

By Jolo

London, Dec. 27. Still another year has passed and the demise of vaudeville in England is not yet in sight.

Talkers came, were seen and failed to conquer vaudeville. In such big cities as Manchester, Glasgow and Liverpool talkers proved a nine days' wonder. Stoll's wiring of his theatres has only meant an occasional talker program, except in the Alhambra, now straight pictures. This may be primarily due to the lack of good pictures and having to show films on general release date instead of getting an exclusive showing.

Leasing of the Alhambra by Stoll for pictures was a business move, as he couldn't refuse a flattering offer. Besides, there was the difficulty of finding suitable headliners.

The failure of many American acts has been due to two reasons. Firstly, material, not understood here, and secondly, badly arranged numbers at the instigation of friends who professed to know what was what in English vaudeville.

Missing "Tops"

The main vaudeville difficulty, especially in the provinces, has been the acute shortage of attractive "tops." In many cases it has been proved that a bill possessed of splendid entertainment value, but lacking a name, will yield very little profit to the box office. The shortage of "tops" can be attributed mainly to competition from musical show producers.

American acts have no drawing power for the provinces until they become known. Acts playing return dates are of more value than those making their initial appearance. But, here is the snag: American acts only come over for a limited period. They very seldom play repeat dates, and thus their monetary value from this particular angle is nil.

The consensus of opinion among bookers is American acts are being overpaid to the extent of at least 40%, the reason being that they are imported for a few weeks—and the salary has to be tilted so as not to make it a losing proposition for the acts, which it invariably is.

From the above one can realize a booking alliance of American acts

between Stolls, General Theatres and Moss Empires would result in more work for the acts and a reduction in salaries. That seems the only solution to the problem of the American importation. It seems due sooner or later.

The acute shortage of American acts has never been more pronounced than at the present time. It has happened on various occasions that premier houses could not tell on the Wednesday preceding the Monday what would headline. Acts are mostly booked from week to week. If an artist can hold out and knows the inner system of booking, he or she can command salary and get it. Such a booking state of affairs leaves a lot to be desired.

\$300 to \$500 Turns

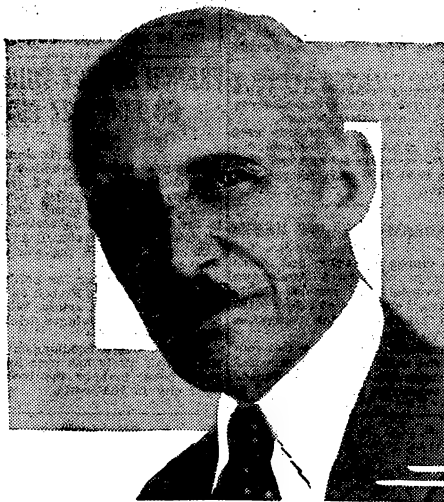
There is a keen demand for acts priced from \$300 to \$500. These, when they come along, are invariably built up into headliners.

The vaudeville situation has not been helped any by recent importations, which have been, to say the least, pretty bad, and has resulted in practically total stoppage of further importations. It has also caused Sir Oswald Stoll to send over his Lieutenant, George Reynolds, to scout around. General Theatres has also finally decided to send its booker, Val Farnell, to America, for the same reason, as soon as he is operated on for appendicitis.

It is necessary to mention that American acts approached to play England should see that their contracts read for consecutive time, and not so many weeks spread over a period, with the agent suggesting he can fill those weeks with another circuit. The act so involved will find—like a good many others have found—the agent cannot. The barring clause is exercised here pretty strongly and it means laying off.

Actual position is that business has been very good this year both in London and the provinces, this despite a very hot summer and a very bad winter outdoors.

A new way of bolstering up vaudeville is being used by Stoll's in practically total stoppage of afternoon performances and in the evening the regular vaudeville. Anyone visiting the house in the evening gets a free seat for the afternoon showings. This is being experimented with in one suburban house, and its success may mean the new "Tops" for not only the racket may be generally adopted on the entire circuit.



WILLIAM CARY DUNCAN

After writing 54 national and international stage hits in 27 years as a librettist, Paramount selected him to transfer to the screen some of his New York and London successes.

He was placed under contract and hit Hollywood without any ballyhoo and began repeating his success as a stage writer by handing Paramount a complete screen treatment, including the dialog to three of his stage hits. After looking over the "MAIN STEM" Duncan will return to the coast to start writing two originals for Paramount's 1930 program.

For Atmosphere

London, Dec. 28. The Lyceum chorus is being drilled by a real sergeant-major. Just like the war, only not so muddy. Language is language as only a sergeant-major can translate it.

"Good News" Wrong Two Ways

Paris, Dec. 28. Big overhead of "Good News," called "Bonnes Nouvelles" (subtitled in French) here at the Palace, with count as much against it as the poor quality of the show.

Of the people, Pierre Meyer, the "gorgeous" male lead, is the owner of Old England, swanky general store here on the grand boulevard.

Serge Leslie, American dancer, was signed three days before the opening, all set to go with a Russian ballet, but stepping in for a month's minimum contract, refusing a longer term.

Raymond Nowitzky has succeeded M. M. Schenckman as manager of the State theatre, Reading, Pa.

In Paris

Paris, Dec. 28. Mr. and Mrs. Sidney R. Kent, Mr. and Mrs. Samuel Goldwyn, Lorenz Hagenbeck, Richard Connell, Joseph M. Schenck, Mrs. Von Kaltenborn, wife of the editor of the Brooklyn "Daily Eagle"; Baklanoff, barytone, and wife; Leopold Godowsky (his daughter Dagmar here a few weeks); Elmer E. Bucher, J. Kenyon Nicholson and wife, former Lucille Nickolas, now changing her prof. name to Joan Kenyon; Gilda Varese; Thelma Edwards; Guy Hickock of the "Eagle" and Mrs. Hickock.

Andre's Daughter Marries

Paris, Dec. 23. Yvonne Roland, adopted daughter of Andre, the gambling king, was married in Neuville, Oise, provincial town, on Dec. 21, to Gabriel Bouillon, violinist.

Andre, her foster-father, as mayor of Neuville, performed the civil ceremony.

Moscow Art in Belgrade

Belgrade, Dec. 26. The world-famous Moscow Art Theatre, last here three seasons ago, are back in the Jugo-Slovakian capital with Emrys, their new producer, as their lead. Emrys is the husband of Asta Nielsen, picture actress.

Emrys succeeds Sharov, now the producer of the Dusseldorf theatre, Germany.

Many personnel changes in the Moscow Artists now number 17.

They opened with Dostoyevski's "Crime and Punishment" and follow with plays by Dickens, Andreyev's "The Thought," Ostrovski's "To Be Poor is Not a Sin" and Gogol's "The Marriage."

Large Russian population here and bookings heavy for the Moscovites.

Instead of a gem, or even a flower, cast the gift of a heart into the heart of a friend.

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HUGE FRENCH FILM TIE-UP

3 CASTS FOR 3 VERSIONS IN SCANDINAVIA

Copenhagen, Jan. 4.
Production of talking pictures for marketing entirely within Scandinavia require three versions, made by three separate casts, and one native concern is making arrangements to produce pictures on that basis.

Concern is the Electrical Phono Co., which declares it will make pictures for Denmark, Sweden, and Norway. Dialects of the same basic language in these three states differ even more widely than in Spain's various provinces and in South and Central America. Accordingly, the company will assemble three distinct sets of players, one from each country.

Electrical Phono has taken over the Northern Films' studio here and, at the outset, will specialize in comedy shorts.

PAR'S FIRST SWEDISH TALKER TO STAR ROLF

Paris, Jan. 4.
Ernest Rolf, called "the Ziegfeld of Sweden," calls this month for Hollywood via the Panama Canal, there to appear in Paramount's first picture with Swedish dialog.

Rolf's revue at the China theatre, Stockholm, is internationally famous, he both producing and starring in his productions. During his stay in Paris he is signing new people for the new edition of his revue to be staged April 15, and to continue all summer before going on tour in Sweden.

He has already engaged, Mitty and Tillo, dancers, and Robert Guinaut. He goes from here to London where he will negotiate for Jack Hylton's orchestra.

Rolf has appeared in a number of silent pictures in Sweden, so his screen appearance is new only in that the Par. film will be a talker.

DANES HAIL 'RIO RITA,' BUT OBJECT TO COLOR

Copenhagen, Jan. 4.
"Rio Rita" (Radio), first film musical shown in Denmark, was rousing acclaim as the greatest picture shown here to date.

Bebe Daniels is lavishly praised and the tunes are a local rave, vying with the Ziegfeld beauties who have knocked the Danes for a row of gasps.

Objection to color is the only adverse detail, the public finding that flesh tones detract from beauty of the ensembles.

Fox's B-G \$1,600,000 Note

London, Jan. 4.
On Dec. 31 a note for \$1,600,000 given by William Fox in part payment for the British Gaumont stock purchase, fell due. It was not met.

A cable is said to have been received by the holders of the note requesting an extension of time. The reply from report was a refusal.

The holders of the Fox notes for B-G stock, said to amount in all to around \$17,000,000, have no collateral other than the stock.

Joe Fisher in N. Y.

Suffering from a heavy cold, Joe Fisher, from the Straights Settlement, left the Hotel Claridge for the Park West hospital, New York. He is recovering.

In the Fox East Mr. Fisher is an extensive theatre operator. His new Paramount over there will shortly open. He's in New York on a periodical visit.

CENTRAL EUROPE TRADE IN VISIT TO STATES

Zurich, Jan. 4.
Representative showmen from exhibitors' associations all over Central Europe have made arrangements for a joint visit to the United States, to include a trip to Hollywood.

Project was first broached by the Austrian Association of Exhibitors, after canvassing other national bodies, and have been notified that the showmen of Czechoslovakia, Hungary and Poland will co-operate.

Pilgrimage will be under the direction of Baron Eidenhofen, president of the Austrian group.

SENIOR CZECH CO. GOES BROKE

Prague, Jan. 4.
The Brothers Degl, oldest picture producers in Czechoslovakia, have gone into receivership with assets of 540,000 crowns (\$16,000) and liabilities of 1,540,000 crowns (\$45,000).

Receivership of the company comes as a sequel to the suicide a short time ago of Director Stransky, who represented the brothers in important deals.

The Degls were prominent in the output of silent pictures and prospered until the advent of sound. After that, although few houses here were wired, their business gradually dropped and the failure comes as a climax to a long fight to recoup.

SPAIN WIRING, AWAITS SPANISH FILM FROM U.S.

Paris, Jan. 4.
Although Spain has banned foreign tongue talker pictures, the Excelesior Syndicate of Barcelona is anticipating supplies of dialog pictures in Spanish from the United States and in preparation is wiring 20 of its houses.

The equipment is being installed in Barcelona, Madrid, Seville, Sagagoza and Malaga.

Equipment used is the Ramaphone, independent device, unit costing \$3,500.

Ramaphone is making headway in the European field, having recently completed eight installations in Holland and seven in Belgium. Excelesior also is putting in recording equipment of the same brand in its Barcelona studio, with the idea of making a series of shorts in Spanish for distribution to its own outlets, with a prospect of going into the South American market later.

Work on the shorts starts immediately.

W. E. Got a Break

Paris, Jan. 4.
At the last minute, because RCA Photophone did not have a portable talker equipment available, Western Electric wired President Gaston Doumergue's Elisee palace for his annual Xmas-New Year party, one each to some 400 school children and the other to his immediate family and friends numbering about 25.

W. E. benefited from the prestige on which RCA had counted, but which did not materialize owing to the lack of equipment.

The President of France compromised this year by showing an American comedy (Keaton) for the children, but the native sound film, "Le Collier de la Reine" (Queen's Necklace) for his personal guests. The latter was in deference to the anti-American talker attitude manifesting itself hereabouts off and on.

Empire Starts Runs

London, Jan. 4.
"Hallelujah" talker, opens at the Empire Jan. 17, in for a run.

Picture inaugurates a new policy at the house, which now switches from weekly change to run plan. Idea is temporary.

STUDIO-THEATRE TRUST COMPLETE

Gaumont - Franco - Aubert Merger Gives Gaumont 46 Houses, 22 in Paris—16 Wired—Gaumont on Producing End, Franco-Aubert with Chain Capital Combine Has 75,000,000 Francs Resources

PATHE-NAHAN NEXT?

Paris, Jan. 4.
The biggest picture producing and theatre operating merger in the history of France was quietly completed this week, giving Gaumont control of Franco-Aubert with its 46 theatres, 22 being in Paris and 16 wired with Western Electric equipment. The remainder are potential outlets for Gaumont's sound system, and all represent a controlled outlet for Gaumont's extensive schedule of picture production.

Gaumont resources joined to the Franco-Aubert assets represent a total of 75,000,000 francs, Gaumont's being 55,000,000 and Franco-Aubert's 20,000,000.

Producing and Exhibiting
Gaumont has no theatres since selling out to Metro-Goldwyn, which in turn disposed of its theatre properties to Franco-Aubert. In turn, Franco-Aubert is purely a theatre operator, and has no studio facilities, while Gaumont has a completely equipped producing plant.

In addition to this, Franco-Aubert needs sound equipment, its own Radio-Cinema equipment not yet being ready to market.

The Aubert theatres are scattered throughout France, and there is a strong likelihood that the 40 houses belonging to the Pathe-Nahan chain, comprising 40 houses, will presently enter the amalgamation.

With the completion of a Pathe-Nahan deal, the French field would be impregnable to invasion from America or any other foreign interests. It is declared that the basic purpose of the new combination was to offset the strength of the American talkers.

Aubert Line-up

Aubert has four wired houses here, notable among them being the Gaumont Palace in Montmartre, and the Aubert Palace on the Boulevard des Italiens, both equipped with the Western Electric system.

Robert Hurel, Aubert's managing director, and Edgar Costil, who functions in a similar capacity for Gaumont, are likely to clash if the prevailing view here is right, and it is anticipated that one or the other will sooner or later bow out.

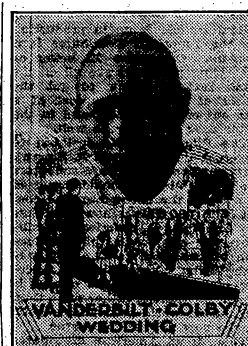
Basic for the supposed tension between the two men comes from the fact that Costil was with Franco at one time as chief of production, and lasted only a few months.

Nahan Position

Recent dealings between Aubert and Pathe-Nahan lends color to the idea that the latter group will sooner or later be included in an all-embracing consolidation. Franco-Aubert sold some of its provincial theatres not long ago to Pathe-Nahan.

Pathe-Nahan is committed to a costly program of production with heavy commitments for studio personnel. Expenditures the past year are said to have reached a total of 100,000,000 francs.

Approached for confirmation of a deal, Costil denied one was pending. Hurel was out of town. But there is no question but that the transaction has been completed by banking interests. De Caplane representing Franco, and Kohen appearing for Gaumont.



NUPTIAE
The eyes of the world were centered upon the marriage of Miss Anne Colby and William H. Vanderbilt which took place December 28—the season's most important wedding.

The care with which the music for this occasion was selected was reflected in the choice of a MEYER DAVIS ORCHESTRA.

COLONY FORCES BRITISH FILMS

Sydney, Jan. 4.
Stuart Boyle, boss of Union Theatres, has candidly declared he will do all he can to boost British product throughout the commonwealth during the season. He is taking the entire output of British Dominion Pictures for the whole circuit. Purpose apparently is to capitalize the patriotic sentiment with which the colony regards the home country.

Meanwhile, American features seem to have the call in the leading film houses. "The Trespasser" (UA), and "On With the Show" (WVB), are among the most profitable long runs in Sydney at the moment.

CUSTOMS MEN ACTING AS AUSTRALIA CENSORS

Sydney, Jan. 4.
Customs officials are temporarily acting as film censors until such time as the new Labor government can replace the old board from the Labor Party ranks.

In the meantime there is chaos in the censor department. Many American pictures are awaiting release and are held up until appeals can be heard. Rulings are blocked because no official censor board is functioning.

What qualifies a custom official to act as screen censor is a mystery to the industry, and the trade is worried. Hundreds of women allied to the Labor Party are seeking appointment as censors. There is a prospect that the present femme censor idea will be dropped in favor of a Labor Party adherent.

Egypt's First Talker Production on Screen

Cairo, Jan. 4.
Egypt's first talker—that is first taken in native scenes under foreign auspices—was screened here a few days ago.

It has to do with the fight against the drug traffic and sequences were made in the Egyptian desert lands. Helwaby Bey is the principal player.

Picture was recorded on American sound apparatus, which cost \$30,000, according to the statement of the makers.

At the same time Egypt's first native-made film (apparently silent) has been completed under the title of "Zelnab". It was made by Mohamed Karim and Yussef Wahlon, with Bahdja Hafez and Siraj Munir, native players, featured. Film is 5,000 meters in length (16,500 feet).

SOVKINO-R.C.A.P. DEAL FOR SOUND IN SOVIET

Moscow (via Paris), Jan. 4.
Moscow, capital of the Soviet, is in the throes of preparation for the advent of the sound screen. Government film agency has a contract with RCA Photophone for equipment running into several million dollars, which was virtually completed by Monasson, head of Amkino, who has just returned from New York.

Only one theatre, called the First Sovkino House, has been wired, and is being used for experimental exhibitions for officials.

Shows are run from midnight to dawn after the regular silent programs have been shown. The public is not admitted to these official showings.

The official film section of the government, making up quite a mob, has so far looked at fragments of "King of Kings," sections of the Pathe sound news reel, and all of "The Flying Fool." The film officials are enthusing over possibilities of sight-sound, theorizing over the uses to which it can be put for government purposes.

Soviet picture directors, always insurgent on art ideas, are now going impressionistic in Moscow. New drift is toward "tone pictures" as distinguished from synchronized films.

Vladimir Podovkin, who produced "The Last Days of St. Petersburg," tells "Variety" that the new Russian idea of tone pictures is to avoid literal transcript of sound, using sound effects only as an "impressionistic accessory." He cites such effects as dripping water, rumbling thunder or wistful music theme, as a background to intensify emotional effect.

DANES PLUNGING ON SIGHT-SOUND

COPENHAGEN, JAN. 4.

Palladium Film Co., whose comedians, Long and Short, have enjoyed great popularity in Europe and South America, has gone in for talking production on a large scale. They held aloof for a long time, while business dropped, and now have made the decision to plunge.

Lau Lauritzen and Svend Nielsen, heads of the concern, have started on a tour of England, France, and Germany to make a thorough study of the sound systems on the market before choosing the equipment they will use.

WIRING LONDON LEGITS JUST 'TO BE PREPARED'

London, Jan. 4.
Hippodrome and the Dominion, first being for the time the Williamsons' production house and the second the newritz legit, are being wired for talking pictures—just in case.

Gillespie hastens to make it plain that no change of policy is contemplated. Talker equipment is being installed, he says, "To keep pace with the times and to be prepared for any type of attraction."

Fox's Intern'l Revue

Hollywood, Jan. 4.
Following the lead of Pathe, Fox will make an international revue, but instead of importing players for the acts, as is the intention of Pathe, will use all the overseas trouperies on hand.

Hazzard Short has been brought west to direct it. So far announced are Victor McLaglen, Fifi Dorsay, Paul Muni, Tom Patricola, and Mona Maris.

First American made talker Spanish will have its debut Jan. 1 at Loew's 116th St., in Harlem. Picture is a Hal Roach two reeler, "Night Owls," featuring La and Hardy. Scheduled for two

Slanguaged Language

By Frank Scully

For the benefit of the Prince of Wales and other famous Americans who don't know what a "Tom Actor" is, here 'tis:

A "Tom Actor" is not a ham or a rube, nor is he particularly concerned with slapstick. He is an actor in stock who may have to change his roles as often as three times a week. How he got the title is unknown and can't be explained, because Jack Conway, who knew everything, died a year ago.

Conway was the king of American slang writers, and most of the writers, in fact, all those who make their living out of the American language, have tapped Jack Conway's vocabulary at some time or other. Conway created and coined many of the phrases now current on both sides of the Atlantic among the smart set. What he didn't coin he picked up as a good reporter.

The best sources of his borrowings were carnivals and tent shows. These have a language wholly their own and since everybody, to them, is a "chump," a "mug" or a "sap," to be milked of his surplus money, they had to be realists of the first order. To protect themselves from, not only their victims, but the police, they coined a language which neither of the other two could understand. They developed a whole line of "frackets." These were small-time gyps, many of them downright fraud, and others just clever bits of rogues with no greater harm done than separating the sap from his dough.

Robbed Each Other
As in all these matters of cheating, these gyps frequently succumbed to their own philosophy of gypology. That is, if there were no chumps about as the carnival went from one small town to another they robbed each other. And so they became very wary when advertising or accepting jobs from each other. The "pay-off" had to be Saturday night and no run-around. A "run-around" is what you call "leading somebody up the garden path," giving him flowery and plausible explanations so that he will continue to believe in you and your projects though he has every right to doubt you.

Anybody who can "wildcat" in the show business is different from what he would be in other businesses. To say somebody is "wild-

catting in shares" simply means that he is promoting very dubious propositions. But wildcatting in the small time show business or carnival is going ahead of a show and booking and posting on boardings the coming attractions. A wildcat wires back when he has a theatre or lot for the show, the show frequently not knowing one day to another where its next performance will be held, that being up to the "wildcat."

Short Cuts
A whole dictionary can be written from this living source book. There is a terseness about most of this phraseology. It's full of short cuts, and windy phrases are swept away like so much wreckage.

H. L. Mencken in his book, "The American Language," gives many of these phrases, though he does not presume to more than touch the surface. Still he lists several thousand words which are different in ordinary American speech and English speech as used by the man in the street. It would be amusing to put these down in parallel columns. The American who has traveled at all is familiar with most of them, but it would shock an Englishman to see how far his tongue has moved from the days of Shakespeare.

Frequently in shops on the continent there is a sign reading, "English spoken, American understood." English ladies will quote this to you as the farthest north ever reached in drollery. My standard answer to that has always been, "What of it? You don't suppose they are the same tongue, do you? It's the same as Latin and Italian. One is a dead language and the other a living one."

That, I concede, leaves them burning plenty and is hitting below the belt, for the parallelism is not quite so bad as that. Both English and American are living tongues, and if they seem to be moving in opposite directions, what harm? A tree would look funny if all its branches went the same way, and language, like a tree, is always changing. Even when stripped of leaves, it is never ugly to a poet.

The authors who profess to be shocked by these changes don't realize that they are the ones whose lives know the holy joy of creating a new word.

London Chatter

London, Dec. 25.

Move on to clean the cabarets.
Shaw's voted the Town's best looking Santa Claus.

Number of saps who run around debating whether talkers are here to stay still grows.

Naomi Royde-Smith's off to New York with hubby, Ernest Milton.

Flora Le Breton's still talking to herself on the boards.

"Good Luck" snowballs are the pest of London.

If you want to get kicked out, you've only got to say "Stuart Paton" at Elstree.

Hatry's now gets his 31st Court appearance, which isn't bad going.

The number of "The Bachelor Father's" best girls has been reduced to three.

Everyone thought Peacheven was dead, until Gracie Fields took a walk there.

Mild sensation caused when Will Evans, of Gaumont-Palace, had grace said at a film fest recently. Should have been multi-lingual.

Surrey, traditional South London grind, is to let. No rush.

Number of celebs who've been to see "The Apple Cart" equals the number of old Shaw gags in it.

Gladly Sewell thanks Flotsam and Jetsam for her break at the Palladium.

Miles Maleson, playwright, is working. A. Elstree. Keeping it dark for some reason.

Ernie Mayne's patter song about Royalty got Blacked out at the Palladium.

Latest way to get space here is for vaude acts to give turns at the Press Club, leading legmen lounge.

Nite life spreading to those wicked suburbs.

Postcard mania in 1928 just delivered in Liverpool.

What with snow in Yorkshire, gales in the Channel, hail in London, floods everywhere, unemploy-

ment worse, show biz awful, influenza and measles on the up grade, general studio shut-down, and all these youngsters writing plays, Xmas as bright as ever.

Ellnor Glynn's ruse to ginger up the S. A. in Carl Brisson is to get the sob sisters to tell him how much the moustache improved him and how much nicer he looked if he did so and so, incidentally her latest brainwave.

Sunny Jarmann, engaged to English millionaire, Francis Francis, declares she will retire from show business after marriage in January.

With "Broadway Melody" and "Movietone Follies" added to the barred shows in Ireland, producers are wondering if they can get in there with "Little Women" in overalls.

Film Society has a 30-reel Japanese flicker on its bill for the season.

Silent Robert Bridges, poet laureate, is about to give birth to a poem.

Eggy Ashcroft, 21, is the town's big rave for her work in "Jew Suss." The candor title of the year goes to Gerard Hopkins for his novel, "Something Attempted."

Lady Cynthia Asquith's broadcasting.

Oxford allows saxophone players in church.

There isn't ain't nothing doing. Maestri Gay's been buying line. Charles Laughton's teaching Eliza Lanchester the barnyard business.

John Morel, new baritone, has gone stage-struck.

Gladys Cooper's just had a birthday—her own this time.

Those British film players don't like Hollywood—they're not going there after all.

A. P. Herbert's got a tad for knits.

Lauri Devine's getting into knots at the local nite clubs.

Ye Olde Ham Bone Clubbe threatens to get popular.



Extending to All My Friends
JOYOUS SEASON'S GREETINGS
Who Helped Make
"B. B. B."

Cellar Cafe, Hollywood, Calif., possible.

British Film Field

By Frank Tilley

London, Dec. 26.

There were 41 "Ta" in two and a half columns of film stuff one day this week. What can you do with guys worse'n Swaffer?

Schenck's London Site

Jack Shubert says the reported sale to Joe Schenck is moonshine, and that Associated Theatre Properties, Ltd. (the Shubert theatre company here), is about to reconstruct the Shaftesbury, Adelphi and Apollo theatres, increasing seating capacity and comfort. Also that he has no seating arranged with Schenck (he didn't mention W. A. Phillips, New York banker) and may be on the Continent when Schenck docks here.

What Schenck seems to be after is a site for a theatre. At present U. A. hasn't a house, though it has no trouble getting a good End press release for most of its product. Two coming are "Evangeline," at the Piccadilly, Dec. 30, and "Condemned," at the Pavilion, Jan. 9, following "Shrew" there.

Richard Tilden Smith, coal owner and landlord who fell dead in the House of Commons Dec. 17, once took a flier into pictures and got his money back. This was with British National.

Smith put up some \$150,000 to finish a Dorothy Gish film—if memory serves, "Empires." Anyway, it was the one M-released. Smith got his money back when M-G took the negative and released the liability British National had for an advance from Giannini. Smith was 64 and suffered from heart trouble. He was in the House to confer with members on a local Bill, and died suddenly, even leaving the Harcourt Room after lunch.

Gaumont Group Quits Distrib. Soc.
After some three months of violent internal feeling, the Gaumont Company, W. & F. Film Company and Ideal Film Company—all branches of Gaumont-British Corp.—have withdrawn from the K. R. S. (Distributors' Society).

M. Woolf has been antagonistic to the society playing politics, he says. Also, there has been criticism of Will Evans inside the Society meetings. Evans is joint managing director with Woolf of Gaumont-British, running the theatre and booking some 350 programs.

Woolf feels he has been accused of retelling to Evans things said in meeting, and accused of garbling what has been said. He is also peeved at a speech made a couple of weeks ago at Liverpool by Sir Gordon Craig, vice-president of the Distributors' Society, telling independent producers not to fear the circuits and to get together in Companies. First National group. Sir Gordon is head of the J. D. Williams' multi-lingual project, which includes an exhibitors' franchise plan not yet tabled.

Distributors' Society has always been against any breath of an idea to form an exhibitors co-operative, booking or producing concern, and has more than once declared that its members (involving all the distributors who matter) will cease to book films to exhibitors going into such a concern.

So Woolf, who last year was president of the Distributors' Society, has pulled out his concerns, "wolves" in company almost 100 percent American.

The Third "H"

Stock market boy who knows their figures have some money, been tipping off the bust-up of the

Gambling in Paris a Human Lab; Like It in Baccarra Rooms—No Women

Paris, Dec. 24.

Wine, women and song go hand-in-hand almost universally, but here where wine is as plentiful as the fumes, and as easy and almost as cheaply gotten (sometimes the wine costs more, dependent on the vintage), something else to supply the necessary zest to Parisian mankind. They find it in the baccarra rooms, comfortable clubrooms where they may game as gentlemen, and by a turn of the card, with but six cards maximum dealt for each game, they can perhaps double and then quadruple, and then multiply that once more into sixes and even 16, 32 and 64 times the original investment.

This is Europe's great indoor sport. If they want wine, they have it at the clubrooms. If they want music, they prefer the jazz of a phonograph disk to the opera, and as for the fumes, here is one spot—excepting at the resorts—where the eternal feminine is absent. At the resort casinos, yes. Femmes may gamble at Deauville and Le Touquet during the summer and at other seasons at Pau, Nice, Monte Carlo, Cannes, Biarritz, etc. That's why in France, of course, not taking in the many other countries where they're similarly addicted to baccarra.

The Cercle Haussmann in the heart of Paris, controlled by the omnipotent Andre, or the smaller and perhaps more exclusive Cercle des Champs-Elysees in the Club des Femmes, are the highlights of a string of similar gambling casinos in the heart of Paris. All welcome almost anybody for membership if one's passport is o.k. and if properly sponsored, and either for 100 francs to Andre's establishment, or twice that for the Lido, one may enter and gamble his fool head off. There are other privileges that go with it, as for example, special meals with vintage wines at ridiculously low rates of 20 to 25 francs, served in Ritz manner.

Oddities
Here, huddled over the malze-clothed tables, 13 gamblers to the larger hemin-de-fer tables—with some 30-40 around the big baccarra tables—one views the greatest human laboratory of human-kind, exposed as biologically, and as mentally clear, on the half-shell, as if they had been X-rayed. The overhead lights beam down throwing each personality into strong relief. One has but to move back a bit to shield one's own expression and then realize even more, with the aid of this semi-ecstasy, what the hunger for somebody else's francs does to a gambler's phool.

Many gamblers as if it's really from Hunger. Often as not, it's true. There is one titled sculptor—a prince, no less—who only sculpts from necessity, and he got a few hundred francs together and he's up there throwing it away; not literally, but a gambler of his type is in the same category as one who throws it away, for he inevitably loses.

A distinguished, goate'd com-

four "H's." First Hatry crashed, then Horne, and now Harrison. The fourth seems to be on the way.

W. A. Harrison was an attorney before he got a yen for promoting newspaper and newsprint companies. He took over Illustrated Newspapers, Ltd., from Sir John Ellerman, the shipper, started "Britannia" and suffered a heavy loss. Also owns the "Daily Chronicle," and through a separate company, not affected by his present trouble, is understood to be interested in "Film Weekly," fan paper started about a year and a half ago. This is owned by a firm called English Newspapers, Ltd., reported to have obtained its money from the Inveresk group which comprises Harrison's holdings.

Finishing touch: As Harrison's troubles is said to be some \$50,000 holdings in the Hatry companies.

First Quota Fine

FBO, of this country, having nothing to do with the former American FBO, was fined \$125 and costs at Marlborough Police Court, Dec. 18, for failing to distribute its legal percentage under the Films which law is only one percent down, but the magistrate said the company did not make effective efforts to get another film or make one.

Prosecution for the Board of Trade told the magistrate this was

poser, whose name from France has even percolated back into American tin pan alley consciousness, is another who chisels in a "louis" (20-franc chip) as part of somebody else's bet. Those who understand, "sa-va" (okay) him, and if they lose, they don't take up his contribution to the pot; if the bettor wins, with whom the composer is allied on such a small scale wins, he collects, of course.

There's another who has an ingrained mean habit of crumpling up his cards with unalloyed venom and disgust and flinging it square in the crookier's face. The steward, seemingly knowing this individual and make considerable allowances for his uncouth and unsportsmanlike tactics. The club probably figures that a mugg like him deserves to lose, and they encourage his losing, whereas if they barred him he might be in some money. And when you start losing in chemin-de-fer, it goes real fast.

A retired American sat at the baccarra table as banker and went for 2,500,000 francs, which is still \$100,000 in anybody's money, at one sitting. He came back at night, and into the morning, and went for 300,000 francs more. He took all bets. When Jackson, an American performer, asked for the one road-rod \$1 bill of the new denominations (brought with him from America) against the bank, and lost it, the banker wouldn't surrender it back for 1,000 francs (\$40). It was worth 40 times the original price to the original owner of that \$1 bill to be back, on a bench, but the adamant banker offered to give him anything in money as a loan or charity, but wouldn't sell back that \$1 bill. Just another manifestation of the whims that move a goofy baccarra player.

The Argentines, especially at the resorts, are the gambler phool. They stop for nothing, be it francs or dollars. With rare insouciance, ever with a slender cigar holder nonchalantly held aloft, they'll "liere" the cards out of the "shoe" and lose thousands upon thousands of francs with as much thought of value as attached to them as the grains of sugar wherefrom their fortunes are presumably derived.

An important silk man from London, dining in a restaurant at Rue Cambon, couldn't think of taking a commonplace taxi to the Cercle Haussmann, which is but three or four blocks away and within walking distance, and influenced the restaurant proprietress of the Rue Cambon eatery to place her car at his disposal. Stated he had a hunch to gamble and if he should win 1,000,000 francs, he promised to give her 500,000 thereof for the use of her motor. Harry Pliet is witness to this man's 2,500,000 winning, his return, and influenced the owner of the donation of the half million francs to her, plus a 10,000 franc (\$400) gratuity to the "vestiare" (coatroom girl).

Incidents like these go on for years as they have been going on for years.

regarded as a test case, and asked for summonses against six other distributors. These are small concerns, all the regular distributors having so far filled their percentage, and several of the American houses being over the figure.

As Usual

Queenie Day, chorus girl and once in a while a film extra, got six months for pinching goods from a recent street show. Papers gave her a "film actress goes to prison" break.

Bacalanova Idia

Bacalanova has been here nearly a month and not yet working. So much spare dough kicking around for British production that they can afford to keep her high priced standing by for weeks, maybe. It's (Continued on page 123)

Paris' Percentage Playing

Paris, Dec. 24.

American distributors here play their pictures on the grand boulevards on extraordinarily favorable terms, gambling with the managements on percentages. A minimum guarantee as to the length of run and the income is provided for.

The distributor gets its share through predicting the blanket bookings of the film over its circuit on the strength of the boulevard showing.

'29 and Talkers---1930 and Wide Film

By Sid Silverman

That the boys have been and are discussing the future of wide film seems to be the keynote of the advance in sound during the past year. If the studios have not yet probed the full possibilities of camera and microphone, at least they've advanced to that point where the industry's next step is not only being seriously contemplated and discussed, but is about ready for launching.

And the picture-business' general acceptance of sound dates back less than two years—May 13, 1928, to be exact. For the diehards, those who deplored, and still deplore, the inclusion of dialog and effects on the screen, the only solace left them is that, when speaking of the camera-mike combination—the camera still comes first. There can be no refuting of that fact, from story conference to casting.

The past year saw the quick death of the idea to transplant plays verbatim from stage to screen. One, maybe two, films got away with this treatment, due to the excellence of the original play. But these studios started out to follow this formula soon discovered they were needlessly limiting their product. The year has also witnessed the rise of the stage director in pictures and the return of self-assurance to the "name" picture actor, who, along with the studio, has found out that the individual picture name plus the magnitude of the publicity behind it, remains the principal box-office drawing power of the average program film.

All due, of course, to the public's immediate acceptance of sound and quickly passing over the novelty phase to seek quality. And this regardless of the new road into which America's national entertainment had branched. That the picture patron was "shopping" was evidenced as early as the last week in August of '28, three months after Hollywood was synchronizing music and effects or inserting dialog sequences. Plainly indicative of the swift advance of sound and the reaction it inspired, though some claim sound is now but closing out its novelty phase, hence the expected inauguration of wide film.

Screen Director

A year ago the film star spent half his day biting his nails and worrying. Now it's the screen director's turn. The advance to the front of the stage director in the cinema field has been sure and not so slow. Three pictures, all from the same company, may be said to form the advance guard of a fast approaching new regime. Two of these pictures were so intelligently treated that they did but fair business upon general release. The third is cleaning up. But the former pair are pioneering in the use of the type which will enable the actor to do more thinking for her or himself. And that the studios are ahead of the public on sound there can be no question. The box-office is retarding the development and handicuffing the Coast picture makers, but that the continued application of such subjects as "Disraeli," "Love Parade," "The Trespassee" and "The Lady Lies" must soon have the desired effect is unquestionable.

And each of these four pictures carries the name of a picture director, implying that the smart director who has kept abreast is far from through. Which is true. At least one film in this group was screen miscredited, and the production end of the trade is generally cognizant of the fact. One studio on the Coast has been calling in a former stage director constantly to "doctor" this and that film. It's left him not much time to do anything else.

The situation has got the average Coast director plenty worried, as the men from the theatre who master the present phase will almost have to start experimenting all over again when the new oversized cameras come in. It is no secret that many film directors are afraid of the 70 or 65 mm. camera. On the other hand, some are anxious to go up against it, attracted by the spectacle phase it involves plus a new technique in many ways.

Past months have assuredly seen a superabundance of musical comedy pictures, the majority with back stage stories. The trade cry is that the public is fed up on these pictures, yet grosses on the good ones

continue robust. "Hollywood Revue" touched off a rocket of revues from all corners, although another such picture was released ahead of it. But to the trade, the M-G-M novelty feature was the example. The consequent and practically unanimous plunge into this stream has perhaps killed off a great idea.

Follow the Leader

An annual revue, with everybody on the lot in, could be counted in the bag for coin before the first scene was shot. Now, however, the immediate copying of the idea by all the studios, in not one but more pictures, has again reduced the plan to the survival of the fittest. To have yearly witnessed all the "names" of one studio in one picture could have been made, and would be, a novelty. But conservatism isn't among the picture industry's strong points. If a certain type of feature has clicked, there has always followed an avalanche of the specie. Sound has made no difference here.

Meanwhile, the studios have even become skeptical concerning the advisability of literally adapting stage musical to the screen. Those lifted from the stage because of their original scores have flourished when given the augmentation of which the camera is capable. Those staged for the lens almost exactly as presented within a proscenium arch have had their troubles. So, at the present time, indications are that the Coast is about convinced that it can write original musicals and make them stand up, or buy a stage title and score but give its book a strictly screen treatment, implying all kinds of liberties. The technical personnel which can do it is out there and they're fast realizing that in musicals they can take as many liberties as a stage; not so much in story, perhaps, as in the introduction and handling of numbers. Fumbling for an excuse on which to hang an orchestral accompaniment, or introduce a song or number, is already elementary and is being dropped as inadequate and unnecessary.

Musical comedy films are emphatically the strong point of the actor who has migrated west. Few of the strictly picture contingent can sing and dance well enough to number across for full worth, in some cases despite previous musical comedy chorus experience, which isn't enough. Yet the sound men have performed miracles in saving some voices belonging to celluloid stars forced to sing.

Unfamiliar With Legit

Stage experience has been found not so important when applied to straight comedies, dramas, or the combination. In this branch the picture actor is holding his own plus the advantage of all studios wanting the talent imported from the stage to support the screen name, either to capably round out the picture or make it stand up if the film star is historically weak. In other words, a vast majority of New York legit people are being used in support roles to bolster the picture name upon which the studio has spent heavy publicity dough.

Actors from the theatre have been agast at how unfamiliar is the Coast with the stage. That is one inevitable rude awakening which easterners experience out there. Many names rating lights above show titles in the east and middle west draw such queries as "What does she do?" or "What was he in?" near the Pacific. And this probes one of the major studio faults. Many studio casting offices know nothing stage people or their salaries. One or two picture companies ran wild in the east buying up talent last winter, only to later find themselves overboard and forced to buy off contracts of these people hastily signed and found wanting for the screen.

Another departure of the year has seen the gradual disuse of the climax climax. At least, there has been much toning down in screen love making. Audiences all over the world have ridiculed the whispered pretty nothings and exaggerated declarations of devotion. The psychology is against it, and the surprising factor is that it took the studios so long to find it out in the face of reports pouring in from their own theatres. Also obvious is the fact that the picture is threatening to emerge from its two years' absence from major screens. The horse operas were heralded as

losing favor two years ago this month. Such films as "Old Arizona," "The Virginian," and Hoot Gibson's ability to talk are credited with sponsoring the probable return of the cowboy cycle. Color will also prove important here, as on the spectacle angle attached to the revues or musicals.

Songs

Number of song hits turned out by composers gone to the Coast has amazed not only the picture people but the music trades as well. One after the other has come out of Hollywood in such rapid succession as to almost overload the field from the sheet sales viewpoint. Not a few pictures have buried melodies, through bad spotting, which would have been hits in musical shows. And "spotting," of songs, has become among the most important contingencies discussed at story conferences. Eastern composers and lyricists have figuratively torn their hair at some of the things the studios have done to their work. This also includes dance stagings who have seen a well worked out routine butchered in the cutting room because the film editor has no conception of dance routines or rhythm.

With producers crying for "camera angles," the cutter often haphazardly splices the tangents se-



ANTONIO MORENO

Long one of the leading figures of the silent screen, is winning new honors in the talkies. Mr. Moreno scored a great success as "Juan" in "Romance of Rio Grande," an Al Santell production for Fox Movietone, and has just completed another great role for Fox as "Don Estrada" in "One Mad Kiss," Don Jose Mojica's first starring production. He entered pictures in 1914 and for years reigned as one of the outstanding favorites. His following has never wavered, and now he finds himself again at the top of the heap through the medium of the talking screen.

ected. Result is a camera switch in the middle of a step without regard to rhythm or formation. A solution might be to permit the stager of the numbers to cut these portions of the picture. This is reported being done in not more than one or two cases.

Picking people to lead numbers is another thing furrowing many a brow, the film disciples sometimes sacrificing the "selling" of a song to let the film star or featured player sing it. As previously mentioned the sound boys have done wonders in transforming no voice at all into something which sounds like singing, basic reason for which is that the microphone does not need volume.

Tests

Leading into the technical ability of the sound and camera men on the Coast brings up the subject of tests, east and west. The difference is so much in the coast's favor that with but one or two exceptions, there has well nigh been no resemblance between the Atlantic and Pacific preparatory requirements for those lucky enough to have been given a chance on both sides of the country.

The Coast scoffs at eastern tests, and some New York casting departments admit that there's is the blame because of sheer carelessness. It has cost many studios a valuable (Continued on page 93)

Duncan Sisters Lost Their Eyelashes Until Told Just How to Make Up

"P.A.'s Less Than Dust"

Paula Gould, little P. A. who made a name for herself during seven years with Radio Pictures when it was called Film Booking Offices, is back in NYC for "keeps." She made plenty of money free-lancing in Hollywood, enough to install her mother in a Riverside apartment. She sums it up with:

"A press agent in Hollywood is less than the dust. You can make from \$300 to \$1,000 a week and the respect shown you is less than that exhibited the average prop man's average secretary."

500 AT RECEPTION

Hollywood, Jan. 4.

Around 500 people are estimated to have attended the reception following the marriage of Louella Parsons to Dr. Harry W. Martin here today (Saturday).

Reception was held at their apartment on Franklin avenue.

The Duncan Sisters thought that when they left vaudeville and their vegetable throwing that their troubles were over, but one must live to learn, they say.

The Duncans spent \$24 a week on those vegetables. This was quite a sum in the long run, but they figured that it wasn't an extravagant waste, since they labored under the illusion that the audience took the vegetables home for dinner. This was dispelled when several of the audience wrote them asking for damages, or when some vegetables of the squashy type ruined dresses which had to be replaced.

However, in talking pictures the Duncans have found that the performers suffer all the injuries.

The Technicolor lights are strong enough to give a sunburn and melt the players, the girls state. Makeup, particularly mascara, runs in streaks down one's face. The Duncans were at their wits' end and finally took to shoe black for the eyelashes. This stayed on so well it couldn't be gotten off. The sisters had to cut off their eyelashes.

Told to Live

After that tragedy the picture people rallied and let the Duncans in on the secret of false eyelashes. Everyone wears them, even the men. Greta Garbo's swooping lashes are simply pasted on.

Nils Asther is the only man in pictures who doesn't wear artificial lashes, says Vivian Duncan. But she is engaged to be married to him, she also says, and maybe Viv just wanted to ring in his name.

The Duncans are now waiting to make a picture which will deal with the story of their lives. This may have to be faked because "The Broadway Melody" has already told the story of their lives. That picture was written for the Duncans, but they missed out on making it as one was in Europe.

FOX-HEARST FILE SUIT OVER 'NEWSREEL' TITLE

Fox-Hearst Corp. has started action against the Brookbrand Theatres, Inc., operators of the Brooklyn Newsreel theatre, to enjoin the firm from using the term, Newsreel, and demanding a judgment for damages sustained by use of the term.

Fox-Hearst is attempting to establish that "Newsreel" is for its exclusive use. In 1914, it states, the International Film Service, Inc., was engaged in production of films illustrating topics of current news interest, using the term, Newsreel, as a distinctive trademark and operating under that name.

In 1921, the papers state, the International Newsreel Corp. was organized, and acquired from the International Film Service the right to use of Newsreel. Fox-Hearst was organized in 1929, it is said, to continue the business of manufacturing, producing, leasing and selling motion pictures of the type alleged acquired from the International Newsreel Corp.

Fox-Hearst is also charging Brookbrand theatres with unfair competition against the Fox-Hearst Embassy.

Abner J. Rubien has been retained as counsel by the defendants.

Methodist Board Lines Up With Sunday Closing Faction

Washington, Jan. 4.

Another and admittedly powerful faction has come out in support of the Lords' Day Alliance-Lankford Sunday closing bill for the District of Columbia. New group emerging into the open is the Methodist Board of Temperance, Prohibition and Public Morals.

Statement is forthcoming from its headquarters here that a massive petition will be presented to Congress urging the adoption of this law which Congressman Lankford sees as the opening wedge to close the entire country on Sunday.

Incidentally, the Senate lobbying committee, over which Senator Caraway is presiding, is to shortly question the Methodist body on its alleged efforts to sway legislation and why it is necessary to have headquarters directly opposite the Capitol building.

FOX MOVES OUT AS TIFF MOVES RIGHT IN

It was New Year's Eve and plenty doing around the Galety, New York, a \$2 house, right on the corner of 46th street at Broadway.

Fox was then having its final showing of "Skyhawk" due to leave the theatre at 11.

Tiffany was due to move in the same house with "Party Girl" at 11:30 same night. Tiffany had advertised a midnight performance. It was a sell out before "Skyhawk" finished its final run.

Would there be a clash between Fox going out and TIFF going in? Had TIFF bought the furnishings from Fox?

Was Fox sore? How had TIFF got the Galety on a lease from Erlanger?

How had Fox lost the renewal on the only \$2 house he has in New York?

No answer. Fox moved out. TIFF moved in.

No trouble.

Nils Asther Out

Nils Asther's contract with Metro, which expired the first of the year, has not been renewed.

Hawks' Unit on Retakes When Air Crash Kills 10—'Overloading' Probe; Total Film Aviation Fatalities Now 24

Hollywood, Jan. 4.

Those who perished in the looking of aeroplanes over the Pacific during the making of "Such Men Are Dangerous" for Fox were: Kenneth Hawks, 31, director; Max Gold, 33, assistant director; George Eastman, 29, cameraman; Conrad Wells, 32, cameraman; Hallock Rouse, 33, pilot; Ross Cook, 32, assistant director; Ben Frankel, 26, assistant cameraman; Thomas Harris, 30, property man; Henry Johanesm, 28, grip; Otto Jordan, 26, assistant cameraman.

Although the picture had been finished 10 days before the accident, Kenneth Hawks was not satisfied with the air stunt already shot and was making retakes when the two planes collided and fell burning into the sea.

A third plane, not figuring in the crash, was to be the one photographed and from which Jacob Triebwasser, parachute jumper, was to leap, doubling for Warner Baxter. Triebwasser was the principal eye witness of the tragedy as he was looking backward waiting for his cue when the machines collided.

Bodies of Gold, Frankel and Wells fell from the burning planes as they spiraled downward. These were recovered. Other bodies were dragged down with the wreckage and had not been recovered up to the time of this report.

Double's First Leap

Department of Commerce has started an investigation to determine if the planes were overloaded. Although capable of sustaining up to six passengers, the planes, hired at \$35 an hour, were reported not able to bear the extra weight of camera equipment.

Triebwasser told investigators he had never made a parachute jump in his life and had only been in an aeroplane three times. He was to receive \$75 for his leap.

Since the making of "Wings," which cost one life, there have been 24 fatalities in the making of aviation pictures.

Mayer-Thalberg Contracts With Metro for 5 Years

It's reported that Louis B. Mayer and Irving Thalberg, of the Metro studios in Culver City, and J. Robert Rubin, Metro's counsel in New York, have agreed upon new contracts for five years each.

Under the agreements Mayer will have full charge of all business affairs of the Metro studios and Thalberg will be in full charge of production, including engagements. Rubin will continue as heretofore in New York.

Metro is a 100% owned subsidiary of Loew's. While the contracts are said to be ready, it is not known if the Fox complications with Fox having stock control of Loew's will interfere with the arrangement, temporarily.

SARNOFF NEW RCA HEAD

Executive Vice-President in Command of Organization at 39

David Sarnoff was elected president of the Radio Corporation of America, moving up from the position of executive vice-president.

Sarnoff, who is 39, has been the active director of Radio since its organization. The new position is a change in title rather than a change of function.

Directors announced at the same time choice of Gen. James G. Harbord, former president; as chairman of the board, to succeed Owen D. Young, who resigned as chairman to become chairman of a new executive committee.

Rosshelm on Exchange

Irving D. Rosshelm, former president of the Stanley Company, is announced as, general partner of Newburger, Henderson and Loeb, stock brokerage firm.

It is one of the biggest firms on the exchange.

Theatre's Hotel Service

Rialto, on its 42-hour grind over New Year's did \$18,000. "The Virginian" (Par) was the feature. It was the first time any theatre in the New York territory went around the clock, holiday or not.

At 6 a. m. Jan. 1 the main floor of the Rialto was half filled, including some who were sleeping off the night's cheer. Many came in dress clothes as late as 8 a. m., and ushers reported receiving numerous awakening calls. Theatre donated the hotel service to its patrons for the occasion.

Of the \$18,000 gross, \$11,500 of it came in between 10 a. m. Tuesday and 10 a. m. Wednesday.

In playing the show continuously for six hours short of two days house management cited that it believed its wire equipment was put to the most acid test. It will ever have to stand up under. Some few were felt in advance that the intense heat from such a long grind would impair tubes, horn units, etc., but the entire grind was accomplished without mishap. This all sound house is wired by Western Electric.

FOX-HEARST NEWSREELS SUBMERGING FOX-CASE

Hook-up of the Fox and Hearst talker newsreel interests, manifesting itself by degrees since the Fox-Loew deal, has reached the point where the Fox-Case lettering on the Fox 64th street annex has been replaced by Fox-Hearst.

Where Hearst at first was announced as getting his own trucks, cameramen and equipment and sharing with Fox only so far as an interchange of the mechanical end of the newsreel work was concerned, another story is now told by Foxites. This is that practically all of the trucks reading "Hearst's Metrotone" are conveyances that formerly read "Fox Movietone News." Also, that practically the entire corps of cameramen and electricians are Fox's.

Both Metrotone and Movietone are developed in the building formerly called Fox-Case.

Reason advanced for the get-together originally is that Hearst had a long term contract with Metro, for his own newsreel. The substantial development of the Fox wedge in Movietone is reported to be partly an economic one for Fox personally.

Denial is made that the change in the sign means the end of the Fox-Case Corporation. Only difference is that its functions will be limited to talker development and experiment, it is claimed.

Par Raising Ante?

Plans for Paramount's '30-'31 program are reported to include a cost slide which will place this schedule among the most expensive the picture industry has known to date. Rumor is that between a \$2,000,000 and \$3,000,000 increase will be voted for the production budget, which was approximately raised \$5,000,000 last year due to sound.

Jesse Lasky, now on his way to the Coast via Mexico, is said to have around 25 pictures set for the new program at this time of which about eight or ten will be listed as specials.

Halt Film Program Nightly To Pick Up Radio Act

Washington, Jan. 4.

U's Rialto is putting across a new cost slide, every night at 7 p. m. the newsreel is cut off and the house amplifying outfit hooked up to a radio set to give the patrons Amos and Andy.

House is not advertising the wrinkle, but is leaving it to word-of-mouth to get the added feature across.



Believe it or—Nuts

FRED ALLEN

of "THE LITTLE SHOW"

Was born without wardrobe and unable to read a line. He started mugging when two days old and talked thirty years before pictures. Today he is the originator of several jokes he uses in "The Little Show" and owns four Ben Rocks suits outright. He owes all of his success to radio. After pawing a three-tube set in Boston, some years ago, he obtained enough money to come to New York.

BRAY-HURD WIN CARTOON SUIT

After five years of litigation Bray-Hurd Process Co., Inc., has won a consent decree in the New York Federal Court against alleged infringers of patented animated cartoon processes. Following firms making cartoons are now licensees and will pay royalties: Aesop's Fables, Max Fleischer, and Winkler.

Notice has been additionally served on Universal and Disney through Dean Fairbanks Obrecht and Elirsch, representing Bray-Hurd.

Since the suits were started the animated cartoon producing game has undergone a revolutionary change. Half a dozen of the original defendants, including Cranfield and Clarke, have gone out of business in the interim, and Bray-Hurd has retired from theatrical animated production to concentrate exclusively on industrial animation. Earl Hurd, co-patentor, is now conducting a daily comic strip for the New York "Graphic."

A sidelight on the cartoon situation is that with sound added the cartoons have had a renaissance and are getting on a heavy volume of sales. This is reported to have made the cartoon producers less antagonistic toward paying royalties.

BRAY-PATHE SUIT DUE; OVER UNRELEASED FILM

Case of Charles W. Bray, Inc., against Pathe, asking for an accounting on a releasing contract never exercised by distributor, is on the Supreme Court calendar for a January hearing. Matter involves "Bride of the Colorado," a feature made in 1927 by Bray under a deal for Pathe distribution.

About that time Pathe was retreating from the direction of Joseph P. Kennedy, who decided not to further handle outside product. Bray allowed the time of the contract to lapse and then sued a year ago for an accounting on the guarantee. Picture has remained in the vaults unreleased for three years.

More Story in Musicals

Washington, Jan. 4.

Answering the call from the exhibitors for more story in the musicals, Fox will go stronger this year in this respect on its "Polles." Owen Davis is now rounding out a plot to fit John Garrick, Marjorie White and Maurine Sullivan, the leads.

Virtually every player on the lot will appear in the revue and every dancing and musical director and writer at the studio will contribute. John Hyson will direct this year's version.

FOX

Sunday when this issue of "Variety" dove for the press, the William Fox vs Trustees, bankers and AT&T, stood just the same as it had a week ago Sunday, and the week before that.

Sunday it was thought a compromise might be reached in the Fox affair before or by this day of issue (Wednesday). If not reached, it was also thought the long threatened legal action for the appointment of a receiver would be taken, if not by the downtown banking-creditor interests, possibly by William Fox, himself.

Another belief existed among the close friends of Fox that he would procure the required amount to pay current obligations, around \$11,000,000, and take steps to resume command of his enterprises.

So far William Fox has utterly refused to deal with the bankers on their terms. The bankers said that any negotiations for a compromise or understanding precluded the retention of Mr. Fox of the working control of the Fox corporations. In this emergency it was understood that if a compromise were reached, W. R. Sheehan would be mutually acceptable to step into the shoes of Fox operation as representative for William Fox and the banking interests.

Daily Reports

Reports of a receivership for Fox came out daily from Wall-Street offices last week, always for the next day, with papers now being prepared. The next day passed regularly with nothing but those reports and further opportunities in the stock market for this to happen due to the Fox Films fluctuating quotations.

Meanwhile, as far as could be learned, William Fox resolutely maintained his position and attitude, blocking all efforts of the opposing side to make any Fox moves. A Fox Class A stockholding group got some publicity out of the situation, as did the Wall Street end, with Mr. Fox compelled to issue a statement in defense of his stock on the market. This all waited away as nothing beyond talk and perhaps publicity.

Many men of wealth have been named as coming to William Fox's financial rescue. These reports were also daily occurring last week. None had materialized up to Saturday. It was said that Mr. Fox had protected his personal stock holdings through a friend, including the 660,000 shares of Loew stock against which stands an amount of \$25,000,000.

Proposals to Buy

The Fox trustees are reported to have received different propositions for the disposal of some of the Fox properties, even before they had acquired the power to dispose of them. These offers are for the Loew control stock, the Fox Coast theatre chain, and other Fox theatres.

According to inside stories, nothing annoyed William Fox. Mr. Fox's associates said nothing was bothering him, much to the perplexed understanding of show people up-town and down-town.

Mr. Fox is said to have had one meeting with the banking committee last Thursday. Nothing developed. It was the first time in a month he had met with the bankers.

A slight report Saturday mentioned Warner Brothers and Fox in a possible deal. It is said the Government might now be inclined to waive a protest against any plan relieving the Fox financial adjustment.

It was also stated that some political pressure had been brought to bear for the same purpose, with that pressure if any in favor of William Fox.

MYRNA LOY OUT

Hollywood, Jan. 4.

Myrna Loy is off the Warner payroll after under contract to the studio as a featured player for five years.

BROOKHART NOT 'SEX' COUNSEL

Hollywood, Jan. 4.

Senator Smith W. Brookhart will not represent Ivan Abrahamson and the Graphic Film Corp., in its anti-trust suit filed in New York last week against the Hays organization and its producer-distributor members.

The Iowa Senator says he wrote Abrahamson Dec. 23 last with instructions that his name should not be used.

The Senator admits he first okayed the use of his name but now states that the class of pictures involved was not then pointed out to him. He will not be put in the position of placing his name as approving "sex pictures," it was stated.

Further, the legislator is going to find out why his name was used a week after he told those filing the suit not to use it. Senator Brookhart sees behind it all an attempt to discredit him and the bill he sponsors for federal regulation of the picture industry.

On that bill Senator Brookhart heard that the idea of additional hearings was being abandoned, and that he looks for direct action of the interstate commerce committee "within the next two or three weeks."

Senator admits the bill is being considerably revised. He adds that the final draft will be ready for an executive session of the committee within ten days.

Sex Film Maker

With Ivan Abramson, indie sex king who hasn't made a picture in three years, evading questioning releases in an indie state right office where Ivan usually hangs out, claim that Abramson was sent for by the Government and that it is using him as a figurehead for another Federal probe into the film industry.

Shortly after the indie exhibit convention in Columbus where they claimed, Ivan appeared and was shown office by courtesy, Abramson was invited to Washington. There he "told his story" and in turn was instructed to line up other disgruntled indie producers. Since then, the relatives also say, he has secured around and has located six who he believes will join him in the airing.

In the Jawitz office, Film Center Building, where Ivan kicks about, the relatives stated that while Abramson has "\$500,000 of his own money" the \$1,800,000 suit he has instigated against the Hays group is not costing him "a nickel" to prosecute. The sum is secondary, they say, Ivan being chiefly interested in getting a booking arrangement where Public and Fox audiences will be able to see his pictures.

Ivan's book, "Mother of Truth," described by the relatives as a biography of his life, was handed over when details were sought as to what will constitute the theme of his argument. While copyrighted only in 1929 relatives claim that he is satisfied with returns and will not continue it "on the market."

28 Sexed Pictures

On the back cover of the writing is a list of 28 pictures, all heavily sexed. Some of them: "Meddling Women," "A Child for Sale," "A Mother's Confession," "Sex Lure," "Forbidden Fruit," "Some One Must Pay," "Married in Name Only," "Lying Wives," etc.

Also on the cover are names of film people Ivan claims he directed at one time or another: Clara Kimball Young, Creighton Hale, Anna Q. Nilsson, Lionel Barrymore, James K. Hackett, Milton Sills, Montague Love, Richard Bennett.

The Hays office welcomes "the showdown," as it calls the complaint. In a widely issued statement Charlie Pettifohn, attorney, termed it ludicrous but interesting because of the association of Senator Brookhart, as counsel. One paragraph summarizes:

"The issue is clean cut—shall exhibitors of the country be encouraged or required to show pictures of the kind Mr. Abramson produced or shall they not? This association and exhibitors' associations and all the responsible factors of the industry are against it."

Lasky on Coast

Jesse Lasky left for the Coast Jan. 1. One of his regular visits.

Margin Trading

(Continued from page 3)

than a week from next Thursday. It doesn't need demonstrating that it can't be done. The chump knows it isn't likely, but whether he admits it or not, that's the impulse that actuates his operations.

The obstacle of his own attitude toward speculation is only one of the handicaps of the uninitiated trader. Generally he works at something else for a living, and here's where the counsel of the Hot Springs sage comes in. He hasn't the time or the attention to watch the ticker and his speculation, aside from the money involved, hurts him several ways. It distracts his concentration and vital interest from his regular business. Even if he watched the ticker constantly it wouldn't help him much, because he's playing it blind.

The margin system, used understandingly, probably is all right. Take two cases of a speculation.

Find the Difference?

One may buy 100 Consolidated Gas on margin, Gas at the moment being 100. He puts up \$4,000 with his broker, and the broker finances the difference by borrowing \$6,000 from the regular Stock Exchange Loan desk, and he charges the customer slightly more than the prevailing call loan rate, the excess interest representing the broker's charge for his services as an agent in negotiating the loan.

The other man buys 100 Gas at 100 outright and takes it to his bank, where he puts it up as collateral at a fixed rate for a demand loan of \$6,000.

Making the second man an investor and the first man a speculator is hair splitting. In both cases the holder (who is called in the picturesque phraseology of Wall Street "a long," which is the same as a "bull"), pays interest on his borrowings, gets the dividends from his stock, and in both cases is strictly subject to answer promptly the bank's or the broker's call for additional money to protect the lending end of the operation.

Maybe the bank is less likely to go into a receivership than the broker, although, at that, the recent crash did not find one single Stock Exchange member unable to weather the storm, with the exception of one out of town member of no importance. No banks blew up, either. So that's a stand off.

So the trouble apparently isn't inherent in the margin system itself. It must be sought elsewhere. The answer is simple. The broker will let his customer carry more stock than he can safely do. The bank isn't likely to err in this direction. The simple minded customer can—and nine times out of ten does—buy on margin more stock than he can protect with the capital he has at his command.

There isn't any dispute that both customers and brokerage firms up to the crash sinned in this respect, and most of the blame goes to the broker, because he should have known his business better. Leaving this angle for the moment to digress:

Brisk Go-Getters

During the enormous Coolidge bull market, that lasted from November, 1924, almost without interruption to Oct. 7, 1929, a vast number of Stock Exchange memberships changed hands. Also some 250 new memberships were added. The old-fashioned broker (of which Henry Clews was a type) almost disappeared from the Street, and in its stead came up a flock of jaunty new firms, most of them men below 35, whose experience began almost with the start of the Coolidge rise. Profits were fabulous and the broker mob went optimistic-goofy. Public did likewise. Profits never were taken home by the Street. The hard-boiled, old-fashioned short went out of fashion—as a matter of fact, he mostly went broke and retired to a sanatorium.

This new, brisk, young brokerage type surrounded itself with customers men of even less age and experience, but with the same youth and even more blindness. These brand new customers' men are responsible for a lot of the damage done to the public on Oct. 29. They circulated around, met people, exploited the easy money cult in every corner of the big cities.

Anxious to make good to the firm which treated them handsomely, they exceeded all sane rules of even the enthusiastic American go-getter. They recklessly got people involved who should never have

been approached as prospects and got them involved to an extent that was, as we see it in calm afterthought, nothing short of hysterical.

Working women with modest savings were permitted—yes, urged,—to take on lines of stock five places above a conservative limit. People utterly unable to handle any sort of a speculative market risk were allowed (encouraged, rather) to play with stocks that no sane business man would dare let his bank know he owned.

How They Took Blow

This doesn't apply to all Stock Exchange firms. Some behaved throughout the whole period of advance and the subsequent flop with fine judgment and in the crash displayed a great deal of admirable courage. But the era of prosperity opened the way for a lot of extremely wildcat business getting by many others. The crash which caught Wall Street unprepared and for a few days had it groggy was a test that the whole membership of 1,350 or so had to stand. They acted like any other 1,300 people in a terrifying emergency, like a fire at sea, say. Some turned yellow and ditched their customers without regard to fair play or anything but their own protection. Even the "women and children first" rule didn't go. Other firms stood by with a courageous front.

Here are two cases within knowledge.

One firm was carrying about \$20,000 of stock on a margin of \$8,000, the \$8,000 representing all the customer, a widow, had. They sold her out without even calling her on the phone, although her name is listed and the broker had been credibly notified she was prepared to meet margins. The firm has since reinstated the entire line at a loss to itself. Probably it didn't care to have the circumstances examined by the Exchange Committee on Business Conduct (called in the Street parlance "The Police Committee"), which members scream about nervously after heavy meals.

On the other side of the picture is a big and well-regarded firm that stood through the Oct. 29 crash without selling out a single customer without the customer's written order. They carried their accounts and did what they could to liquidate them on the rebound that followed the avalanche.

One "Variety" mugger vouches for this incident with the same house. The mugger ordered a customer's man for the same firm to buy 50 shares of a certain stock at 39, stock at the moment being 40 on the late ticker. It was American International, if you must know, and why shouldn't a "Variety" mugger be solvent enough to take a modest whiff? It was Thursday after the crash and everybody around the brokerage office was still dazed. Customer's man put the mugger's order and check in his pocket and forgot them while the mugger went back to watch the tape. Stock went to below 39 twice about an hour later and the mugger asked for a report. Customer's man woke up and put the order in, too late. Stock didn't touch 39 again that day.

A Case

Next morning customer's man called up the mugger and said flat that if he was willing to say that the two quotations under his bid came out on the tape within an hour of the placing of the forgotten order (tape was about 62 minutes late), the customer's man would himself buy the stock and deliver it, stock then being around 41, taking the loss himself. The mugger who's say-so was called enough wasn't sure himself. He'd known this customer's man for years and it was a tough spot for a mugger who's fastidious about his larceny.

Panning

Panning brokers is a favorite exercise among market chumps, even when they're aware there is no law to make 'em deal with the fraternity. It's not hard, however, to find a good word even for brokers. If business keeps up the way it has been in the last two months and the brokers continue to pay rent on swank Fifth Avenue branch offices, heaven knows they'll need a kind word here and there.

Margin trading would become respected and maybe useful if brokers were to refuse to carry more stock on margin than a bank is accustomed to. It's beyond all possibility that the public will ever be educated to this precept, and it is

CAREWE WILL MAKE 2 BEACH YARNS FOR PAR

Hollywood, Jan. 4. Edwin Carewe will produce and direct "The Spoilers," with George Bancroft, for Paramount. Carewe owns the story. Deal is on a profit sharing distribution basis. Paramount financing the production which will run around \$750,000.

There will be a cast of 12 people, nine to be chosen from an all star group. Production starts March 16. Rex Beach story had been bought by Pathe from Carewe, but when the deal whereby he was to take charge of that firm's local studio did not go through, Carewe repurchased the story, as well as "The Silver Horde." He contemplates also making the latter Beach yarn for Par.

Carewe is now enroute to Havana for three weeks after which he returns to make production plans.

Judgments

Lucia Bianco; Tudor City, Fourth Unit, Inc.; \$231.91.

Reel Tone Corp. of Md.; H. F. Klemens; \$770.71.

Popular Theatres, Inc.; I. Cohen; \$2,568.44.

Marine Swimming Pool; R. S. Weiss; \$273.72.

BRENON'S \$250,000

Radio Guarantees Director on New Contract—Also Gets Percentage

Herbert Brenon stays with Radio another year. Director's new contract reads that for his first three productions he is assured \$250,000, not including a percentage. Brenon returns from the coast, for which he left only a week ago, before the month is over to seek story material. Some possibility that he will carry his marketing to Europe.

Radio is considering the purchase of "Street Scene" as a Brenon special. Screen rights are being held for approximately \$250,000, it is said, the highest price named by any legit producer to a film company. Work on his first production will not commence until March.

Brenon has retained the entire crew that worked with him on the United Artists lot.

More Pathe Outs

Hollywood, Jan. 4. George Berthoin, production superintendent, and Edward Jewell, art director, are off the Pathe payroll. Harvey Leavett, studio superintendent, will handle Berthoin's duties in addition to his own and Carroll Clark succeeds Jewell.

Jack Jungmeyer and John Kraft, writers, remain with Pathe on a week to week basis in the absence of a renewal of their contracts.



ROY MACK

Of the original Gus Edwards "School Day" boys has made rapid strides in the amusement world. Now has a three-year contract as a director for Warner Brothers vitaphone varieties and features. Also a varied experience in producing vaudeville acts, revues and productions in New York and Chicago. He staged the musical hit of London this season, "Mr. Cinders," for Williamson, Ltd. Also staged twelve original Fanchon and Marco units. His directorial assignment was brought about after staging dance numbers for "No, No, Nanette," "Lilies of the Field" and "Loose Ankles" for First National. For vitaphone varieties he has directed more than 12 productions.

here merely set down for appearances' sake.

Now that it's all over the broker's alibi is that he actually was demanding as high as 40% margin on some trades and 30% on all, probably the highest margin requirements in history. It used to be possible to buy 100 U. S. Steel around 100 for \$1,000, or a 10-point margin.

Nobody ever dreamed in his wildest moment that such a wide drop was remotely possible. A customer who bought General Electric at its high of 402, and put up the staggering margin of \$16,000, could have been sold out, for the stock on the break went to 168 and such a customer would be out at 243.

The Contract, and How!

There's another angle to margin trading that deserves a thought. Did you ever read the footnote on the white slips on which you write your buying orders? Do it some time. It merely declares that your broker may sell you out at any time to protect himself; he may lend your long stock for a delivery against a short contract, may hypothecate your stock or do practically anything else with your property, with the possible exception of breaking and entering. Did you know that when you signed your John Hancock on that little slip you signed a contract enforceable in law? You can be and indeed will be held for any deficiency against your debit balance in a sell-out.

TEXAS GOING AHEAD ON PROPAGANDA FILM

Hollywood, Jan. 4. Loyal citizens of Texas are prepared to spend more than \$500,000 to advertise their state via the talkers. Chambers of Commerce and civic bodies have already corralled most of this cash and are going ahead with the previous plans of making "The Birth of Texas." No distribution connection as yet.

Picture will be made both in Texas and here by Associate Artists' Producers, of which N. M. Charles is president. Story was written by a Texan and scheme is to have Josephine Luichese, Grand Patron, of the Philadelphia Grand Opera Company, in the cast. Leads will be known players from Hollywood with less important parts filled by natives.

RESUME OF "ESCAPE"

Hollywood, Jan. 4. "Isle of Escape," First National picture, held up when Monte Blue received two broken ribs on location, resumes production in two weeks, as soon as Blue completes his part in "His Woman."

Reason for second delay was that Betty Compson, femme lead, was otherwise engaged when Blue recovered.

GREENSTONE'S PROGRAM FOR ANY PICTURE

"Variety's" own research laboratories have isolated another chump bacillus, which, under the microscope, proves to be a multi-color sap of curious behavior, who invades \$2 talker picture houses and feeds on var-hued two-bit programs.

Professor Al Greenstone, Ph.D. (Picture House Distributor), is a world authority on the multi-color sap. He has been breeding them for years.

A peek through the microscope lens reveals the multi-color sap digging in its pocket for a quarter to buy one of the doctor's 25c. programs, printed in gorgeous red, green, gold, vermillion, and lavender or taffy. Closer examination will show him eating them up and scores of other multi-color saps reading over his shoulder or buying their own.

Prof. Greenstone says that during the silent picture era, the multi-color sap has been known to command as many as half a million programs. "The Covered Wagon" lobby magazine proved one of the most luscious tid-bits (or rather two-bits) to the omnivorous saps.

Since the inception of talker pictures, the Dr.'s field has been limited inasmuch as picture houses not being wired all over the country, the two-day big pictures are limited on the road. When the \$2 pictures traveled in high, that's when the multi-color saps were incubated so fast the returns swelled the professor's exchequer to bursting.

It all depends on the potentiality of a \$2 picture, how much the professor is willing to pay for his multi-color food process.

Souvenir Idol

The doctor used to sell about 2,000 a week in each lobby. That was during the quiet-clenna days. But the talkers have cut into his operations, resulting in a 60% decline. It's a good week now when he disposes of 500.

Mr. Greenstone has about a dozen students carrying on for him on Broadway now. His menu for the multi-color saps includes the "Sally" program, the "Dorothy," "Devil May Care," "General Crack," "Love Parade" and William Gillette play, "Sherlock Holmes."

The doctor prints about 10,000 programs to a picture. That takes care of any one \$2 picture. The high-priced talkers don't last long and he is content to gross \$2,500 on each. Material for his books is supplied by the press departments of the various pictures. He has a contract with each company to do the work. The professor takes no advertising. But he has sidelines, such as candy, coatrooms, music and records.

He is the idol of the souvenir world.

U Calls Off Sending Serials Out on Disks

Having learned from an exhaustive checkup through its branches, salesmen sounding out exhibitors, that there is a representative number of theatres wanting serials as talkers, Universal's proposed plan of making them on disk has been abandoned. It was found that exhibitors prefer booking and playing sound-on-film spoofs.

U had felt that saving of cost in production could be effected by making only one version, if there were not too many accounts demanding the film-tracked talkers.

"BENSON" UNIT CHANGES

Hollywood, Jan. 4. Elimination of Phillips Holmes as lead, withdrawal of Phillips Holmes from the cast, and a switch in directors are changes in Par's "Benson Murder Case," next William Powell picture.

Only femme roles in the picture will be bits, it is understood.

Frank Tuttle is the latest assigned to direct the picture. He replaces Louis Gasnier who, in turn, replaced Lothar Mendes.

NEWMAYER STALLED

Sent east to direct pictures at the Long Island studio, Fred Newmeyer is now in New York awaiting his first assignment. Picture he will direct, though not scheduled, may follow completion of "The Big Pond" instead of "Dangerous Nod."

Newmeyer last directed Richard Dix in "The Quarterback" at Astoria.

Indie Outfit Will Pick Members; 15 Exchanges Release Source for 24 Talkers on Planned Program

Future of the quickie producer and indie turning out pictures which do not measure up to a certain standard, as well as those whose reputation in the industry is not of the best, is more clouded than ever as the result of the formation of a producing-distributing organization by Affiliated Exchanges, Inc. Basic plan is the sewing up of the entire country in an independent way on product and territory.

With the election Thursday of W. Ray Johnson, well known and leading indie producer, as vice-president and general manager of Affiliated, the exchange combine formed recently in Chicago by Adolph Pollok, president of Hollywood Pictures, embarks on a scheme that is designed to make it an "Indie Hays' Office."

Purpose is almost identical with that of the M. P. P. D. A. over which Hays presides. All producers brought into the Affiliated combine will have to submit stories, directors, and casts for approval before filming and will in other ways have to live up to certain rules and restrictions. Among other things sex pictures will be absolutely out, it is understood.

With only a few more exchanges to be lined up for Affiliated, plans are going ahead with leading indie producers. Johnson's own companies, Rayart, Continental and Syndicate, will be a part of the organization next season if not currently. Difficulty in bringing the companies in immediately is explained by the fact that the pictures have been sold in most cases for various territories.

Picking Members
According to Johnson, several producers are ready to tie up with Affiliated, but extreme care will be taken to see that only those producers of reputation and dependability will be brought in, this decision automatically killing chances for the fly-by-nights and quickie makers who will almost be automatically deprived of their markets. Units to produce pictures under the Affiliated plan will get under way about April 1, according to plans, with at least 24 talkers to be represented this year.

It is hinted that Affiliated may eventually take over all production itself on a sharing basis with producers and thus control the indie market. Just how much Affiliated plans will interfere with the Motion Picture Congress' idea can only be guessed.

Indie exchanges to the number of 15 or 16 are counted upon to build up the distribution side of Affiliated. Contracts have already been signed with Hollywood Pictures, New York; Chase Pictures, Buffalo; Masterpiece Film Attractions, Philadelphia; Trio Productions, Washington; Fischer Film Exchange, Cincinnati; Security Pictures, Chicago; Security Pictures, Indianapolis; Progressive Film Co., St. Louis; and Security Pictures, Omaha.

Johnson's Trip
With a view to closing deals on negotiations already under way west of Milwaukee and Kansas City, Johnson left New York last Friday night to personally attend to the signing of papers. He will be gone about six weeks and visit the Coast to line up exchanges there as well. Under the plan, indie exchanges members of Affiliated are guaranteed returns on a pro-rata basis equal to the percentage value of the exchange's respective territory.

Definite output and national release dates, as well as value of national advertising, are among the benefits pointed out to the exchange. Indie talker production has been almost negligible since sound came in. Only a dozen pictures with dialog, and several of them part-talkers, have been released, it is claimed. These embrace four Rayarts, two Continentals; two Lon Youngs, two Weiss Bros., one Ben Wilson serial and one Gotham.

CHANGES WAR DIRECTORS

Hollywood, Jan. 4.
Universal has changed its mind on having Reeves Egan direct the big outdoor scenes for "All Quiet on the Western Front."
Lewis Milestone will do all the meging.

M-G BORROWS WES RUGGLES

Hollywood, Jan. 4.
Wesley Ruggles has been borrowed from Par by M-G-M to direct "The Sea Bat." Charles Bickford, George Fawcett and John Miljan are in the cast.
George Hill, originally assigned, will direct a prison story called "The Big House."

WARNER WRITERS

Hollywood, Jan. 4.
Oliver H. P. Garrett, short story writer, is here under contract to Warner to write originals.
Other writers added to the scenario staff are Rita Weiman and Charles Kenyon Nicholson. James Gleason is also under a Warner contract to write dialog for "Dumbbells in Ermine."

1st Runs On Broadway

(Subject to Change)
Week of Jan. 10

Capitol—"Hollywood Revue" (M-G-M).
Colony—"Her Private Affair" (Pathé).
Paramount—"Battle of Paris" (Par).
Roxy—"Hot for Paris" (Fox).
Strand—"No, No, Nanette" (FN).

Week of Jan. 17

Capitol—"Hollywood Revue" (M-G-M).
Paramount—"Glorifying American Girl" (Par).
Roxy—"Sunnyside Up" (Fox).

\$2 Runs

Jan. 15—"Hit the Deck" (Carroll).
Feb. 9—"Vagabond King" (Criterion).

"Roadhouse Nights"

Final release title for Paramount's "River Inn," with Helen Morgan and Clayton Jackson and Durante, is "Roadhouse Nights."



LEON LEONIDOFF

ROXY, NEW YORK

DIRECTOR OF PRODUCTION (Assistant to Mr. ROTHAFEL)

The Roxy Productions for 1929 were hailed as achievements by the New York press. Lavish in their praise, they particularly commended:

"Scheherazade," "The Wedding of the Painted Doll," "Sewing Kit," "A Tale of Araby," "Two American Sketches," "Pastelle," "Caucasian Sketches," "La Dame Aux Camellias," "A Quaint Bouquet," "Faust," "Ballet d' NUIT," "Festival of Spring," "Babes in the Woods," "Edelweiss," etc.

W.B. Plans Circus Film; May Do Vet Clown's Story

Warners is dicker with R. E. "Uncle Bob" Sherwood, radio favorite and for many years a clown with circuses, for the right to a story of the sawdust. If the deal clicks picture will probably be an all-color talker with Sherwood playing a part. Contracts have not yet been signed, but it is understood both parties have about agreed on terms.

Woman whom the story is built around retired from the circus a few years ago, following an injury, but is still living. Warners has long planned a circus picture in dialog and color, having dickered last fall with Col. Zach Miller to distribute a picture Col. Miller planned producing around his 101 Ranch show. This idea, however, fell through, Miller not making the picture.

Joseph Directing

Edmund Joseph, who has been continuity writer at Warners' Flatbush studio for a year and a half, has been promoted to a director of shorts.

Stanley E. Rauh succeeds Joseph as studio continuity writer.

FN-U Title Dispute

Hollywood, Jan. 4.
First National and Universal are fighting over the title "Jail Break." FN recently announced it will make an unpublished story of that name by Dwight Taylor, son of Laurette. U states it has registered an original story, by Leon Abrams, of that title with the Hays' organization, Authors' League and the California State Department.

M-G was set to lend Conrad Nagel to First National for the lead in this film, but after he read the story he rejected the part. No one yet chosen in his stead.

Capt. Meighan's Story

Hollywood, Jan. 4.
To get the proper nautical angle for "Broadminded," Fox has engaged Capt. John Meighan, former Marine officer, to write an original story to fit the title for Victor McLaughlin and Edmund Lowe.
Meighan, who has several mag short stories to his credit, will make his initial bow to pictures with this tale.

Turks and Greeks, headwaiters and college boys, any two ingenious, newspapermen and press agents—they're all natural enemies.

Newspapermen still cherish their feud with press agents, even while taking the family to shows on comps.

But it's not as bad as it used to be. So influential a person as the assistant general manager of the Associated Press has said a good word for the press agents, whose services, he admits, are frequently very helpful to reporters.

All the A. P. has against the press agents is that most of them are ciphers in their own organizations, haven't any authority and are unable to give information out for the humiliating reason that they don't know.

Picture press agents, more than others, suffer from this not knowing. In commercial firms the press agent, under a more exalted title, is frequently a moulder of policy and a member of the inside clique. Put seldom in a picture company,

one-cylinder minds are able to bluff themselves through. In the case of small companies engaging press agents on part time, the freelance does next to nothing for the money he gets. It's poor economy for the company, of course.

Keeps 'Em Burning

City editors who contact press agents only indirectly through reporters get stung just often enough by an "in Strauss" "Go Jump in the Lake" to keep the fire of their resentment burning.

Irresponsibility is unquestionably disappearing. It defeats itself. Once, but never twice, newspapers will fall for the fantasies of any given press agent. It does not matter if the scandal-hungry cupid of city editors makes the hoax possible, the boys on the desks don't forgive or forget.

This is not to say that the publicists don't pipe up plenty of stuff. It's a delicate case of percentage. If there's a germ of truth and no kickback or angle to hold newspapers up to ridicule, they don't squawk.

Not to mention names, most of the theatrical and film chatter columns in New York City are made up from mimeographed stuff with a lead tacked on by the column conductor.

Whatever can be said against press agents and their methods, most of them are not lazy. Whereas, in contrast, theatrical reporters as a group are a hit-or-miss crew seldom or never popping a genuine scoop or beat. They'd miss press agents plenty.

The Old School

In the last several years the tendency has been to refer to the old school of press agency as distinguished in attitude, approach and general character from the new school.

No stigma is necessarily involved in the former classification or honor by the latter, although it's no secret that the new generation of press agents rather sneers on the old ways.

There is still another lot falling between these groups. They are the press agents whose outlook and aspirations are primarily literary. They make no secret of where their hearts direct them.

The New School

As a general statement the modern or new school is far more literary than the old timers. Their writing, too, partakes more of the quality of straight journalism.

They pride themselves, these new fellows, on merely presenting for acceptance actual concrete news values. If they point the interpretation or sketch a rosy picture, that is where their art comes in, why they draw their salaries. Moreover, as implied, most theatrical reporters will get anything more complicated than a name and address all bawled up and sent.

Occasionally a reporter, who is perhaps not so dumb, discovers or suspects the presence and operation of "subpress agency." That naturally is winter underwear in front of a bull.

The average press agent will protect against reporters. Within reason, of course. And they are often enormously helpful or providing data, statistics, etc. Although one or two publicists in the New York picture ranks are so notoriously negative on exclusives, the knowing trade reporters never consult them for confirmations.

"To be honest, newspapers with what newspapers must have." This was the expressed credo of one large-salaried new school press agent.

Theatrical news is red hot news, papers must have it. Press agents provide the easiest way of securing an adequate everyday supply.

\$3,035 Against Tave

Paul Albert has filed a judgment for \$3,035 in the N. Y. City Court against Samuel Tave on 30 notes made to the Tave Amusement Co. and endorsed to the plaintiff.

Tave did not answer the suit. A judgment for \$2,568 has been filed in the N. Y. City Court against the Popular Theatres, Inc., by the Cohen on a note made Sept. 12 last and payable in three months.

No defense was made.

Bennett's Par Option Renewed

Paramount has renewed a one-year option on Dave Bennett, dance director.

Space Grabbers

By Bob Landry

L. A. Just Fair—State's \$31,000 Best; Par-Orph Tie, \$22,000—U A Has \$26,000

Los Angeles, Jan. 4. (Drawing Population, 1,500,000.) Weather: Fair and Warm. While New Year's eve and day meant turnaway business, film totals for the week were not particularly outstanding. The State with "Their Own Desire" got \$31,000 to top the town by \$5,000. "Taming of the Shrew," runner-up, acquired \$28,000 at United Artists, while at the Paramount "Gloryfying the American Girl" didn't translate itself into mazzina of real weight. Warner's Hollywood changes its policy from a Monday to Sunday opening Jan. 12. First picture under the new policy is "Sally."

Estimates for Last Week
Boulevard (Fox) (2,164; 25-50). Neighbors evidently went downtown or stayed at home; didn't have the Boulevard on their "must" list as a feeble \$5,000. "Indiana Jones" (2,150).

Carthay Circle (Fox) ("Rio Rita" (Radio) (1,500; 25-50) (7th week). Holding up very nicely; no grouches at \$11,500.

Chinese (Fox) ("Condemned" (UA) (2,028; 25-50) (5th week). Improvement in night attendance has buoyed this romance; next to exit week, \$12,000.

Criterion (Fox) ("Hot for Paris" (Fox) (1,600; 25-75) (2d week). With holiday, around \$11,000.

Egyptian (Fox) ("Welcome Danger" (Par) (1,800; 25-75). Her old Lloyd started off on the second run circuit here with \$12,000, well over house average; only three shows daily.

Fox Palace (Fox) ("Dynamite" (Metro) (1,150; 25-50). Two-hour feature failed to pile big total; just 80-90 at \$4,500; previously at Carthay Circle last summer.

State (Loew-Fox) ("Their Own Desire" (M-G) (2,024; 25-41). Only attraction current to step out during the week apart from holiday break; amassed \$21,000, very good.

Orpheum (RKO) ("Hit the Deck" (Radio) (2,270; 50-75) (2d week). Holding to profitable takings; second week \$22,000, after smashing house record opening week.

Paramount (Public) ("Gloryfying the American Girl" (Par) (3,595; 25-75). This being the town where they glorify "em, excitement never got above minor key; all right though at \$22,000.

RKO ("On Yeah" (Pathe) (2,950; 50-65). With vaudeville, house record opus worth \$18,000, nice biz; house previously under-quoted with "Flight" (Col), which took existing record week ago on final total of \$25,000.

United Artists (Pub-UA) ("Taming of the Shrew" (UA) (2,100; 25-41) (2d week). Maybe scared of that Shakespearean title, but stars' names and entertainment value holding up; \$26,000.

Warners' Downtown ("Paris" (FN) (3,800; 50-75) (2nd and final week). Scrammed with but \$14,500; never made first base.

Warners' Hollywood—"General Crack" (WB) (2,700; 25-75) (3rd and final week). Three days shy of three weeks when exiting; just \$15,000 on final four days; nice engagement.

Million Dollar (Lazarus) ("Lost Zeppelin" (Tif) (2,200; 15-75). Opened New Year's Eve and paced around \$18,500 on balance of week; best house record for done under present management.

PALACE, CHI, RECORD BROKEN AT \$42,000

Chicago, Jan. 4. Holiday week broke the house record big time vaude, for the Palace, last week, grossing \$42,000. Previous high, held by Ted Lewis and Molly Picon, was \$38,000.

Present high due partly to tilted tariff in the balcony, all seats at \$1, with just a few in the rear at 50 cents.

Headliners last week were Chic Sale, Koun Sisters and Bill Robinson, holdover.

L. I. Made Shorts Will Name Publix as Producer

Paramount's shorts, to be made at the Long Island studio under supervision of A. J. Balaban, will be known as Publix Shorts. These one and two-reelers will be sold under this trade name both here and abroad.

New schedule of production gets under way around March 1, according to present plan. All available talent in the Publix chain will be used, including entire stage units in some cases. Those shorts made by the parent company, Paramount, will retain that designation.

CAPITAL FOX, \$36,900; PALACE'S TOP, \$28,000

Washington, Jan. 4. (Drawing Population, 450,000.) Weather: Fair.

No complaints last week. Every house did better than usual while the Palace smashed its own previous high. "Navy Blues" crashed through for close to \$28,000. Boosted scale helped.

Fox had a grand week, too, with "Hot for Paris," and Horace Heidt's band. Did so well at \$36,900 that picture and Heldt holding over. "Show Shows" (WB) (2,100; 25-50) business, but has everybody guessing as to whether it was actually big or just good biz. Stays second week also. "Hell's Heroes," on the last two days at the Rialto, got as much as "Shannons of Broadway" did the five preceding days.

"Vagabond Lover" did well on its week after having three days of previous week to its credit. "Condemned" did excellently at the Columbia, while "Second Choice" boosted the Earle two grand above usual.

Midnight shows New Year's Eve at all houses except the Rialto. Horace Heidt's Californians are being held over at the Fox for a second week along with "Hot for Paris."

Estimates for Last Week
Columbia (Loew) ("Condemned" (UA) (1,232; 35-50). Excellent at \$15,500.

Carle (S-C-Warner) ("Second Choice" (WB) (1,244; 35-50). Two grand above normal; \$16,000.

Fox (Fox) ("Hot for Paris" (Fox) and Horace Heidt band (3,434; 35-60-75). Big week with picture and show held over; \$36,900.

Met (S-C-Warner) ("Show of Shows" (WB) (1,585; 35-50). Spasmodic business; maybe \$18,500; held over.

Palace (Loew) ("Navy Blues" (M-G), stage show (2,363; 35-50-60). Bang goes record; almost \$28,000.

Rialto (U) ("Shannons of Broadway" (U) (1st five days to \$24,000; "Hell's Heroes" (U) for two days to like amount; \$6,000 on week; "Heroes" held for full week current.

RKO ("Vagabond Lover" (Radio) (1,870; 35-50). About \$11,000 on week, which, with previous \$9,000, gives picture \$19,000 for 10 days.

'NAVY BLUES' \$23,200 IN N. O.—'HEELS' N. S. G.

New Orleans, Jan. 4. New Year's week proved sensational for Loew's State, with the house coming pretty near its record with William Haines in "Navy Blues." State got \$23,200.

Nok so good at the Saenger with "Point of View" slipping into the despond of neglect and never recovering; \$17,500, far from flattering.

Orpheum held "His First Command" and managed to reach \$11,000, a neat profit.

The little Tudor was a standout at \$7,400 with "Show of Shows." Picture has been a local item locally. Tudor has but 700 seats.

Strand held its own; theatre is being run economically and went about \$11,000.

State has "Sunny Side Up" for this week. Yesterday (Friday) opening, it broke all opening day records with the Fox musical talker.

BUFFALO UP

Big House \$29,900—"Laughing Lady" \$22,900—"Gloryfying Gets" \$12,900

Buffalo, Jan. 4. (Drawing Population 600,000.) Weather: Fair.

Holiday get helped all along the line, the Buffalo just missing \$20,000.

Estimates for Last Week
Buffalo (Public) (3,600; 30-40-65). "Marriage Playground" (Par). Had good week, \$22,900.

Hipp (Public) (2,400; 40-60). "Laughing Lady" (Par) and vaude. Nice gross at \$22,800.

Gloryfying (Public) (3,400; 40-60). "Gloryfying the American Girl" (Par). Fair enough, \$12,900.

Great Lakes (Fox) (3,400; 25-35-60). "Sunny Side Up" (Fox). Around \$20,000.

Lafayette (Inde.) (3,400; 40-60). "The Racketeer" (Pathe) and vaude. Maybe \$16,000.

Raymond Puckett, recently assistant director of publicity at the Brooklyn Paramount, has been made district advertising supervisor of the Springfield, Mass., Publix territory.

'KIBITZER' TOO STRANGE TO NATIVES OF K. C.

Kansas City, Jan. 4.

Addition of vaudeville at Loew's Midland seems to have been a life saver, judging from business last week. With the house getting better, business is also showing an increase. Local amusement seekers are keen shoppers and want something in addition to straight pictures. Sunday night "Navy Blues," deemed just a fair comedy here, house had 'em standing in line for over an hour. That's real news in this city.

The house went after New Year's Eve business with extra shows. Some gave away noise-makers and souvenirs to keep the house happy. Midland, however, everything it had and a sell-out well in advance. Newman switched from "Pointed Heels" at seven o'clock and gave three performances of "Show of Shows," which starts regularly this week. Pantages also gave a preview showing of "Flight" with all seats at 50 cents. Midland and its huge capacity did not sell reserved seats for its special show, but sold tickets in advance on the understanding that the house would be distributed.

Estimates for Last Week
Loew's Midland—"Navy Blues" (M-G) (4,000; 25-35-50-60). Saturday and Sunday openings saw healthy holdouts for the first time in weeks at the Midland.

St. Clair's, which was one of the best comedies of season, had a hard time trying to put the title over as it was a new one to the local majority; \$4,400.

Paradise (Fox) (2,200; 25-35-50). One of the fastest pictures on the street in spite of foot-ball background; stage show also very good; everything satisfactory; \$12,200.

Royal—"The Kibitzer" (Par) (440; 25-35-50). Management tried to connect the picture with one of the best comedies of season; had a hard time trying to put the title over as it was a new one to the local majority; \$4,400.

Newman—"Pointed Heels" (Par) (1,980; 25-35-50-60). House didn't mean a thing but film did all right; \$14,900.

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'Hot for Paris' \$20,000; 'Parade' \$16,000; 'Sunny' \$14,000; 'Show' \$11,000—Ptd.

BALTO HOPS—CENTURY AND STAN BEAT \$20,000

Baltimore, Jan. 4. (Drawing Population, 850,000.) (Weather: Mild).

General recovery on the holiday week. The Century, with "It's a Great Life," lead the procession, but the Stanley, with "Condemned," ran a good second. It was also a big week for the New and "Sunny Side Up." Keith's likewise got a good break on "Gold Diggers," moved downtown after eight uptown weeks at the Met.

Business was pretty good at the Valiant with "The Viking," and satisfactory at the Rivolt with "The Aviator."

Estimates for Last Week
Century (Loew) ("It's a Great Life" (M-G) (2,500; 25-50). Holiday and midnight show New Year's boosted; Duncan Sisters got far better break than when here in "Popsy and Eva," stage; equalled Kinsas week with \$24,000.

Stanley (Loew, Stanley-Crandall) "Condemned" (UA) (3,600; 25-50). Excellent notices and big business throughout; Colman's name a factor and picture liked best week in several months; \$21,000.

Keith's (Schambergers) "Gold Diggers" (WB) (2,500; 25-50). This one a constant money getter here; after eight weeks at the Met, Met, booked down here and reported beating "Rio Rita," which means over \$16,000.

Rivolt (Wilson Amusement Co.) "The Aviator" (2,100; 25-60). Upgrade; matinee, usually stronger, better and may be \$5,500.

Valencia (Loew-UA) ("Sunny Side Up" (Fox) (3,500; 25-50). No question about this one; box office had a line for noon show and another for supper performance daily; say \$16,000.

Auditorium (Schambergers) "Tanned Legs" (Radio) (1,572; 35-51). Reported gradually on the "Show" and "Navy Blues" were biggest things in town; for some time newspaper comment; satisfactory at about \$10,000.

Parkway (Loew-UA) ("Gloryfying the American Girl" (Par) (1,000; 15-35). Riot at the Stanley but turned in good week at this uptown stand; \$4,400, fine at this scale.

Strand (Ind) (2,200; 15-50). "Footlights and Fools" (FN). Fine support bill; House packed them in for first few days, but they dropped off later in week. Close to \$11,000, about average.

RKO (Loew) (1,600; 15-50). "Mighty" (WB). Banquet liked by some and panned by others. War scenes in film got razzing from the average. About \$8,900; slightly over average.

Carlton (Fox) (1,600; 15-50). "Her Unborn Child" (Windsor). Feature creating some disturbance plenty of criticisms, too. Close to \$9,000.

Star (Fox) (1,600; 15-50). "Lone Star Ranger" and vaude show. Fair at \$10,000.

RKO Albee (2,500; 15-50). "Four Devils" and vaude show. Feature disappointing to many. Biz big at \$12,500.

SHECK FOX DANCE STAGER
Max Scheck, dance director, formerly with Warners, was engaged through the Ed. Small office for one year with Fox. He left for the count last week.

Fox now has three stagers of dancers. Other two are Seymour Felix, in charge, and Dunny Darc.

Portland, Ore., Jan. 4. Big holiday programs boosted grosses all over town during major opposition of the American Legion Circus at the armory.

"Love Parade" scored heavily at the Portland, giving that house its first major break since time. "Show of Shows" at the Music Box also was big, and the same for "Sunnyside Up" at the United Artists. Both houses had special midnight shows, New Year's Eve.

Estimates for Last Week
Broadway (Fox) (2,000; 25-50). "Hot for Paris" (Fox). Peppy and went over okay; \$20,000, big.

United Artists (Parker-Fox) (1,200; 25-50). "Sunnyside Up" (2,125). Big and good for a run; \$14,000.

Alder (Parker-Fox) (1,200; 25-50). "It's a Great Life." Got res and mat hold; \$9,500.

"Love Parade" (Par). Musical registered best in weeks; may run off at the Rialto; \$14,800.

"The Kibitzer" (Par). Comedy exploited well, and fair results; \$4,000.

Music Box (Hamrick) (2,000; 25-50). "Show of Shows" (WB). Got "United Artists" 'em coming; holds for run; \$11,000.

Blue Moose (Hamrick) (800; 25-50). "Tiger Rose" (WB). Okay at \$4,000.

Oriental (Tebbetts) (2,700; 25-35). "Sailor's Holiday" (Oke as program laugh film; did fairly; \$7,500.

Orpheum (R-K-O) (2,000; 25-50). "His First Command." Got \$13,500.

Duffin (2,000; 25-50). "Henry Duff Players" dramatic stock, in "Your Uncle Dudley"; business regular at about \$5,200.

B'KLYN PAR BREAKS GROSS RECORD, \$71,600

Brooklyn, Jan. 4. Just a wow week with record-breaking figures at the Brooklyn Paramount. "Pointed Heels" (WB) had Kane and star line-up, including Rudy Vallee on stage for final week. Former record was \$68,000, made several months ago with "Wolf of Wall Street."

At the Fox, Rube Wolf, billed around here as "America's Comic Valentine," handled the stage show as m. c. with the Brooklynites. Fanchon-Marco unit on stage and Lenore Ulric in "South Sea Rose." House okay for the week.

Strand did good business with the Borden film, "The Mysterious Island," with vaude. Albee gave 'em new "His First Command" and vaude.

Brooklyn News Reel theatre and Momart, downtown, shorts with news reel stuff, and doing dull business.

Estimates for Last Week
Paramount ("Pointed Heels" (Par) (4,000; 35-50-75). Stage show, \$11,600. Record.

Strand ("Paris" (FN) (2,800; 25-35-50-75). \$24,400; good.

Orpheum ("Sailor's Holiday" (Oke) (2,000; 35-40-50-75). \$12,000; flat, but stage show, headed by Rube Wolf, went over. Wolf seems to be attracting a considerable following here, with no comment on the outside—favorable.

Met—"Mysterious Island" (3,577; 35-40-75). Vaude. Good week, \$21,000.

Albee—"His First Command" (Pathe) (3,248; 35-50-60-75). \$23,700. Fair.

AMBASSADOR \$40,300
"Show of Shows" \$21,900 in St. Louis—Mission Does \$16,700

St. Louis, Jan. 4. (Drawing Population, 1,025,000.) Weather: Clear and Cool.

Business not great but all right last week. Several picture houses played midweek shows. New Year's Eve, but most revelers preferred the night clubs and hotels.

Ambassador still is hitting high with "Show of Shows" but week shows there for some time but week showed \$40,300. Reopening of the Orpheum, playing stock, is furnishing real opposition. St. Louis is excellent second and new venture went well on second week.

Estimates for Last Week
Ambassador (3,000; 35-50-65-75). "Kibitzer" (Par). Did \$40,300.

Fox (6,000; 35-75). "Song of the Fox" (Fox). Just all right at around \$25,000.

Loew's State (3,300; 25-35-65). "Condemned" (UA). Got about \$24,000.

Milnor (3,800; 35-50-65-75). "Hell's Heroes" (U). This picture started New Year's day; house on whole week \$16,700.

Grand Central (1,700; 50-75). "Show of Shows" (WB) (2d week). Good at \$21,900.

"NAVY BLUES" LEADS \$675,394

All Loop Figures Boom; "Shrew" Near U. A. House Record of \$43,000

Chicago, Jan. 4. Coin came flowing into loop after the holidays and swept the box office counts into respectable figures again. Oriental came back strong after months of weak business to a nifty \$48,000. Picture, "13th Chair," got only mild praise from critics.

"Tanning of the Shrew" did stand-out business, and for its first full week hit two grand under the house record. Figuring the first seven days, the picture probably topped the previous high, which is \$43,000.

"Heels" Leads at Chicago

The Chicago managed to hold the loop lead in spite of the fast pace shown by the competing houses, and socked the bell at \$49,500 with "Pointed Heels." This mark is rather disappointing for the ace house, considering the amount of dough spent in picture houses last week.

"Welcome Danger" started slow at the McVicker's but built strongly to finish seven days with \$41,900. The money flow was strong in the loop that even "Dynamite" the Roosevelt grabbed off a fair-sized total. Picture, however, is a definite disappointment, and leaves Wednesday, Jan. 4, after two weeks, "Virginian" replaces.

At the Woods, "Vagabond Lover" pleased the R-K-O bunch with excellent trade. Picture came in Christmas Day, but took 10 days, but hit so surprisingly good, will hold on for awhile. State-Lake, vaudeville, climbed back again in the general upward trend, with a generally strong lineup on the stage and screen.

The two small spots followed the example of the big shots, and showed better than ordinary figures. Monroe grabbed a fine week when "Married in Hollywood" drew rare reports. And "So Long Letty" at the Orpheum hit \$10,000, very high for the house.

Estimates for Last Week

Chicago (Public-B & K)—"Pointed Heels" (Par), stage show (4,400; 50-55). Notices weak, and suffered from stiff competition. But, nevertheless, satisfactory at \$49,500.

McVicker's (Public-B & K)—"Welcome Danger" (Par) (1,855; 50-55). Notices sent this off to a weak start, but the folks learned the picture had laughs anyhow; with resultant heavy business at close of week, \$41,900.

Monroe (Fox)—"Married in Hollywood" (Fox) (1,125; 50-75). Up in the surge, critics said sweet things. \$5,800.

Oriental (Public-B & K)—"13th Chair" (M-G), stage show (3,000; 50-55). Joy abundant for the staff; came back after many weeks of rotten business, to hit a grand \$48,000, which is much better than average trade for this spot.

Orpheum (Warner)—"So Long Letty" (WB) (799; 50-75). Musical pictures do excellent business at this spot. House gets drop-ins that go for this sort of flicker. Excellent at \$10,000.

Roosevelt (Public-B & K)—"Dynamite" (M-G) (1,500; 50-55). The after-holiday trade helped this one get decent figure. Other picture n. a. g. for the coin. Leaves after two weeks, \$26,000.

State-Lake (RKO)—"First Command" (Fathe), vaude (2,700; 50-75). Went up after two weeks of under-average business. \$23,000.

United Artists (Public-UBA)—"Tanning of Shrew" (UA) (1,700; 50-55). The real money maker for the staff. Playing to fine business from the start. For first regular week grossed \$41,000.

Woods (RKO)—"Vagabond Lover" (Radio). Business better than expected for Vallee, although he is being sold here nicely as a red-hot lover. Will stick longer than original booking. \$25,000.

Von Stroheim for WB

Hollywood, Jan. 4. Eric Von Stroheim will act under Warner Bros. auspices starting Feb. 10 in an adaptation of "Three Faces East."

Oliver H. P. Garrett is now working on the script.

Bernice Claire, Raymond Hackett, Frederick Howard, "Jail Break," FN.

William Courtney, "Sin Flood," FN.

Crawford Kent, "Sweethearts and Wives," FN.

William Collier, "High Society Blues," Fox.

SMILES ALL OVER PITT; 2 BIG HOUSES \$71,000

Pittsburgh, Jan. 4. (Drawing Population, 1,000,000). Weather: Fair and warm.

Smiles a yard wide all over town. Big tremendous everywhere, possibly, and the best New Year's week in years. In many instances pictures second week went far out in front of figures for initial stanza.

Fenn and Stanley each jumped several grand for biggest grosses in months. Penn had "Navy Blues" and looked like \$39,000, while the Stanley, with "Second Choice," pulled close to \$32,000, helped by a \$1 tag after six p. m. New Year's eve.

Show of Shows" climbed to \$15,000 at the Grand, but went out after fortnight for "Sally," which ushered the renaming of the house to Warner. "Condemned" also went above first figures, and Alaine, claiming \$15,000. Could have held over, but management refused to brave possible post-holiday slump, and preferred to bring in "Sunnyside Up" for run. Enright ran up to new recent high with "Wedding Rings" for about \$21,000, and also helped by a \$1 tag New Year's "Vagabond Lover" was yanked after 10 days at Sheridan Square, making way for "The Great Gabbo." Vallee picture went cold after first few days.

Harris shot up to \$3,500 with "Tanned Legs," and even the neighborhood houses went on a rampage.

Estimates for Last Week

Penn (Loew-UBA) (3,300; 25-35-60-75)—"Navy Blues" (M-G). Big at \$39,000; Haines b. o. here, and first talker held; best figure in Pittsburgh.

Stanley (WB) (3,600; 25-35-60-75)—"Second Choice" (WB). Voted Dolores Costello's best audible film, and taking in several grand above normal; about \$32,000.

Grand (WB) (2,000; 50-75)—Now known as the Warner. "Show of Shows" (WB) went out in second week to better figures than first; maybe \$15,000. "Sally" (FN) opened big Thursday.

Aldine (Loew) (1,900; 35-50-75)—"Condemned" (UA). Also better in second week, \$15,000, and held over; "Sunnyside Up" (Fox) current.

Enright (3,700; 25-35-60-75)—"Wedding Rings" (FN). Liked and \$21,000 welcome and needed.

Sheridan Square—"Vagabond Lover" (Radio). Pulled after 10 days to make way New Year's day for "Great Gabbo"; Vallee slid after first few days.

Harris—"Tanned Legs" (Radio). Did over this picture and impetus; picture liberally panned.

DENVER TAKES IT BIG, BUT DUCKS THE FLOPS

Denver, Jan. 4. (Drawing Population, 400,000). Weather: Fair.

Business was good the past week. Huffman's Aladdin topped the list with the best in months and was a complete sellout on its New Year's midnight jamboree two days before. America did capacity New Year's eve also, both houses showing "Hot for Paris."

Second-run houses profited by the overflow crowds New Year's day.

Estimates for the Week

Huffman's Aladdin (1,500; 35-50-75)—"Show of Shows" (WB). Plenty of talk about this picture. Being held over. Gross of \$14,000 near the limit.

Taber (Indie) (2,200; 25-40-60-75)—"Paris" (FN). Folks here liked Borden in this picture and kept going all week. \$10,800.

Denver (Public) (2,300; 25-40-65-75)—"Navy Blues" (M-G-M). Big; \$26,900.

Huffman's America (1,500; 20-35-50)—"South Sea Rose" (Fox). Average gross, \$4,500.

Denham (Indie stock) (1,800; 25-35-50-75-81)—"Abie's Irish Rose." Can't pay expenses with weeks like this, so will be dark until backing is found. \$3,400.

Rialto (Public) (1,040; 25-40-60-75)—"Three Live Ghosts" (UA). Better than usual, \$5,900.

Herman Bing, "On the Level," Fox.

Henry Fink, "Paramount on Parade," Par.

RIVOLI'S NEW TOP \$77,300, 'MIGHTY'

Paramount's New High, \$94,200—"Dynamite" at Capitol, \$87,600—Colony \$18,000, With "Hell's Heroes"—Globe \$29,300—Roxey \$129,000—Strand and Carroll Not So Hot

NEW YEAR'S RUSH

New Year's week was worth \$675,394 to Broadway's 17 major-box offices. This is probably a record, as were several of the individual grosses figuring in the dizzy arithmetic.

Chief among the record splinters was "The Mighty" at the Rivoli with the new smash total of \$77,300. Picture topped house records for Saturday, Sunday, week end, New Year's Eve and the week itself, which had a marginal increase on the existing record around \$19,000. Special two a. m. shows following midnight matinees were necessary to accommodate late crowds on several nights.

Paramount accumulated \$94,200, another new high substantially beyond existing maximum. This was made possible by better than a \$20,000 take for Tuesday (Dec. 31), against \$11,000 for the big whoopee holiday a year ago.

All the Broadway houses had special midnight performances to see the New Year arrive. Capacity was a uniform rule regarding admission, and traction or regular pace, with thousands unable to buy at the last minute.

Capitol had a tough break for the Friday through having a feature, "Dynamite," that ran 125 minutes which automatically reduced the number of performances. With that fact in mind \$87,600 is substantial. "Christina" holding over, got around \$123,000 at the Roxey, heavy tribute. Strand's \$34,900 with "Paris" was rather a poor showing for the big session. Rialto was just under \$50,000 for the second week of "The Virginian." This picture was under-quoted by Variety on its opening week. Has added \$107,000 to the Public coffers on its first fortnight.

Among the 32 talkers "Love Parade" is still top so far as pace is concerned. "Disraeli" holds up remarkably at the Central and throughout the holiday period, playing to standees although in its 12th week. "Sally," at the Winter Garden, jumped into popularity with the holiday crowds.

Estimates for Last Week

Astor—"Devil May Care" (M-G) (1,120; \$1-23 (3d week). Good figure, \$24,000, but nothing special in view of extra performances and holiday impetus.

Carver—"Keys to Baldpate" (Radio) (988; \$1-23 (3d week). One special midnight and two super shows during the week gave Dix picture many performances and maybe \$12,000, which is weak.

Capitol—"Dynamite" (M-G) (4,620; 35-50-75-150). Twice as long as most features, limiting house spills through holiday week; \$87,600 in face of that okay.

Central—"Disraeli" (WB) (922; \$1-23 (13th week). Had to gage the S. R. O. shingle on several performances, finished with exceptional \$17,850.

Cohan—"Blaze of Glory" (World-Wide) (1,400; \$1-23 (2d week). After opening night took a strong hint from reviews and slush; 600 feet, also repeding to eliminate some of the criticized sequences; holiday helpful in giving Dowling picture around \$7,500 on first five weeks.

Colony—"Hell's Heroes" (U) (1,900; 35-50-75 (2d week). Rated the best dialog picture Universal has made and did well throughout week; only one extra show given because of location outside crowded area; held over on \$18,000.

Criterion—"Love Parade" (Par) (862; \$1-23 (8th week). Chevalier picture at the hub of everything—location, agency, box office demand; holiday held it close to previous week's \$18,500.

Embassy—"Newsreel House" (Fox-Hears) (568; 25). Crowds sent this one to around \$9,000.

Gaiety—"Party Girl" (Tiff) (808; \$1-23 (2d week). Started literally with the New Year, opening Tuesday midnight; obtained nice good notices and with aggressive publicity campaign ran around \$11,500 on short week.

Globe—"Rio Rita" (Radio) (1,065; 35-50-85 (3d week). Second week of extended run gave Globe \$29,300, and \$20,000 Tuesday for previous play to play here; next attraction will be "Seven Keys to Baldpate," meanwhile "Rita" has ample margin and will remain in indefinite while business holds.

Paramount—"Pointed Heels" (Par) (2,665; 35-65-81). Shekels poured in all week; away strong and added \$20,000 Tuesday for previous high \$88,000, obtained on Rudy Vallee's initial appearance without a holiday; new shining example is \$94,200.

Rialto—"The Virginian" (Par) (2,000; 35-60-65-85 (3d week). Figure should have been \$58,000 for first week; second chukker, \$49,300. "Rita" (Radio) (1,065; 35-50-85 (3d week). In the heart of the holiday boxoffice clamor; came in like a tornado and brushed aside "Iron Mask" house record of \$58,000 to tack up its own trophy of \$77,300; tops a series of Broadway smashes by Bancroft films; several early morning (two a. m.) performances given during week.

Roxey—"Christina" (Fox) (6,205; 50-75-150) (2d, final week). Not so far from \$129,000 for fortnight; of larger sum, \$129,000 came in on second week and \$108,000 the first. Strand—"Paris" (FN) (2,900; 35-50-75). Not flossy at under \$35,000 with holiday included; house becomes extended run stand, dropping weekly policy; "No, No, Nanette" first to come in on new play and homes for five weeks.

Warner—"General Crack" (WB) (1,360; \$1-23 (6th week). Barrymore picture okay with reservations; demand only moderate through holiday week; total around \$25,000.

Winter Garden—"Sally" (FN) (1,494; \$2 (3d week). Crammed \$9,000 into the Tuesday, bringing week's total to around \$30,400; marked improvement from first week; Marilyn Miller name credited for pull.

Even Birds Know

Washington, Jan. 4. Migration of town's price pests, a thousand odd starlings, is causing an uproar among those business houses the birds have selected for their nightly roosting.

Complainants blame the passing of legit business on the old location, around the National theatre on E street, the lights of that house kept them there. Now, with these bulbs only spasmodically working, the birds have moved up to the picture houses, principally the Fox.

Fox sign keeps the house manager in a constant fever, as the birds so roost nightly as to make it appear 75% of the lights are out.

"Show of Shows" \$19,500 In Big Louisville Week

Louisville, Jan. 4. (Drawing Population, 500,000). Weather: Mild and showers.

Everybody happy over last week's grosses. All of them were average or better, and the Strand more than doubled the usual take. "Show of Shows" had them standing, and is being held over.

State, "Condemned," did at least 25% better than same week last year, when Greta Garbo and John Gilbert drew them in with "Woman of Affairs."

Estimates for Last Week

State (Loew) (3,400; 35-50-75)—"Condemned" (UA). Knocked them cold despite some stiff opposition. Better than \$19,000.

Rialto (RKO) (2,940; 30-50-75)—"Paris" (Par). Held up nicely; about \$8,700.

Strand (Fourth Ave.) (1,785; 30-50-75)—"Show of Shows" (WB). The best this house has done since "Sunnyside Up." Gross double the usual at \$19,500.

Alamo (Fourth Ave.) (900; 40-75)—"Is Everybody Happy" (WB) has Ted Verry doing fair business. Probably would have died but for his favorable impression currently in "Show of Shows." \$3,250.

Anderson (RKO) (1,387; 30-50-75)—"Easy Way to Heaven" (Par). Buddy Rogers is a low draw; this house well out of the red to \$3,400.

Seventh Street (RKO) (1,600; 50-75)—"Jazz Heaven" (RKO) and vaude. Around \$7,000; good.

San Francisco, Jan. 4. Things were on upward grade in most of the downtown picture houses here last week, box offices opening immediately after Christmas.

Fox got one of the best weeks in several months with "Their Own Desire."

Public houses likewise all did well. "Marriage Playground," at Granada, hitting nice pace and maintaining it. "Locked Door" (UA), for instance, faster than usual for this theatre, and "The Love Parade" still holding up strong at St. Francis.

Estimates for Last Week

Fox (5,000; 50-65-75-150)—"Their Own Desire" (Metro). New Year's eve show at \$2,672 received receipts to \$49,000, big.

Hollywood Revue (Metro). Final week pulled \$10,000, satisfactory holiday gross.

Granada—"Marriage Playground" (Par). Business about normal, with pretty steady and consistent trade around \$15,000.

California Palace (2,200; 35-50-65-90)—"Locked Door" (UA). Opened better than usual feature in this house. Class in \$19,000.

Ophelia (RKO) (2,270; 35-50-65-90)—"Vagabond Lover" (Radio). Gals fell for Rudy Vallee name. Very nice at \$20,000.

Embassy (Warners) (1,365; 50-65-90)—"Disraeli" (WB). Second week strong for Arliss, \$14,000.

Davies (Warners) (1,150; 35-50-65-90)—"Phantom in the House" (WB). Hit an average pace for this house, \$7,000.

Casino (Ackerman & Harris) (2,490; 40-60-90)—"Shannons of Broadway" (U). Shannons mean something here, and this feature is going to pretty start and a build at b. o. steady through the week. Around \$11,000.

'HEELS' HANDS MINN. \$27,000

Minneapolis, Jan. 4. (Drawing Pop, 500,000). Weather: Favorable.

Midnight shows advanced prices on New Year's eve, the holiday itself and made-to-order weather swelled grosses along the Rialto last week. Business was the best in quite some time.

As usual, the Minnesota was out in front by a considerable margin. "Pointed Heels" proved ideal holiday fare and the supporting program measured up to the usual high standard.

Despite lukewarm reception given "The Vagabond Lover" by critics, the RKO Orpheum enjoyed fair trade. "The Laughing Lady" received fine notices and jumped State big nicely. "The Show of Shows," in its second and final week at the Century, made a disappointing box-office showing.

Estimates for Last Week

Minnesota (Public) (4,300; 75-)-"Pointed Heels" (Par) and Public unit. Customers found this to their liking. About \$28,200; one of best weeks in house history.

Century (Public) (1,600; 75-)-"Show of Shows" (Warners). Second week. Mixed opinion regarding this one. Around \$10,900, making about \$24,000 for the fortnight. Just fair.

State (Public) (2,200; 60-)-"The Laughing Lady" (Par). Von favorable notice and well received by customers. Ruth Chatterton building up big fan following here. About \$14,800, good.

Lyric (Public) (1,500; 75-)-"The Vagabond Lover" (RKO). Rudy Vallee and good exploitation drew in close to \$12,000. Better than most of previous week.

Lyric (Public) (1,500; 40-)-"Is Everybody Happy" (Warners). This one poor. About \$4,700.

Aster (Public) (900; 35-)-"The Girl from Savana" (Fox). Fair, around \$2,000.

Grand (Public) (1,000; 35-)-"Gold Diggers of Broadway" (Warners). Second week. After a record-breaking run at Century and a big seven days uptown, this knockout had another record week: \$5,000.

Pantages (Pantages) (1,500; 25-50-75)—"Mistie Antonie" (T. S.). And vaudeville. Picture well liked. About \$9,000, including midnight show. New Year's eve scaled at \$1 top.

Seventh Street (RKO) (1,600; 50-75)—"Jazz Heaven" (RKO) and vaude. Around \$7,000; good.

FRISCO BRISK, BUT NOTHING SENSATIONAL

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Amusements Stocks

Looking back at the record, it comes as a distinct surprise to note that the year of great realignments and mergers was 1928. Practically all the new combinations that have taken place in the industry had been completed before Jan. 1, 1929. These include Fox acquisition of West Coast, the Poli chain and opening of negotiations for the Metropolitan string, besides purchase of RKO's.

At this time last year the trade looked forward to still further concentration of properties and blending of organizations. None of them have come off definitely. Fox bought controlling interest in Loews and Warner Bros. took over First National in toto, but both of these transactions are in a state of uncertainty, with Government Clayton Act suits pending which may cause a disavowance. Paramount abandoned its plan to take in Warner Bros.

Paying for 1928

As it turned out, 1928 was a year in which the picture industry paid and paid heavily for its unrestrained expansion of 1928. A year ago everybody anticipated radical new realignments, but the market steadily refused to discount such developments. A backward glance gives a good deal of significance to certain things that were mysterious six or eight months ago. Even that far back, the market was somewhat uneasy. In the light of what has happened in the last two months, there must have been somewhere a dim realization that the Fox program involved certain perils.

It is recalled, for instance, that during the December break of 1928, and at other times of stress, Fox was especially hard hit for no reason than at that time showed on the surface. A year ago the market was taking breath in preparation for the steep climb that ended last November and it was a marvel in the trade that the Fox group took small part in the bull market.

The answer seems to be that already the germ of suspicion was planted; vague feeling was spreading that the amusements were being put through too fast a forced growth.

It takes a picture of the completed financial year to crystallize what has happened to the group. The whole section lost an aggregate of something like 650 points, which represents a pretty thorough house cleaning, and ought to go a long way toward clearing the picture of the industry in a thoroughly liquidated condition, particularly when it is considered that at no time in the bull drive were the amusements as a division exploited with any unreasoning enthusiasm.

The drastic readjustments have been confined to a relatively few issues. Six stocks or bonds represent almost exactly half the total aggregate drop, and for the most part these declines are explained by social considerations. Fox is down 71 points from the time last year; R-K-O preferred is off 48; Shubert common is off 60 and 6% bonds of the same company are off 44; Universal 8% preferred is down 59; Pathe bonds, paying 7%, are off 41 or so. That's a total of 325 out of 650.

By contrast Paramount is down only 4 net, not so far from its level of a year ago and in the meantime only two active stocks in the lot have been through wide fluctuations. The reason is that R-K-O Loew because of the operations of Fox in acquiring control, and R-K-O as a result of pure market manipulation based on possibilities from the Radio Corp. association. The internal situation of Loew would justify a much better price at this time were it not for the confusion arising through the Fox ownership. This is bound to be cleared up sooner or later and there are those in Wall Street and Times Square who look upon it as the best bargain in the group, in a long pull proposition. At current levels it is selling at only a little over four times net and pays 8.7%.

Paramount has a prospect equally favorable. Selling around 50 it is well within the scale of ten times net. Based on estimates for the fourth quarter, it is figured the company will net \$15,000,000 on the year to Dec. 31, close to \$6 a share, the 2,554,000 shares outstanding, with profits continuing on a rapidly increasing scale. The fourth quarter figure, according to President Zukor in a recent statement in Los Angeles, showed a net about

double that for the same month in 1928.

Company officials have declared repeatedly that new properties acquired over the past two years are now beginning to show in the net and will show from this on in an increasingly favorable way. Company completed all the financing it had to do in 1928 when it issued bonds, retired its preferred stock and split the common three for one. At current level the common is back to 150 on the basis of the old stock, or slightly below the price when the split was made. Zukor has said he will recommend a 44 rate in the spring and the market accepts that as sure.

Loew likewise has all its refinancing behind it, having cleaned up the capital problem with its bond issue. Even at current levels it is above the 1927 price when it sold its 25 per cent. dividend.

The Fox Jam

The Fox trouble probably has done as much as anything to depress prices for the whole group, coupled with several other "sick" spots in the list. With the Fox affair near a climax, if it has not developed before this is printed, the outlook ought to be better. A receivership possibility first got into print last week when the stockholders committee made their statement, declaring they would move for a receiver if the trustees failed to do so.

That came out on the ticker about 2 o'clock Jan. 2, last Thursday. Fox immediately broke to a new low of 17 and held there to the finish. On the day the collapse came in the film stock backed down also. But at the close there was a distinct improvement in the film leaders, reflecting the feeling that even the worst that could happen to Fox would be better than uncertainty. Also brokerage circles were prompt to point out that if a collapse came in Fox, the two big rivals, Paramount and Warner, would probably benefit in the long run. Same argument was made for R-K-O.

Warner Bros., continued its favorable development, bettering an already enviable trade position. With a succession of profitable pictures added, the sensational money maker, "The Singing Fool" with Al Jolson, it is estimated company will show in the neighborhood of \$16,000,000 profit on the year. President Harry Warner has estimated net for the year at better than \$6, which would put current price around 39; just over six times net.

Element against the stock market was the company's rapid expansion and heavy refinancing during the year just passed. Company split old stock two for one and increased authorized total. In addition \$20,000,000 in debentures was floated and within the last two months nearly 500,000 of treasury stock was offered for sale. Authorized shares are now 1,500,000, allotted to stockholders in June. Stock pays \$4 and returns around 10%.

Shubert common was the first of the amusements to break badly, long before the crash of late October.

From a top of 74 it dropped in spurts to under 40 almost without a rally. From there the further decline to 8 flat at the end of the year was gradual, with brief stopping places on the way. Increasing pressure from talking pictures was the company explanation, but financial observers figure the trouble lay deeper than that, pointing to weakening of assets before the advent of talkers as an important amusement item, by growth of mortgage total in the balance sheet. As early as last June the market began to discount the passing of the autumn dividend, in spite of company assurances the regular rate of \$5 a year would be recommended. At the November meeting the directors took off the dividend of \$1.25 for that quarter. Progress in the decline was shown at the end of the fiscal year June 30, company showing \$5.05 a share compared to \$7.53.

Also balance sheet showed mortgages at \$9,084,188, an increase of \$3,621,813 from the figure of June 30, 1927. At one time an effort was made to discount the passing of Pathe on theatre operation and at another time an agreement with Warner Bros., nature of which was never quite plain was exploited. They bolstered Shubert on the ticker only momentarily and never materialized.

Universal has been under extreme pressure, with its preferred stock



JOE BROWNING

Presenting

"A Timely Sermon"

Assisted by Joe Browning, Jr.
This week, Jan. 3, Chicago Theatre, Chicago, in Charles Nigge-meyer's "Marathon Frolics."
Direction: Abe Lastfogel, Harry Lenetska, William Morris Agency.
R-K-O direction, Morris & Feil.

sinking to 28 at one time in December and rallying only weakly to 36 subsequently. Company has been falling behind in rentals and at the box office in the last year and was pressed toward the end of the year when some \$2,500,000 of obligations became due. Reports of sales of properties in the east have been circulated in the trade and nothing has come from the company to offset bear rumors.

Fathe held its own fairly well, with 13 for the common and stock for the "A" stock until the October crash. On top of the pressure on all weak spots at that time, especially low priced issues, the studio fire in New York brought adverse publicity. Bonds dropped below 30 although there was no sign that the amortization quota had not been made and trade understanding was that the company was doing moderately well.

R-K-O stood in about the same position as a year ago. No conspicuous improvement at the box office noticeable, but a distinct betterment in the output of its picture producing ally, Radio Pictures, and a good deal of encouragement from this angle. Spurts from time to time had the appearance of market operations and plenty of propaganda on the Radio Corp. connection. At around 19-20 stock has a good public following at this time and tipping bureaus are recommending it as a speculation with possibilities.

Outside Issues

Only notable change on the curb was the absorption of National Theatre Supply by Gen. Theatre equipment new company, which bought up the leading projection machine makers and with control of Grandeur film, the new wide angle screen device, seemed to control the whole supply field. Company operated by voting trust and stock deal in is voting trust certificates. Zoomed on the curb last spring from 30 to 65 and then dropped back on the break to around 28, where it continues. Stock is well regarded as a speculation.

Summary for year 1929.

Sales	Issue and rate.	High.	Low.	Last.	Not
100,000	American Seat (2)	41 1/2	17	17 1/2	-17%
2,321,000	Consol. Film (2)	25 1/2	10	17	-1
3,720,000	Consol. Film mtd. (2)	30 1/2	15 1/2	19 1/2	-10%
1,010,000	Eastman Kodak (8)	20 1/2	15 1/2	17 1/2	-5%
2,782,000	Fathe Class A (4)	25 1/2	15 1/2	19 1/2	-10%
61,809	Keith (4)	25 1/2	15 1/2	19 1/2	-20%
42,300	Do pref. (7)	25 1/2	15 1/2	19 1/2	-40%
2,940,000	Loew (25)	25 1/2	15 1/2	19 1/2	-20%
44,300	Do pref. (6 1/2)	25 1/2	15 1/2	19 1/2	-15%
27,300	Millson Square Garden (1 1/2)	25 1/2	15 1/2	19 1/2	-5%
87,300	Met.-G.M. pref. (8.89)	25 1/2	15 1/2	19 1/2	-20%
10,000	Equum pref. (8)	25 1/2	15 1/2	19 1/2	-13%
6,710	Paramount-Parsons-Lasker (50)	25 1/2	15 1/2	19 1/2	-4
2,118,400	Pathe Exchange	25 1/2	15 1/2	19 1/2	-6%
396,300	Pathe Class A	25 1/2	15 1/2	19 1/2	-5%
36,100	Do pref. (4 1/2)	25 1/2	15 1/2	19 1/2	-30%
5,300,000	Radio-K-O	25 1/2	15 1/2	19 1/2	-24
233,000	Shubert	25 1/2	15 1/2	19 1/2	-10
8,110	Universal pref. (8)	25 1/2	15 1/2	19 1/2	-30%
3,600,000	Warner Bros. (4)	25 1/2	15 1/2	19 1/2	-24
490,700	Do pref. (2 30)	25 1/2	15 1/2	19 1/2	-18%

330,000 Columbia Pictures

3,492,000 Fox Theatres

1,812,000 Gen. The. Eq. V. T. C.

88,800 Loew rights.

* Figuring on split-up prices.

† Listed less than a year.

Sales

1,000 Keith & Co. 40

1,375 Loew 4 1/2

36,100 Pathe 4 1/2

1,263 Pathe 4 1/2

1,062 Shubert 5

Quoted in bid and asked.

Rox. Class A (3.50)

Do pref. (3.50)

Do pref. (3.50)

Technical

Hollywood Chatter

18 BRANCH OFFICES

Vitaphone Adds N. O. and Minn.—Will Stop at That Figure

Two additional Vitaphone branches, bringing the number to 18, likely be the set number of cities in which the company will have exchanges, are planned. One for New Orleans, the other for Minneapolis. New Orleans branch will supposedly be ready for opening this week.

It is reported as improbable that Vitaphone will open 32 branches, or in all the key centers where the producer-distributors branches. Branches having trouble on delivery service, due to long hauls, use express, and are in the west and the more spread-out territories. Physical distribution of Vita shorts will always be handled through the company's own exchange, as plan among those who go rumble sack riding. It is called "Rider's Cramp."

The 16 branches now operating are New York, Philadelphia, Pittsburgh, Albany, Boston, Atlanta, Dallas, Kansas City, Cleveland, Detroit, Chicago, Denver, Los Angeles, San Francisco, Seattle and Toronto.

125 Illinois Indies

Chicago, Jan. 4.

Illinois Independent Theatre Owners' association began life with 125 Chicago indie operators. They favor affiliation with Allied States and exclude chains.

At the organization meeting last week officers were elected as follows: Aaron Saperstein, president; Fred Gilford, vice-president; Sid Selig, treasurer, and Sam Halperin, secretary.

Membership fees will be a 10 or 15 cent seat tax.

Los Angeles, Jan. 4.

Local MPTO wired Abram Myers unanimous endorsement by its directorate. Every paragraph of the Allied States manifesto met approval by the local body.

R-K-O Leases Park Lane

Leasing their 2,200-seat Park Lane theatre to RKO for a long term, Charlie O'Reilly and Al Gould are now planning to work up a Bronx chain composed of theatres abandoned by indies who couldn't stand the sound gear. Six houses are already under the consideration of the O'Reilly-Gould interests.

First move to revive the local indie box offices is to make them talk well, and at the same time to renovate generally and pay enough for pictures to keep the neighbors out in the neighborhood.

WHEELING'S SUNDAYS

Wheeling, W. Va., Jan. 4.

Wheeling may have Sunday films. Arrangements have been made for the theatres to operate on the Sabbath, and it is said municipal authorities are not opposed to the move.

Some of the show houses are reported having a stormy time of it, and want to run Sundays to avoid going out of business.

Lenore Ulric is with the hubby, Allice Joyce back in town.

Pat Dowling will give the Hub girls in Honolulu the double o.

George O'Brien is some basketball player.

Walter O'Brian back on Warner's lot.

William Tooker out of hospital and at work.

All of Fox contract players are learning to step with Ed Tierney, the maestro.

Fred D. Trowbridge, after 15 years with May Robson, looking for another long engagement.

Dudley Ayres wooing talkers after year and a half with the Savoy Players at San Diego.

Suggestion that Franklin Pangborn might do "The Monster" with a comedy treatment.

A new disease has sprung up here among those who go rumble sack riding. It is called "Rider's Cramp."

Joe Rolly says the Hollywood cops now call roof bungalows pest-houses.

Eddie Welch claims Christmas usually is for everyone, but this time only the toys got a break.

Charles Dalmores, tenor of the La Scala Italian Opera company, here from Nice with a picture eye.

They've solved the origination of Louis Mann's collars on the M-G lot. Made by Queen Mary's milliner.

Third largest commercial user of air mail is Fashion Features, with a weekly fashion reel costing \$35,000 a month for delivery to theatres.

Frances Dee, University of Chicago girl, extraed on the Fox lot and has been kept active since as a bit player with much raves.

Local paper carried an adv: "Greetings of the season, J. M. Benton, Deputy Sheriff. In charge of prohibition enforcement."

Tommy Clifford, 11-year-old actor brought to the coast from Ireland by Fox, is now taking dancing lessons.

C. B. DeMille gave his p. a., Barrett Kiesling, a dictionary for Christmas, with a card reading "A new best book in the world."

Two line girls at the Fox studio were conversing about the gross on Christmas, when one asked the other, "And who did you get for Christmas this year?"

Duncan Renaldo brings a new cocktail recipe back from Africa. Equally parts of fresh calf's blood and milk. He tried one with the Masals, but it is not encoring.

Regis Toomey, former student manager of the Pittsburgh U. team, had a seat of honor on the Panthers' bench at the New Year's game in Pasadena.

Lou Goldberg Advanced

Lou Goldberg, chief publicist of the Brooklyn (N. Y.) Paramount, has been promoted to divisional publicity supervisor for Public Houses in New York, Brooklyn, Syracuse, Rochester, Denver, Toledo and St. Paul.

Goldberg has been at the Brooklyn Rar about a year, conducting aggressive campaigns from the start.



SEASON'S GREETINGS

LEW WHITE

Radio's foremost virtuoso of the organ and RKO's premier organist. Exclusive N. B. C. and Brunswick Artist. Now featured on Lucky Strike Hour.

Lew White Organ Studios, 1680 Broadway, New York City.

Year in Pictures

By Tom Waller

No student of the film trade, even casually informed, is not cognizant that each film year has eclipsed its predecessor in innovation, accomplishment and establishment. Nor does one forget the degrees of turbulence, as consistent in their fluctuation as the stages of development which have been characteristic of the industry since its inception.

1929 dwarfs '28 as '28 did '27. But '28 is an outstanding year and will remain distinguished among those to come.

1929 has been a year of materialization. It has cleaned up matters long on the industry's books, and has exceeded in the breaking of customary records. It witnessed the rejuvenation of flimdom.

Unanimous acceptance of sound, with the schooling advantages of the previous year reflected technically, has driven legit shows to the side streets and given flimdom a command of Broadway with an array of pictures unexcelled numerically and in quality.

Color and wide film, especially the former, were revived from their dormancy of a decade. Both were given their first real impetus during 1929; a start which should witness their permanency in the scope of production during the new year.

Geographically, the year definitely honed the industry down to the long expected leadership of a few. Theatre acquisition dominated until late in the fall, fairly accurate figures estimated that under 5,000 survived as independent houses. Sound and the closing in of the big boys just as rapidly brought an end to the hordes of indie picture makers who had bred undisturbed in other years, disbelieving the economic finger pointing to 1929.

Particularly incomparable was 1929 for mergers and rumors. Hardly a week elapsed but that two or more of the giant interests were not amalgamating or absorbing one another. Even the smaller companies were reported in the vacuum.

Biggest Buy

The biggest combo in film history broke when Fox actually snatched Metro-Goldwyn-Mayer away from the Warners. And now the government is looking into that as well as the Warner's First National buy-out, which could not be sealed until Fox relinquished his 28% in that company for \$10,000,000 a week after Wall Street took its tumble in October.

Paramount and Warners threatened to get together and break the Fox-Metro precedent. They had even agreed on the elimination of vice-presidents and the new title, Paramount-Vitaphone, when things shifted. The brothers decided that their \$17,000,000 earnings for the fiscal year proved they could go it alone. Still the possibility of this get-together out-rickets 1929. In December the outcome seems to depend on how rapidly stocks right.

Warners launched into the music publishing business in January, with the taking over of Witmark's. This marked the first of a series of similar buys which wound the brothers up at the end of the year with an estimated \$10,000,000 worth of music interests in their laps.

Foreign sales troubles, more prevalent in 1929 than in any other year, commenced piling up when Germany declared film as the only artistic article of merchandise subject to government import restriction.

January witnessed laying of cornerstone for French quota trouble that reached a crisis later with Americans retaliating by withholding film until modification.

Before the exceptionally eventful January closed it was also announced that FBO, as a Radio acquisition, would change its name to Radio Pictures.

Roxy's Average

Roxy theatre was announced as starting its third year March 11 with the second year averaging a weekly take in of \$107,000 with an overhead out of \$10,000 weekly also considered.

The biggest deal of the year and one that had the industry almost as much agog as when the bankers and Western Electric took Fox over in December, occurred with Fox taking over Loew's. The buy-in was unknown even to many Loew executives and came as a complete surprise to the Warners, who had secured through their bankers that the Loew holdings were in the bag for them.

One of the first of the talker releases, although Fox was already at work on its "Movietone Follies," was announced by Metro at a cost of \$250,000. Picture, "Hollywood Revue," was still running at the Astor, New York, at the close of the year. Hollywood began taking stock of its philanthropy and De Munnich figured it was donating a million a year in free talent to worthy causes, etc.

Backing musical shows as the cheapest means of securing screen rights to material was early seen. It failed to develop to the point then anticipated.

Newsreels

In no year have been the strides made by newsreels more conspicuous than in 1929. Particularly true of Fox, in innovation and progress. Fox is entering the new year with five units assigned to work only on wide film. Hearst's swing to Fox, following the ending of International long engagement with Universal, witnessed another powerful ally. The Laemmle company is now making its own reel through a newspaper hook-up bigger than any one thing of its kind in the business. Paramount, the last of the reels to go sound, is now making up for lost time. Pathe is also a sound newsreel maker.

Indie Exhibits

Independent exhibitors as well as producers realized their crisis in 1929. A few weeks back things with the small box offices had come to the head long anticipated by the Hays body. End of all national organizations and functioning of survivors under the Film Boards of Trade is practically assured for 1930.

Abram Myers put up a better fight for the small men than any of the many outsiders they had imported from time to time. He is credited with stirring a lot of the activity in Washington for the small b.o. welfare. Situation proved purely an economic one beyond the control of any individual or group.

In the electric field Western continues in command. De Forest and Pacent are practically the only two big indie equipment makers surviving. De Forest is hopeful of a favorable verdict for patent claims, while Warner support has been main reason for continuance of Pacent. All are mixed up in litigation with none of it materializing, except on technicalities.

Satisfying Washington

Radio's equipment subsidiary, Photophone, made little progress over 1928, which was nil. Shake-ups didn't help and only indication of competition against successful sister electric was announcement of a \$3,000 device. Year closed with unfilled contracts for this and mass production unorderd. Informed parties of trade seem stronger in belief that Photophone is one of those symbols of A. T. & T. to keep Washington satisfied.

Wide film looks certain for 1930. During latter part of '29 it was debated long enough in Hays headquarters to get Radio and Fox actually producing on different widths. Both companies were successful in their demonstrations, although Fox was the only one to the public. Now Fox has a half dozen features ready to let go. General Theatres Equipment, composed of five Wall Street houses, is handling the Fox equipment, and installations have been made in many Fox houses. Smaller companies unprepared and will probably become licensees of the bigger outfits.

Buying Theatres

Year witnessed the greatest theatre corraling in industry's history and one that will be hard to duplicate in times to come.

Sales policies were so revolutionized by sound that most of the companies are now using the percentage system. Double-feeing was ended because of shortage of talker product and high rental. Sales forces have realized their worst cut in history, with important theatres controlled by producers able to do over-the-table bargaining.

While there were more \$2-top pictures than in any other year, with the industry having as many as 13 on Broadway at one time, road-showing became obsolete. Percentage system partially responsible for this, also desire for ready money in quick releases.

Prosperous

Financial statements show the leading producers never enjoyed a greater prosperity than during 1929,

despite its hecticism. Warners' figures, with approximately \$17,000,000 to the good, were a sensation in view of the spirited traveling that company has recorded since three years ago when its assets had slipped to a single million.

Foreign

Foreign countries got their worst jolt in 1929. An expose of film conditions in England showed that only about two companies were sound and that others, worked on a racket basis, had taken the patriotic and gullible on the continent for \$200,000,000. Elsewhere contingents and quotas working against American product are now boomeranging to such native box offices.

What is recognized as one of the most stupid moves abroad was that pulled by France. A reciprocity act whereby Americans would have had to father French producers to get on the French screens. France, while changing, is still whining in a what's-it-all-about manner.

Germany is the latest to pull on the iron helmet. Tobis-Klangfilm has succeeded in keeping the American electric out, and 1929 winds up with meetings in the Hays office.

FOX'S BOSTON SUIT

Hamburger Asks \$135,000 for Arranging for Site

Boston, Jan. 4.

Solomon Hamburger, of Brookline, Mass., former real estate agent and broker, and now a shoe manufacturer, has started suit against Fox theatre interests to recover commissions of from \$135,000 to \$140,000. He claims this sum is due him for work in obtaining the properties which were to form the site of the proposed theatre and office building at Tremont and Boylston streets. Project included the present hotel Touraine site.

Hamburger also maintains that he conceived the idea of having the city grant the location of Tamworth street without a cash consideration and that if the deal has fallen through, it is not any fault of his. He claims to have been working at the request of Fox interests for four years.

Understood that Fox people claim Hamburger is not entitled to any commission because the city council placed an encumbrance upon the property, insofar as Tamworth street is concerned, by voting that \$100,000 should be paid for the Tamworth street land unless the structure was erected within three years.



LARRY CEBALLOS

The screen's first and original dance director came to Hollywood when dance numbers were unknown, in motion pictures, and cast his lot with Warner Brothers in their pioneer days of Vitaphone. His original technique is that used by all the later masters of terschore for screen presentation.

Larry had a hand in the production of the song and dance numbers of practically every screen epic both from the Warner Brothers lot and First National. He clicked again on his last trip to New York when he staged the numbers for the Broadway hit, "Fifty Million Frenchmen," which reported a \$44,000 gross on opening week.

FALSE "FIRE" CRY

Ottawa Offers Reward for Capture of Man Causing Panic

If the malicious practical joker who yelled "Fire" during a film showing in the Francis theatre is ever picked up, he will be used by the police department as an example of what happens to guys who yell in picture houses. Reward for his capture has been started with an offer of \$100.

Theatre was crowded with 1,500 persons, mostly children, when the false alarm was shouted. A stampede started, and manager Joseph Paquin and employees threw open all exits. Later Paquin quieted the crowd and returned them to the theatre. No injuries were reported.

Aschers Withdraw

Chicago, Jan. 4. Ascher brothers, once extensive theatre operators, passed out of show business last week. Only theatre being operated by them, the Diversey, north side, 2,600 seat house, has been leased by Publix which takes it over around Feb. 1. Fred Beckenberger, owner of the property, will operate until Publix takes the reins.

CHRISTIE LEAVING PAR; ONLY 2 MORE 2-REELERS

Hollywood Jan. 4.

Christie's three-year contract with Paramount ends with the supplying of two more two-reelers. These will be made this month with Charles Murray and Ford Sterling, respectively featured. The Christie contract will not be renewed. Paramount will look to its own short subjects department to fill the deficiency while the Christie Brothers will seek another release. With these two shorts, making 37 two-reelers for the year, Christie will suspend operations for about two months, to begin their 1930 product in March.

WB-Ziegfeld Reported After Chi Hotel Theatre Site

Chicago, Jan. 4.

Work on the new 40-story addition to the Morrison hotel starts May 1. New building will include a 3,000 seat theatre, with two companies reported interested in securing the house. They are Warners and Ziegfeld.

Fox was at one time dickered for the site, but dropped out of the running. Probably rental will be \$350,000 annually.

St. John House Mgr. Is Reporter on Local Daily

St. John, N. B., Jan. 4.

Capitol, recently renamed from the Imperial, and owned solely by E. F. Albee, playing sound pictures and occasional road shows, has an unusual publicity channel. Its manager is a reporter on one of the two local dailies.

W. H. Golding, manager of the house since it was built about 14 years ago, is also on the "Times-Globe." Afternoon paper. Consequently there's never any difficulty in getting plenty of publicity for the Capitol. The other exhibitors are not so fortunate.

Practically daily the Capitol penetrates the news columns of the two papers for maybe two columns and big heads. If the windows of the Capitol are washed there's an item about it in both papers. And the manager, besides getting the publicity for the house he directs, gets his regular weekly pay from the newspaper, telephone, street railway monopoly, which owns the two papers.

Since the number of dailies dwindled from six to two, due to the efforts of the monopolists to eliminate criticism of their service and activities, the cost of advertising has increased over 100% and the circulation nut has gone up as high as 200%.

It isn't every publicity man who gets paid on both ends of his dope.

POLI CLAIMS HOUSES IN SEPARATE CORP.

Bridgeport, Jan. 4.

Former Poli houses, now part of Fox's theatre holdings, will not be included in the advent of a legal complication it was stated by Louis Sagal, manager for S. Z. Poli in New Haven, in a statement issued today.

Fox New England theatres are a separate concern and would not be a part of any such legal procedure, the statement declared.

District Shakeup

Addition of two new operating districts, and rearrangement of some of the present 12 districts, splitting up territories, has been effected by Publix.

George Walsh, division manager of New York state outside of Greater New York, has been appointed in charge of the Saenger circuit in the southwest with Bob O'Donnell under him. J. A. Koepel, division manager in Tennessee, and later in Ohio, has been given a newly created district embracing North and South Carolina and Tennessee.

Territorial changes are Texas, Arizona, Oklahoma and Arkansas as L. E. Schneider's future districts; Georgia, Alabama and Florida as John Friedl's districts. All of Great States and Indiana is under Jay J. Rubens, Pacific coast, Utah and Colorado are being supervised by Ralph E. Crabill.

Chicago, Jan. 4.

Publix has added the 30 Fitzpatrick and McElroy houses (Indiana) to the string being operated by John Rubens. With the 53 former Great States houses already under his supervision, Rubens will now handle 83 theatres in the two states.

Sees Friendly Truce of Film Boards and Exhibs

Minneapolis, Jan. 4.

The Minneapolis Film Board of Trade, comprising representatives of all the distributors, will continue to exist in 1930, despite the fact that arbitration now is at a standstill, film salesmen of the branches here were told by T. A. Burke, the board's newly elected president, at the salesmen's annual banquet.

Some amicable method of settling disputes between exhibitors and distributors "unquestionably will be worked out within the next few weeks," Mr. Burke declared.

BOOKING JERSEY SHORTS

John Groak has been promoted to general booker of shorts for all Western Stanley houses in Newark and New Jersey with headquarters in the home office.

A former Skouras man from St. Louis, Groak arrived at the New York office via a sojourn at Newark headquarters.

Financial Statements

(Comparative figures furnished by Standard Statistics of New York.)

PARAMOUNT

(Note—Following is statement as of Dec. 29, 1928. Statement for 1929 is due last week in February, 1930.)

As of February, 1930.)	Dec. 29, 1928	Jan. 1, 1927	Jan. 1, 1927
Prop. plant, etc., less depreciation.	\$108,835.92	\$80,843.61	\$75,813.86
Investments in sub. and affil. cos., not consol.	10,396.129	24,332.596	21,780.415
Deposits to secure contracts.	5,295.15	5,295.15	5,295.15
Deferred cash and stock sub. in	7,223.105	883.757	788.588
1928, in 1927 and prior year, goodwill.	10,284.533	5,074.050	6,314.964
Advance pay on purchase of real prop.	38.945		
CURRENT ASSETS			
Cash	4,705.119	11,283.849	6,562.914
Bills receivable	1,450.000		
Bills loans	1,450.000	177.877	153.725
Adv. to sub. cos. (not consol.)	3,124.247	1,028.407	1,031.827
Advances to producers (secured by films)	1,308.231	2,367.767	1,654.710
General assets, rec.	1,048.214	2,314.714	2,314.714
Released prop. (cost less dep.)	11,075.995	10,412.785	9,868.417
Deposits to secure contracts	5,295.15	5,295.15	5,295.15
Prods. in process of compl.	1,044.622	1,804.911	23,770.359
Secs. and oth. costs applic. to future prods.	1,770.570	1,476.318	
Rights to play	194.025		
Marketable securities.	21,177.709	688.053	362.586
Total current assets	\$55,312.723	\$41,273.730	\$36,043.151
Total assets	\$70,631.704	\$156,026.068	\$174,880.977
LIABILITIES			
Preferred stock.			
Common stock	Called 681,000.00	Called 681,000.00	62,000.00
Minor int. in subd. cos.	6,686.624	778.439	815.675
Advances to producers and mfgs. bonds, being obligations of sub. cos. maturing serially after one year.	41,807.891	38,008.515	38,044.387
Twelve-year 6% sink. fund gold bonds.	14,880.000	16,000.000	13,192.467
Contingent reserve.			428.248
Resale of films in adv. of cons.		680.000	1,470.777
Approp. surp. and other reserves.	2,107.808	755.870	
Prof. and loss surp.	18,540.703	15,908.437	10,763.422
CURRENT LIABILITIES			
Bills payable.		3,100.000	5,079.594
Accounts payable.	2,941.363	2,131.914	2,943.403
Due subd. cos. not consolidated.	148.221	88.094	88.094
Excise taxes, payable, etc., accr.	2,209.638	1,927.756	1,875.765
Due outside money adv. in adv. of cons.			1,470.777
Serial pay. on invests. due within one year.	2,318.966	3,489.983	4,285.880
Real. tax (estimated).	920.000	770.000	5,565.180
Unpaid money adv. on invests. due within one year.	2,412.036	1,001.972	2,260.303
Com. divs. payable.		1,177.948	154.894

EARNINGS STATEMENT

Nine months ended:	Net income.	Outstanding shares.	Per share common.
September 80—			
1929	\$9,725,000	2,847,326	\$3.87
1928	5,975,000	2,068,517	2.90

WARNER BROS.

CONSOLIDATED BALANCE SHEET
(Reported Aug. 31 including subsidiaries)

ASSETS		Reported Aug. 31, including subsidiaries	Reported Aug. 31, including subsidiaries
Land, buildings, equipment, etc. (less depreciation)		\$80,448,007	\$2,679,809
Leasehold properties and exp. (less depreciations)		21,108,303	2,628,386
Goodwill		1,000,000	1,000,000
Investments in and advances to affil. companies		5,824,000	282,935
Contract and other investments		5,824,000	282,935
Cash reserve for construction		127,512	42,900
Contract and sinking fund deposits		1,904,571	251,960
Prepayments		2,000,000	251,960
Unamortized development expenses		219,320	419,320
Leasehold improvements and fixtures		1,261,116	174,943
Accounts receivable in installments			100,000
Mortgages received		765,584	
CURRENT ASSETS			
Cash		4,748,571	622,765
Accounts receivable		1,024,832	108,319
Notes receivable		3,711,000	98,000
Inventories		24,025,241	6,143,133
Prepaid expenses		846,019	92,196
Advance to outside producers		127,901	
Total current assets		\$34,047,101	\$5,103,574
LIABILITIES		\$167,189,024	\$16,785,801
Capital stock		61,170,112	2,183,551
Minority interest		4,450,352	7,804
5% percent debentures		1,000,000,000	
Unredeemed debt and mortgages		50,818,622	2,000,100
Provision for assistance foreign		401,541	
Surplus from appreciation of properties		12,435,579	711,175
P. E. surplus			810,429
CURRENT LIABILITIES			
Bank notes payable		5,586,000	2,248,221
Accounts payable		472,734	4,746,283
Accounts payable and accrued		676,185	7,648
Royalties pay		2,000,000	165,000
Advance payments, deposits, etc.		1,006,611	228,005
Due to affiliated companies		65,000	
Total current liabilities		\$18,682,518	\$9,160,742
Total liabilities		\$167,189,024	\$16,785,801
Net working capital		\$16,810,673	\$1,003,808

INCOME ACCOUNT, YEAR ENDED AUG. 31

	1929.	1928.
Operating income.....	\$3,248,270	\$10,280,084
Other income.....	50,485	50,485
Total income.....	3,298,755	10,330,569
Depreciation and amortization.....	81,242.50	10,871.50
Federal taxes.....	12,134.00	7,012.74
Interest and miscellaneous charges.....	2,601.92	1,030.54
Provision for contingencies.....		115,000
Minority interest.....	82,076	
Share in undistrib. earnings of affil. cos. from date of acquisition.....		602,628
Equity in earn. of affil. cos. from Sept. 1, 1928, to date of acquisition and to addit. share of com. stock of First Nat. Bk., Inc.....		2,757,177
Preferred dividends.....	17,271,808	2,044,842
Common dividends.....	2,127,608	
Profit of earnings prior to acquisition.....	1,757,177	
Surplus for year.....	1,435,870	2,044,842
Surplus.....	12,435,870	810,429
Earnings per share.....		69.08
\$2.20 preferred stock.....		
Common stock.....		

FOX FILM

CONSOLIDATED BALANCE SHEET

ASSETS	June 29, 1920.	Dec. 29, 1928.
Land, buildings, leaseholds, rentals, equipment, etc. (less depreciation)	\$23,076,908	\$23,076,483
Int. in advances to affiliated companies	17,718,440	16,923,270
Other investments	9,444,512	8,300,000
Deposits	347,800	335,103
Deferred charges	1,409,214	1,437,020
CURRENT ASSETS		
Cash	2,055,955	3,406,058
Receivables	6,000,000	5,700,000
Call loans		
Notes receivable	12,075,000	12,075,000
Accounts receivable	2,857,078	2,857,078
Inventories	10,669,078	10,669,078
Cash sur. val. life insurance	400,403	354,454
Total current assets	\$42,921,720	\$42,992,914
Total assets	\$81,220,710	\$74,063,270
LIABILITIES		
Capital stock	49,010,000	49,010,000
Reserves for contingencies	20,000,000	20,000,000
Reserves for contingencies	20,000,000	20,000,000
Reserves for contingencies	20,000,000	20,000,000

PICTURES

Advance payments.....	218,939	202,868	
A. and L. surplus.....	20,212,458	18,685,099	
CURRENT LIABILITIES—			
Notes payable.....	4,885,000	—	1,104,500
Accounts payable and accrued	3,081,094	8,850,420	
Tax reserve.....	—	—	1,000,000
Dividends payable.....	820,000	910,102	
Total current liabilities.....	\$3,908,800	\$8,082,500	
Total liabilities.....	\$91,220,710	\$74,008,270	
Income Account			
Year ending Dec. 31—			
1928.....	Fed. taxes.....	Net income.....	Earned per share.....
1927.....	\$315,875	\$6,967,215	\$6.47
1926.....	250,000	3,120,557	6.24
1925.....	—	—	6.24
1924.....	—	—	6.24
1923.....	—	—	6.24
1922.....	—	—	6.24
1921.....	—	—	6.24
1920.....	—	—	6.24
1919.....	—	—	6.24
1918.....	—	—	6.24
1917.....	—	—	6.24
1916.....	—	—	6.24
1915.....	—	—	6.24
1914.....	—	—	6.24
1913.....	—	—	6.24
1912.....	—	—	6.24
1911.....	—	—	6.24
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1799.....	—	—	6.24
1798.....	—	—	6.24
1797.....	—	—	6.24
1796.....	—	—	6.24
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1794.....	—	—	6.24
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RADIO-KEITH-ORPHEIM

CONSOLIDATED BALANCE SHEET

Outstanding 1,843,707 shares A no par and 500,000 B shares, no par.
 Funded debt Keith gold 6s, \$7,435,000; Keith Memorial bonds, \$1,500,000; mortgages
 \$13,160,650.

	May 31, 1929.	Dec. 31, 1928.
ASSETS—		
Land.....	\$16,045,796	\$17,118,946
Buildings and equipment.....	20,710,449	20,768,477
Improvement on leaseholds.....	18,171,736	16,224,429
Other leaseholds, buildings, etc.....	1,281,356	1,800,210
Goodwill.....	1,381,356	1,800,210
Investments and advances to affiliated companies.....	5,041,321	4,977,722
Other investments and miscellaneous assets.....	5,000,000	5,370,725
Prepaid expenses.....	878,381	878,381
Prepayments.....	456,303	408,945
Amortized bond discount and expenses.....	1,000,000	1,000,000
Deferred investment expenses.....	1,695,426	893,394
Production and exp. investments.....	76,000	70,416
LIABILITIES—		
Cash.....	1,451,804	1,689,540
Call loans.....	6,100,000	—
Advances to affiliates.....	600,000	67,458
Notes receivable.....	126,708	224,882
Accounts receivable (less reserve).....	472,807	691,721
Accounts receivable emp.....	207,672	—
Inventories.....	2,679,396	2,814,882
Account interest, etc.....	80,778	60,459
Accumulated.....	207,672	445,618
Total current assets.....	\$11,228,268	\$6,461,046
Total assets.....	\$77,730,290	\$71,397,699
LIABILITIES—		
Capital stock.....	\$28,870,231	\$20,801,461
Preferred stock of subsidiaries.....	11,263,700	11,263,700
Minority interest.....	5,650	2,170
Undeferred debt.....	22,400,000	22,400,000
Deferred income.....	201,645	6,015,135
Reserves.....	1,000,000	1,000,000
Deferred notes and debentures.....	789,000	1,839,000
Deposits.....	678,938	939,081
Accumulated surplus.....	1,000,000	9,389,968
Profit and loss surplus.....	349,896	—
CURRENT LIABILITIES—		
Notes payable.....	802,805	1,887,801
Accounts payable.....	1,261,232	887,801
Notes payable and debentures.....	800,001	887,801
Accounts payable.....	300,000	300,000
Deposits on leaseholds.....	400,000	—
Construction account payable.....	328,250	328,250
Due to officers.....	330,000	330,000
Total current liabilities.....	\$3,990,319	\$5,483,061
Total liabilities.....	\$77,730,290	\$71,397,699
Net working capital.....	\$7,619,949	\$82,015

LOEW'S, INC.

CONSOLIDATED BALANCE SHEET

As of August 31, for fiscal year: Outstanding, 1,363,993 common no par and 150,000

preferred shares of 100 par.		
ASSETS	1928.	1928.
Land, buildings, equipment, etc. (less depreciation).	\$62,338,097	\$46,707,114
Investments for construction work.	1,717,938	1,859,683
Investments.	14,435,111	17,435,111
Deferred charges.	4,177,224	8,345,854
CURRENT ASSETS		
Cash and call loans.	8,856,490	10,701,813
Accounts and accounts receivable.	2,004,933	8,897,837
Loan to U. S. A.	1,438,888	1,438,888
Inventories.	20,683,420	24,843,409
Advances.	1,667,550	993,433
Due from affiliated companies less than 100% owned.	1,977,212	2,117,412
Total current assets.	\$38,068,874	\$40,426,961
Total assets.	\$124,222,624	\$108,029,690
LIABILITIES		
Preferred stock.	\$14,022,800	\$14,176,000
Common stock.	30,772,000	30,772,000
Bonds and mortgages subsidiaries.	12,812,599	22,739,652
Subordinated stock outstanding.	12,694,000	13,001,000
Accounts term note and accounts payable.	2,468,423	2,468,423
Reserve on common.	419,236	576,472
Deferred credits.	1,284,236	673,645
Profit and loss.	1,284,236	1,284,236
CURRENT LIABILITIES		
Notes payable.	20,729,083	14,838,171
Accounts payable.	408,676	8,006,698
Accrued interest.	739,433	808,008
Advances for affiliated companies.	131,946	131,946
Tax reserve.	1,000,000	804,324
Dividends.	1,000,000	1,000,000
S. F. payment.	70,894	72,654
Total current liabilities.	\$26,909,938	\$26,909,938
Total liabilities.	\$106,626,448	\$95,909,066
Net working capital.	\$124,222,624	\$108,029,690

INCOME ACCOUNT

[illegible]**SHUBERT THEATRE CORP**

CONSOLIDATED BALANCE SHEET

Year ending June 30.		
Outstanding, 213,100 no par common,		
ASSETS		
Theatres and real estate (non-depreciated)	\$1,019,181	\$1,027,071
Furniture and fixtures (less depreciation)	12,309	10,977,732
Trade accounts receivable	750,000	1,000,000
Theatre leaseholds		800,120
Improvements to leased theatres		800,120
Trade names and goodwill rights		415,152
Investments in affiliated companies (less than 100% owned)	1,479,030	1,628,110
Due from affiliates	1,342,023	1,443,770
Miscellaneous investments		2,000,878
Building advances and sec. depos.		53,526
Prepaid expenses	402,500	466,888
Advances	238,256	238,256
Accounts receivable	189,435	135,957
CURRENT ASSETS		
Cash	2,161,877	2,126,645
Current surrender value life insurance	60,332	60,332
Accounts payable	782,486	729,010
Prepaid expenses	916,958	923,078
Productions		67,000
	(Continued on page 32)	

CADDO MAY DO DOZEN FOR '30 IN OWN PLANT

Hollywood, Jan. 4. — Howard Hughes is playing around with the idea of producing 12 additional pictures to the quartet previously announced for Caddo. For this purpose it is said Hughes may buy his own acreage in the local Metropolitan plant being deemed the probable site as that is where he is doing his producing at present.

Millionaire oil man is said to be angling for both man power and an organization with Joe. Engelberg as manager, working out the proposition.

Hughes' planned four for '30 include "Hell's Angels" and "Front Page." Nothing is known of the remaining two other than that the foursome is supposedly for United Artists release. Nothing definite on the release chance for the added dozen.

N. Y. to L. A.

Leo Morrison.
Sam H. Harris
Helen Cohan
Will H. Hays.
Lou Greenspan.
Harry Arthur.
W. H. Loeller.
Charles Buckley.
Jos. P. Kennedy.
Mrs. Chandler Sprague

WEST COAST NOTES

James H. Conn added to "Cyclone
Hickey," Tiff.
R. William Nell will direct "Souls
of the Tango," Cruze.
Murdoch MacQuarrie to "La
Marseillaise," U.C.
Edmund Breece added "Bright
Lights" (F.N.).
Earl Baldwin writing "Suave" for
Alice White (F.N.).
E. J. Fleming and Lloyd Taylor
in Cecil DeMille's "Madame Satan"
(M-G).
Complete cast for "Ladies Love
Brutes" (Par) includes George Ban-
croft, Mary Astor, Frederic March,
Stanley Philde, F. B. Frederic,
David Moran, Ben Hendicks, Jr.,
Lawford Davidson, Ferliki Boris and
Paul Ritz.
W. Simpson and Henry Kolker
for "Sin Flood," F.N.
Humphrey Pearson and Henry
McCarthy dialoging "Top Speed."
C. C. Hazlett Brennon writing
original for "The Great Pretend."
Frank Leslie for "King of Jazz."

U. J. F. Poland to write original for
Duncan Sisters, M-G.
Earl Baldwin to write original
for Alice White, FN.
Albert Grant, "Sweethearts and
Wives," FN.
Eddie Phillips, "Those Who
Dance We," FN.
Evel Hamilton and George Arthur,
"Return of Dr. Fu Manchu," Par.
Renee Macready to "I Love You",
Radio.
Eddie Kane and Joel McCrea,
"Crimed," Radio.
John Holland, John St. Polis,
Lydia Knott, "Black Sheep," Col.
Edwin Lynch, Edmund Breese,
"Bright Lights," FN.
The "Sweethearts and Wives," FN.
The "Crimed," Warner Men's Wives," new
Firm's "Faithful" also changed to
"A Notorious Affair."
Mary Nolan starred in "Sincerity"

(U). George Cooper, Ivan Linow, "Jail Break," FN.
Louis King, Wm. Orlamond, "Sin Flood," FN.
Marguerita Padula, "Dixiana," Radio.
Charles Brinley, James Donlon, Barney Furey, Bill Patton, "Strictly Business," Radio.
Tift has purchased screen rights to "Moran of the Lady Letty," sea novel. Plan to produce it all color.
Final and definite title for "Hollywood Nights" (Fox) will be "Let's Go Places."

Ann Price adapting "Plive and Ten." A. E. Thomas, dialog, Par. Aegle Herring, Arthur Stone, Ben Hallett for "On the Level," Fox. U. Paul Gargale for "On Western Front," U.

U exercised option on Helen Wright.

F. Hugh Herbert writing "At Bay," FN.

F. Hugh Herbert writing "The Fault Page" to "Golden Call." Fox.

Paul Gargale writing original "Wise Wife," U.

Yola D'Avril for "Western Front," U.

Tom Dugan and Jean Barry, "Night Lights," FN.

Walter Lucas and Cornellius Keefe, "His Woman," FN.

Robert Edeson and Anders Randolph adapting "Sin Flood," FN.

This table shows total number of pictures produced in Hollywood during the past year and the total number of persons employed throughout the year to expedite this work.																						
STUDIOS		First National										Other Studios										
		amount.	M-G-M.	Fox.	Warner.	Param.	Universal.	Artista.	Radio.	Pathe.	Tiffany.	Colum.	James.	Metro.	Tea-	Hal.	Educa-	Dar-	Miscell.	Free.	Total.	
Number of pictures produced annually—																						
Features	80	50	48	40	39	62	18	30	16	40	26	8	1	18	11	11	1	1	10	10	498	
Shorts	..	12	..	200	..	50	12	..	8	20	26	..	..	66	16	76	30	22	..	60	613
Serials	..	..	..	..	..	5	..	..	1	..	..	..	..	..	..	..	..	..	..	..	6
Totals	80	62	48	240	39	117	30	50	25	60	52	8	1	84	26	76	31	22	26	60	1,117	
Average number of employees engaged throughout year.																						
OCCUPATIONS																						
Executives	27	42	50	24	23	38	31	50	14	20	10	8	8	49	20	20	8	8	5	5	461	
Directors from stage	3	6	6	..	..	4	..	5	2	3	4	..	..	2	1	1	..	..	..	25	60
Directors from screen	15	23	16	11	12	12	20	10	8	5	6	3	..	8	10	4	2	2	2	5	250	
Male writers from stage	8	12	15	7	13	10	18	8	4	2	4	..	..	12	4	..	..	..	..	100	
Male writers from screen	18	21	20	7	13	10	18	8	4	2	4	..	..	12	4	..	..	..	..	100	
Female writers from stage	2	1	5	..	1	..	2	..	..	..	..	..	..	..	..	..	..	..	..	50	
Female writers from screen	5	11	6	..	1	5	4	..	2	..	..	..	..	2	..	..	..	..	..	150	
Male stars from stage	4	5	..	2	1	1	5	1	2	1	1	..	..	..	..	..	..	..	..	18	
Male stars from screen	1	2	..	1	1	1	3	3	1	1	1	..	..	..	..	..	..	..	..	..
Female stars from stage	3	6	..	2	6	3	..	2	2	2	2	..	..	1	..	1	..	..	..	35	
Female stars from screen	7	11	25	4	1	3	2	8	4	1	..	..	..	..	..	..	..	..	..	66	
Male featured players from stage	16	12	15	6	1	5	3	1	6	2	1	..	..	..	..	..	..	..	..	49	
Male featured players from screen	6	14	15	2	..	3	1	5	2	1	..	..	..	..	..	..	..	..	..	73	
Female featured players from stage	5	15	15	8	..	3	..	10	4	1	..	..	..	..	..	1	1	..	..	63	
Female featured players from screen	30	30	30	30	30	20	15	30	30	15	10	5	4	30	30	5	8	8	8	386		
Average free lance male players	15	15	15	15	10	8	15	15	8	5	3	4	15	15	3	2	2	2	2	4	159	
Average free lance female players	15	15	15	15	10	8	15	15	8	5	3	4	15	15	3	2	2	2	2	4	159	
Totals	170	225	233	116	106	126	103	184	101	82	52	21	16	127	79	43	22	12	23	27	675	
PRODUCTION																						
Cinematographers	21	35	20	18	17	20	12	6	6	5	6	2	2	8	6	3	2	2	2	5	150	
Cinematographers' assistants	18	35	40	18	32	25	24	15	12	10	6	2	2	4	6	2	3	2	2	5	150	
Unit managers and assistant managers	13	16	40	20	14	20	10	10	6	4	2	2	7	6	4	2	1	1	2	2	100	
Casting office	6	6	10	5	6	6	3	5	3	2	3	1	2	2	1	2	..	..	..	..	60
Designing and wardrobe	59	50	60	85	22	30	15	60	35	6	2	6	2	4	5	2	..	..	..	..	484
Property	68	75	50	50	45	37	12	15	18	10	6	5	2	12	5	12	1	2	2	5	150	
Special effects	13	10	10	7	12	10	5	4	2	2	2	2	..	..	..	..	..	..	..	..	50
Transportation	44	30	60	85	15	60	10	20	12	9	8	2	6	10	3	9	2	2	2	5	100	
Studio electricians	174	95	400	155	34	200	123	90	50	30	12	10	5	30	5	7	10	5	8	12	260	
Painters	51	80	80	16	16	45	31	38	25	6	35	2	1	6	3	4	3	1	1	1	150	
Grips	83	20	50	36	40	15	25	20	6	10	5	2	14	6	4	10	2	2	2	2	150	
Carpenters	139	160	400	200	20	175	225	60	150	10	50	2	50	6	10	10	2	2	2	2	150	
Dance directors	1	3	5	4	3	1	2	1	1	1	1	..	..	..	..	..	..	..	..	..	38
Stock chorus girls	30	19	35	100	107	..	40	..	16	..	..	..	..	..	..	..	..	..	..	..	347
Art Department and draughtsmen	14	31	35	10	11	12	12	20	9	6	3	2	2	4	4	1	..	..	..	..	225
Totals	720	865	1,255	863	389	681	542	410	356	105	162	43	31	151	50	64	36	19	25	58	1,475	
MUSIC DEPT.																						
Executive	2	2	2	1	1	1	1	1	1	1	1	..	..	1	3	..	..	..	..	..	18
Composers and Lyricists	12	18	14	12	10	8	4	6	5	2	2	..	..	4	1	..	..	..	..	..	75
Musical conductors	4	4	4	2	2	2	1	1	1	1	..	..	..	2	4	..	..	..	..	..	51
Staff musicians	25	12	24	12	12	23	1	1	1	..	..	..	..	..	..	..	..	..	..	..	116
Arrangers	5	13	5	2	2	3	1	2	..	..	..	..	..	..	..	..	..	..	..	..	42
Librarians	5	5	4	2	2	4	1	2	..	..	..	..	..	..	..	..	..	..	..	..	25
Miscellaneous	10	15	5	5	5	8	2	2	2	2	..	..	..	2	2	..	..	..	..	..	58
Totals	63	69	57	36	34	48	10	16	9	5	4	..	..	9	14	..	..	..	..	..	484
SOUND DEPT.																						
Sound engineers	15	14	25	10	4	5	3	2	4	2	1	..	..	2	3	4	1	1	1	2	10
Sound effects	7	15	10	..	4	5	3	2	2	3	1	1	..	3	1	..	1	1	1	2	15	
Sound mixers	13	40	30	20	8	14	5	17	4	3	4	2	..	4	4	3	2	2	2	2	25	
Sound miscellaneous	70	78	10	163	13	76	36	10	22	5	15	6	..	82	4	8	..	..	..	..	567
Totals	105	147	75	193	29	100	44	32	32	15	22	9	..	41	12	10	4	4	4	21	50	
PUBLICITY																						
Directors	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	..	..	..	..	126
Unit writers	10	7	10	4	6	5	2	6	3	..	1	..	..	2	1	..	..	..	..	..	149
Portrait	2	4	2	1	1	1	1	5	1	..	..	..	..	2	1	..	..	..	..	..	59
Still cameramen	5	14	8	6	8	7	5	5	4	3	3	..	..	4	..	4	..	1	1	2	25
Miscellaneous	7	4	5	2	2	14	7	4	7	2	..	1	1	6	..	4	..	1	1	5	72	
Totals	25	30	26	14	18	38	19	21	16	6	6	2	2	2	9	..	3	3	9	175	431	
OPERATING																						
Accounting	45	27	35	15	16	27	18	15	12	7	3	2	14	3	10	5	2	2	2	10	25	
Police and fire patrol	31	38	40	20	12	43	12	8	18	4	2	2	2	4	2	3	4	2	2	5	50	
Stenographic	21	35	30	9	48	10	10	10	10	12	2	23	2	2	2	2	2	2	4	4	250	
Miscellaneous	29	10	5	20	15	40	5	20	15	5	5	..	..	..	2	4	8	1	..	5	194
Totals	126	110	110	70	91	120	45	53	55	26	22	12	8	39	10	20	19	9	8	25	325	
LABORATORY																						
Laboratory employees	173	75	60	65	12	100	..	..	5	35	..	2	..	2	15	4	2	2	2	2	150
Positive film cutters	10	22	10	12	9	27	4	10	6	8	10	..	..	1	15	4	2	2	2	2	75
Negative film cutters	4	25	10	10	9	7	4	10	4	2	6	1	1	5	2	2	2	2	2	5	75	
Assistant film cutters	13	18	15	20	11	23	3	10	12	8	10	2	2	10	4	4	..	..	..	5	170
Totals	200	140	95	107	41	157	11	30	22	23	61	4	6	30	10	10	4	4	4	15	300	
CONSTRUCTION																						
Construction engineers	7	20	4	8	12	12	3	10	1	6	4	..	..	1							

Studio Labor Survey

Hollywood, Jan. 8. More than 47,400 persons and their families depend directly or indirectly upon the picture studios in Hollywood, as shown in the table on the opposite page. Of this number 17,614 are permanently employed throughout the year and 9,800 in line of business outside the studios, who depend entirely upon the making of pictures for their jobs. The balance of approximately 20,000 persons are made up of free lance people satisfied to buck the extra list for an occasional day's work while waiting to land a more permanent job inside the studios.

Out of the 17,614 extras registered with the Central Casting office, there was an average of 621 jobs handed out to this vast army of job seekers every day during the first 10 months of 1929. In other words, one out of every 28 extras registered was called for a day's work in pictures.

There are about 3,000 free lance feature players who work from studio to studio on a picture to picture contract and receive all the way from \$150 to \$2,500 a week when employed. A check on the average number of daily placements from this group throughout the year shows 555 or one job for every three registered. Before the advent of talkers the group of featured screen players rated around \$600, or one job to every six, but because a number of the old line screen actors found themselves unsuited to the present requirements of talkers, they dropped out of the field, which makes it all the better for the few that are left.

As for the extra player, it is just the opposite: the demand for voices, dancers and musicians has increased registration in this group from 12,000 to 17,541.

Increased Personnel

The new scheme of making talkers has increased the permanent studio personnel in all departments besides adding two new departments that heretofore never existed. These are the music and sound. The former employs a permanent staff of 454 while the latter requires a staff of 949 to operate under normal conditions.

In the executive and creative division of picture construction, many new artists from the stage have been added as a permanent fixture in picture making. There are 60 stage directors now employed as against 425 screen directors; 152 male writers from the stage as against 272 old line screen writers; 63 female writers from the stage as against 195 of the screen; 13 male stage stars as against 39 screen stars; 16 female stars as against 35 screen stars; 66 featured male players from the stage as against 73 from the screen; 49 female featured players as against 63 from the screen.

The foregoing list includes only contract people which shows total of 434 artists from the stage and 1,102 of the old line screen artists holding their own in the new scheme of making pictures.

The production division of studio operation has been increased about 30% by the additional work required in the making of both sound and Technicolor pictures. All departments in this division from the photographic to the art department as shown in the following chart of occupations have been affected in increasing their staff to cope with new conditions. The departments increased mostly are the painters, carpenters and electricians. More work is required for the erection and dressing of sets to meet acoustic requirements of sound recording, more electricians for the general making of sound pictures and particularly, where Technicolor is used, it requires two and three men on the set to carry out the photographic black and white.

More cameramen are required to register action at different angles so the recording can be made at one shooting, whereas in the old days two cameramen were used, because they could move from one angle to another and photograph the scene "without having to rely on the recording."

The present cycle of musicals where use of large elaborate settings and bizarre costumes have not only increased work of set building and set designing, but the wardrobe and costume department as well. Heretofore outside costume houses were able to fill any order for a cafe or stage ensemble from their stock of ready-made costumes, but today the demand for originality in costumes and settings have

moved this work inside of the picture studios where it can be expedited under the personal supervision of studio designers.

The publicity and operating divisions of studio operation have been affected slightly with additional work, while the film laboratory and new construction divisions are made to carry the brunt. Film laboratories are handling double the film they did in the silent days, which automatically increases the work of film cutting in the same proportion.

More new construction has been done within the studios during the past two years than the previous ten years and new buildings continue to go up, making the structure of motion picture production a more permanent and outstanding factor among other major industries of the world.

The accompanying table compiled from reports furnished by the various studios involved, pictures in figures, the size of the present position the motion picture industry commands in the field of industrial achievement. No attempt has been made to determine the amount of money paid out to all employed because of the wide variation in salaries that range from \$20 to \$10,000 per week. Outside of union controlled trades, there is no standard of wage scale prevailing in studio operation.



LOIS WILSON

Is credited with an unusual year among the successful stars of talking pictures, having to her list of successes such outstanding hits as "Show of Shows," "The Gambler," "Kid Gloves," all Warner Bros. Vitaphone Productions. Talking pictures can at least be credited with discovering one of the greatest emotional actresses of the screen, for Miss Wilson disclaims any relationship with the English speaking stage.

First National produced "The Dark Swan" with Miss Wilson in the leading role and immediately upon its completion she was assigned to do the lead for Alan Crosland's production of "The Furies."

All feature dialog productions.

Youth

By Claude Binyon

It is not uncommon to note in a newspaper review of a picture that: "Gloria Volupt is far from being a noteworthy actress, but she is young and pretty."

Or, as the great unwashed of "Variety" must have it: "Get a load of Gloria Volupt in this flicker. What this femme lacks in talent is forgotten when she swings that million dollar build across a bedroom shot. And she's young enough to be taken without mustard."

Youth is one thing pictures must have. Pictures without it are called "artistic successes" or "epics."

It's a great break for the youngsters. Those who crash have no possibilities that couldn't be found in any other biz. Those who don't are the same those-who-don'ts to be regarded with a sad tak, tak in any line. Pictures have more of them because pictures appeal to the youngsters as an ideal profession.

Not so long ago most youngsters who talked out of turn were given a stony glare and told reach a dignified age before they had any thoughts of their own. Now the old folks are plunking down four bits, more or less, to hear as well

as see flaming youth.

The kids are all over Hollywood getting by with stuff that only youth could alibi. A young, almost beautiful boy, plays a cynical, world-wise gambler and just a few sticklers for realism squawk. An amazingly pretty girl plays the wife of a turkey show comic, who succeeds while she can't get any farther than turks, and the unanimous trade opinion is that she's great in the role, even if the public didn't rave. Baby-skinned faces are everywhere, dismissing the problems of life with a song and a production number in Technicolor, and people love it.

Reverse the situation. Put a matron in a part just a few years younger than her actual age and listen-to-the-wolves-howl. Count middle-age picture box office satellites on the fingers of both hands and throw away the useless thumbs.

As long as there exists a credo that the younger years are the happier, youth will dominate pictures. And nobody is denying they're easy on the eyes.

Legit ambles along with its elders. Pictures rely on the kids and swing into a typically youthful gallop.

Publix Division Men

Publix division changes reported cut several territories and enlarged others. In the changes the Indiana Fitz-McElroy theatres go from the supervision of Arthur Mayer to that of Jay J. Reubens. The latter also has charge of Publix-Great States circuit.

George Walsh, division manager for New York State (New York City excepted) goes to the direct management of the Saenger circuit in the south, with Bob O'Donnell as division manager. Ed Richards is the Publix general representative in the south.

Texas, Arizona and Arkansas go to L. E. Schneider, and Publix theatres in Georgia, Alabama and Florida will be supervised by John Friedle.

Ralph Crabill will direct activities on the Pacific Coast, including Utah.

INSURANCE SUITS

New York Casualty Company is defendant in a suit brought by three allied picture, theatre corporations of Brooklyn for \$868.38. Claim is that this sum represents the amount of unpaid premiums which the insurance company owes to the theatre firms on unexpired policies. Suit is in the Supreme Court, where it is expected to be heard this week.

Plaintiff companies are the Eldor, Benrose and Doren Theatre Corporations, formerly included in a group headed by Julius Joelson, Bronx theatre operator, and sold recently to Fox. Law firm of Cohen and Hass represent the plaintiffs.

Broadway Alibis

By Claude Binyon

Vaude layoffs on the street in stage clothes just had their pictures taken.

Stopping at that hotel because it's so convenient.

Eating over the counter because they're in a hurry.

No new clothes lately because she can't stand the new styles.

He's in row "R" because being closer destroys the illusion.

They haven't worked lately because the wife isn't feeling so well.

Haven't played any dates outside New York recently, as the salaries are insulting.

Bookers are paying too much attention to new faces and neglecting real talent.

Bookers are using old, no-good acts and shutting out new talent.

Producers are afraid to try anything by a new playwright.

Producers are playing with junk and passing up worthwhile plays.

Confidentially, the producer has a personal grudge.

A hat really doesn't show character until it's old and battered.

Men who get their hair cut often are slaves to standards of civilization.

You know how you feel about an old suit—it's almost a living, breathing companion.

Pictures have ruined everything.

She's a friend of the wife, and the wife knows she's with her.

Sure she's homely. He took her out as a personal favor for a friend.

As soon as the market—

He has nothing but a \$50 bill, so you pay the check.

"Variety's" box score is based on commercialism and cares nothing for art.

He tried to make her once, and now he's driving her out of show business.

Reading tabloids just for the gaga.

Critics are screwy.

It's better to see plays on the second night, because openings are always upset.

Broadway is a lousy street.

Handling House Managers

House managers receive a bit of attention now and then, but usually collectively. They are seldom individualized unless for a promotion stunt, and in a trade paper.

What a house manager, away from the main office of a chain may be thinking of might be of interest to the chain's heads. The house manager daily seems to be growing more important in the theatre operation. He's on the spot, is the contact locally, and responsible for the theatre he manages.

That responsibility places the manager in his own class. As a rule it entails a working day for him from 12 to 15 hours or more. If he's not overly rubber stamped, that means a lot of work of every character coming under the heading of house direction.

It's only a short time since an act in a combination theatre walked out of the engagement, giving as the reason the house manager had not come backstage to say hello. The act may have been nutty or the reason an alibi, but the house manager, up to his ears in taking care of the front of the house with everything that goes with that, received a bawling from the home office for "inattention to the artists."

On the Job

Perhaps a better communion of feeling and understanding between the home office and the house manager would work wonders in the way of promoting the house manager to be 100% on the job all of the time. With one eastern chain this Xmas and New Year's not a house staff man anywhere received a letter or wire of good cheer from anyone in the home office. That could not do much else than force the house men to believe they were but machines in the estimation of the home office.

Promoting good will from the home office through the division managers or even directly may instill that loyalty everyone in headquarters is always talking about with none there presenting any ideas how to secure and hold it. Most of the division managers have been house managers. But they also seem to forget.

The fellow away from the home office is by himself. He believes "important to the theatre" and likes to operate under that impression. But he would like also to believe that someone else on the circuit thought he meant something. While in the home office that locally important house manager may be but one of hundreds like him. So all he hears is another order.

For the Future

It doesn't appear that any chain headquarters has yet developed a

system of intimacy between the home office and the house manager. The home office may think a house manager is a house manager and let it go at that. Which may be true in a field of 15,000 house managers. But there are exceptions and besides, in the present house managers are the future division managers—maybe general operators.

No special complaints have been received by "Variety" from house managers for any reason. Some talk over their jobs in conversation, but usually beyond saying the credit received for the amount of time put in daily is nothing at all, unless no picture. This story was rather suggested by the reproduction last week in "Variety" of an article from "Publix Opinion," headed "Swivel Chair Managers."

While that swivel chair thing could go for headquarters as well as the house manager's office, it did strike as though the swivel chair managers could be taken off the chairs by more leeway, more incentive and a little something now and then to further endeavor, to make the house man believe he is a little more of a cog than the union mechanics of his theatre; that headquarters looks upon him as the important person he thinks he is, locally, because the house manager, if nothing else, may be the guardian of a theatre costing \$1,000,000 or more.

Good Will Maker

And as that guardian, also the guardian of the box office, the local promoter and good will maker for his chain, following suggestions and making suggestions he trust will be approved so he can follow his own at times.

While the house managers, when more than one of the same chain are in a town, will find if they try that more will be gotten out of "competition" by framing between them under cover and over a table than by fighting each other for the best grosses.

Handling a house manager looks to be a task if not an art in itself. The bigger part of the handling is to carry the house man along for the chain's and his own interest.

Lisa Gora added to "Sarah and Son," Par.

Mary Astor opposite George Bancroft in "Ladies Love Brutes," Par. "Roscoe" Karns and Kay Francis added to "Safety in Numbers," Par. Jean Arthur to "Benson Murder Case," Par.

Complete cast for "Let's Go Native" (Par) includes Jeanette MacDonald, James Hall, Jack Oakie, Skeets Gallagher, William Austin, Kay Francis, David Newell, Charles Sellon, Eugene Palette.

Raymond J.ACKET for juve. lead in "Break."

Winifred Eaton Reeves to talker-ize John Erskine's "Sincerity," U.

FINANCIAL STATEMENTS

(Continued from page 88)

Advances on product.....	110,535	137,044
Material and supplies.....	8,390	7,907
Total current assets.....	\$1,700,585	\$3,657,700
Total assets.....	\$27,187,416	\$28,811,608
LIABILITIES.....		
Capital stock.....	\$5,320,000	
Capital surplus.....	1,325,554	
Profit and loss surplus.....	3,118,530	
Funded debt.....	6,089,000	7,030,000
Real estate mortgages.....	9,084,188	5,400,188
Deferred credits.....	137,779	818,908
CURRENT LIABILITIES.....		
Accounts payable.....	216,416	243,167
Accruals.....	267,278	204,455
Tax reserve.....	286,642	401,901
Mortgage payable (current).....	277,025	167,750
Total current liabilities.....	\$1,007,956	\$1,017,273
Total liabilities.....	\$27,187,416	\$28,811,608
Net working capital.....	\$2,791,029	\$2,640,427

INCOME STATEMENT

Fiscal year ending June 30:-	1929	1928
Operating income.....	\$2,203,425	\$2,681,385
Depreciation and amortization.....	252,787	853,888
Federal income tax.....	415,187	458,720
Bond interest.....	337,074	337,820
Other interest.....	1,070,177	1,338,155
Net income.....	887,530	878,253
Dividends.....	2,041,480	250,000
Leasehold improvements, written off.....	308,441	967,500
Proceeds from stock purchases, warrants (cr.).....	10,271,683	1,107,673
Surplus for year.....	\$5.05	\$5.05
Surplus.....	\$5.05	\$5.05
Common stock.....		



PAUL KOHNER

In charge of foreign production department at Universal studios, was the first to see the value in foreign versions of the present day talkers and the first to persuade his employers to install a special department for this work.

Kohner has been associated with Universal for the past five years.

PITT'S NEWSREEL HOUSE

Pittsburgh, Jan. 4. Pittsburgh is also to have a newsreel theatre. Experiment is to be tried locally by the Harris Amusement Company in its 400-seat Palace on Diamond street, next-door neighbor of the Harris, vaudeville house. Palace until now has been showing second run silents.

In addition to newsreels, the Palace will show shorts, including two reel comedies. Admission will be 15 cents, with program to run slightly over an hour.

House opens under the newsreel policy Jan. 13 and is being wired by Western Electric.

Net income.....	1,254,204	1,694,397
Notes payable.....	1,988,937	1,006,377
Accounts payable and accrued.....	127,764	819,758
Real reserve prior to release.....	90,000	90,000
Tax reserve.....		
Total current liabilities.....	\$3,006,925	\$5,706,512
Total liabilities.....	\$18,550,771	\$20,612,471
Net working capital.....	\$7,502,216	\$8,984,397

INCOME ACCOUNT

Net income.....	1,254,204	1,694,397
Notes payable.....	1,988,937	1,006,377
Accounts payable and accrued.....	127,764	819,758
Real reserve prior to release.....	90,000	90,000
Tax reserve.....		
Total current liabilities.....	\$3,006,925	\$5,706,512
Total liabilities.....	\$18,550,771	\$20,612,471
Net working capital.....	\$7,502,216	\$8,984,397

* Deficit.

Interviewing

By Courteney Allison

Film stars, who should be the legitimate prey of interviewers, are cleverly defended by a corps of press agents and contact people. Before an interviewer can get at a film star he must engage in a series of tactful negotiations.

Everything possible is done to keep the newspaper person from getting the copy he really is after. A celebrity who is certain to make good copy is kept out of reach and persons of small moment are thrown at an interviewer's head.

If a newspaper person has finally contrived a meeting with someone who promises a good story, his troubles have just begun. He is seldom left to get his material in his own way, but is conducted into the august presence with a number of requests not to ask so and so in his ears, and accompanied by at least two persons suspiciously on the guard.

The interviewer either becomes discouraged by all the watchful rigmarole or maliciously skeptical as to anything that might be said in the interview.

Any really good angle for a story that is likely to crop out in the course of the interview is almost certain to meet with the disapproval of the accompanying diplomats if they become aware of its disclosure, no matter if the interviewer has elicited this slant to affairs through his own efforts. He is implored not to write his story from that viewpoint because so-and-so might be offended; for this business reason it won't do; as yet and the diplomats will be held accountable. In other words, just because it is a good story.

Any other interesting facts are put at the interviewer's disposal. Did the interviewer ever know that Angela Darling was thinking of bobbing her hair, "bought a new pekinese named 'Woofy,'" could cook pancakes like ma?

Or that Armand Duval is going to start a trust fund for orphaned children, plays golf every Saturday, doesn't like artichokes?

As long as nothing but a lot of tripe is being fed to the interviewer, the film diplomatists are complacent and happy.

An interviewer soon becomes warily aware of his delicate position. Delicate not because he fears to offend but because he wishes to get away with the boodle before he is discovered.

He has to meet the diplomatists upon their own ground. If he has an idea for a good story up his sleeve he does everything possible in the world to keep it under cover. If he hasn't any definite idea of his own, he tries to keep aloof from any innocuous conversation and sits back to listen to the others talk, hoping for an inspiration.

It is also helpful to an interviewer if he disarms his subject by a naive admiration and an innocent air. If really feeling he is getting a grip on his quarry, he should play plain dumb.

Interviewers are always balked and checked by the film diplomats, but quite frequently interviewers come to the unmerited aid of these gendarmes. When persons representing perfectly impossible copy are presented to the interviewer for publicity purposes, he will threaten about and make all manner of effort to get a story that can be printed, and sometimes he succeeds.

Ivan Linow in "Jail Break" (FN). Daley Belmore in "Cyclone Hickey" (FN). Francis MacDonald in "Ladies Love Brutes" (Par).

M-G-M is calling its 1930 revue "The March of Time". Lloyd Taylor in "The Case of Sergeant Grisha" (Radio).

Pat Cunningham in "Young Eagles" (Par).

Leonard Simmons added "King of Jazz" (U). Gil Pratt will direct the first of a series to be made by the newly organized Premier Pictures Corp.

CONSOLIDATED FILM INDUST.

Outstanding, 300,000 cumulative participating preferred (\$2) and 400,000 common (\$2).

CONSOLIDATED BALANCE SHEET

ASSETS.....	Mar. 31, 1929	Dec. 31, 1928
Land, buildings, equipment, etc. (less depreciation).....	\$2,580,123	\$2,507,524
Goodwill, patents and contracts.....	2,811,250	2,811,250
Investments in affiliated companies.....	10,190	10,190
Subsidiary inventories and accounts.....	21,390	21,390
Residual value of films.....	112,818	88,890
Deferred charges.....		
CURRENT ASSETS.....		
Cash.....	827,028	232,190
Marketable securities.....	289,952	618,072
Notes, trade acceptances and accounts receivable (less reserve).....	2,943,514	3,222,088
Inventories.....	880,378	288,378
Total current assets.....	\$4,641,105	\$4,302,947
Total assets.....	\$10,188,541	\$9,050,672
LIABILITIES.....		
Capital stock.....	\$8,000,000	\$8,000,000
Real estate mortgages.....	105,000	105,000
Notes payable of subsidiary companies.....	105,000	105,000
Purchase money obligations.....	63,715	63,715
Capital surplus.....	1,170,207	1,170,207
Profit and loss surplus.....	1,148,823	916,760
CURRENT LIABILITIES.....		
Notes payable.....	\$800,000	\$732,544
Accounts payable.....	352,218	493,620
Accruals.....	32,772	21,064
Tax reserve.....	238,012	287,023
Dividends payable.....	350,000	120,000
Total current liabilities.....	\$1,769,511	\$1,634,280
Total liabilities.....	\$10,188,541	\$9,050,672
Net working capital.....	\$2,871,054	\$2,758,567

INCOME STATEMENT

Net income.....	1,254,204	1,694,397
Notes payable.....	1,988,937	1,006,377
Accounts payable and accrued.....	127,764	819,758
Real reserve prior to release.....	90,000	90,000
Tax reserve.....		
Total current liabilities.....	\$3,006,925	\$5,706,512
Total liabilities.....	\$18,550,771	\$20,612,471
Net working capital.....	\$7,502,216	\$8,984,397

PATHE

Outstanding, \$804,300 preferred 8%, \$100 par; 251,700 Class A, no par; 950,880 common, no par. Funded debt, 7s, debentures, 1987, \$5,678,778.

CONSOLIDATED BALANCE SHEET

ASSETS.....	Dec. 31, 1928	Dec. 31, 1927
Land, buildings, equipment, etc. (less depreciation).....	\$2,580,123	\$2,507,524
Goodwill, patents and contracts.....	2,811,250	2,811,250
Investments in affiliated companies.....	10,190	10,190
Subsidiary inventories and accounts.....	21,390	21,390
Residual value of films.....	112,818	88,890
Deferred charges.....		
CURRENT ASSETS.....		
Cash.....	827,028	232,190
Marketable securities.....	289,952	618,072
Notes, trade acceptances and accounts receivable (less reserve).....	2,943,514	3,222,088
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Total liabilities.....	\$10,188,541	\$9,050,672
Net working capital.....	\$2,871,054	\$2,758,567

UNIVERSAL PICTURES CO.

Outstanding—23,801 1st preferred, par \$100 (\$5). 20,000 2d preferred, par \$100 (\$31.50 average). 200,000 no par common. Funded debt of \$2,875,000, due Jan. 1, 1930.

CONSOLIDATED BALANCE SHEET

ASSETS.....	May 4, 1929	Nov. 4, 1928
Land, buildings, equipment, etc. (less depreciation).....	\$3,000,000	\$3,332,756
Deposits on leases.....	137,051	246,108
Trade-marks, goodwill, etc.....	10,190	10,190
Investments.....	4,073,237	3,410,802
Due from affiliated companies.....	135,355	124,771
Merchandise in transit.....	254,943	589,088
Deferred charges.....		
CURRENT ASSETS.....		
Cash.....	1,102,743	875,001
Marketable securities.....	1,200	168,533
Notes receivable.....	1,130,530	1,480,881
Accounts receivable (less reserve).....	1,837,001	10,008,830
Inventories.....	7,707,007	205,284
Advances to producers.....	285,000	
Total current assets.....	\$10,358,141	\$12,609,800
Total assets.....	\$19,550,771	\$20,512,471
LIABILITIES.....		
1st preferred stock.....	\$2,880,100	2,000,000
2d preferred stock.....	2,000,000	2,000,000
Common stock.....	4,178,671	4,178,671
Mortgages on real estate.....	35,000	35,000
Long term notes.....	2,810,070	2,373,000
Reserve for contingencies.....	281,040	437,377
Advance payments.....	437,377	4,000,000
Profit and loss surplus.....	4,356,703	

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"Variety"
For 2 Years—\$15

(Outside U. S. A., \$1 per Year Extra)

Inside Stuff—Pictures

Catholics are said to be indirectly financing the Eddie Dowling pictures produced by Goebel and Weeks. Reports had the financing tied directly to the National Catholic Welfare Conference. Instead, it traces back to O. E. Goebel's vice-presidency of the Associated Arts, formerly the Catholic Arts' Association, N. Y. C. Goebel's company has Anthony Matre, Jr., of Chicago as its president. His father is a wealthy leader, and one time, president of the Holy Name Society of the Illinois city.

Matre-Goebel association was originally formed to finance Catholic pictures with funds secured by play dates arranged with various parishes throughout the country wherein a split was made. Stock is also being sold in the enterprise, according to the information at the headquarters in Washington of the National Conference, exclusively to Catholics.

Matre, Jr., is stated to be still continuing the church showing idea, plus the stock selling.

It was stated at the National Conference headquarters that no money has ever been put out to finance pictures for anyone. Picture bureau of the conference is merely used as a contact office between church organizations throughout the country in the selection of films for showings under its auspices and to recommend those that Catholics should support in the regular houses.

Preparation for the inclusion of the Universal theatre chain, for which a deal is now in, is seen in Paramount's realignment of territorial theatre division and managers in Public.

While agreements have not yet been signed, inside info has it that the deal is all set save for that formality. It includes approximately 120 theatres—all of Universal's middle west and southern houses and will be closed any time now.

Terms of purchase are by exchange of stock. Universal is to receive Paramount and Public stock with a guarantee that fixes the value of the exchange at \$85 per share in two years and guaranteed not to have less than \$40 a share value for borrowing purposes now or later. The amount is in the neighborhood of 50,000 shares approximately valued at current rates at about \$2,500,000.

Hollywood's lack of a sense of humor got Ralph Wheelwright, p. a. on Pete Smith's publicity staff at Metro, in bad. Wheelwright's Christmas card was a newspaper clipping to the effect that he had committed suicide from despondency because he was unable to think up a good idea for a Christmas card. The clipping looked too good to be anything but true. Several celebs sent flowers to his home, others called up the studio and asked where the funeral was to be as they wished to send wreaths.

Wheelwright's sister heard of the "death" at another studio and pulled a flop. One director at Metro who ordered flowers, then recalled the order when he learned it was a gag, later met the p. a. and wanted to fight.

Next year's card for this chap will simply say "Merry Christmas."

Radio's talker subsidiary, Photophone, over-stepped its 1929 appropriation by approximately \$6,000, according to insiders. The mother company, RCA, fed the over-drawal at the rate of two million each time, reports say.

Photophone, even with many managerial changes, has been unable to get underway since its inception. Students of filmdom during the past year have frequently pointed to the A. T. & T. relationship and the possibility of one talker being used to play straight for the other.

Charles Ross, former RCA comptroller, has been in the Photophone seat a little over two months. He admits the lethargic quality but claims that 1930 will be started with 250 contracts on the portable machine, alone.

Pacific studio exec tried to cut another niche for himself in studio economy by issuing a mandate that all chorus girls on his lot would have to take a cut in salary, meaning \$50 instead of \$65 weekly. When the girls heard it, they all went on strike and dance directors, who had worked for months training them, became panicky.

Boys went to the executive for leniency, but the exec said, "Let 'em all quit. I can get thousands of girls around here who'll work for \$25." But when it was made clear by the dance instructors that it would take three months to train the new girls, it was decided to retain the old scale of \$65.

Trade paper reviewers on the Coast are using every means to learn where private previews are being held. Producers try to keep the dark, as previews are generally a try-out and are often followed by radical changes.

To get away from the preview chasing mob around Los Angeles, the producers now hold the test screenings three and four hour jumps from the colony. But one trade paper had his engaged a chap in every city where such advance shows are held to tip him off by wire when a house advertises an advance showing. To make it in time he often has to do a fireman, the swindle sheet taking it on the chin.

A stage juvenile new to the screen colony, and who, evidently, figures himself domineering as well as pugilistic, met his Waterloo at the Coast home of a stage comedian some 20 years his senior on Christmas Day.

Young actor started to brag about his female conquests and to prove that he was king, he hung one on the chin of his girl companion. Host requested that the youngster pick up the girl and leave his home, but kid said, "Let her get up herself." Host then proceeded to give the juvenile similar treatment.

Youngster now doesn't stand so forte with Hollywood fair sex.

Hubert Voight, publicity director at First National's Burbank studio, and a staunch believer in telling a story by pictures, has established a precedent in studio exploitation by taking FN players on distant location jaunts to obtain unusual art instead of creating the artificial background at the studio.

Having just completed a series of publicity stunts at Palm Springs with five First National stars, Voight plans to repeat the stunt in all principal southern California resorts.

Unique for this sort of plugging, Radio Pictures is ballyhooing numbers from "Hit the Deck" at the Carroll theatre before the current picture, "Seven Keys to Baldpate" is out of the house. Its leaving is scheduled for Jan. 15.

The songs are reproduced out front through the large horn that bellows to the passing crowds, while inside trailers (this not unusual) are run on the forthcoming tenant.

Making foreign versions have increased the work in the studio accounting departments as well as that of the production offices. Auditors heretofore had nothing to worry about but one order number to each picture. Now each production before it goes into work is identified by four serial numbers, one for each of the English, French, German and Italian versions. All requisitions have to specify the nationality of the production as well as the serial number.

A penny candy slot machine, in brilliant oaken finish to jibe with the other furnishings, started off the new year in the office of the TOCC president. Outside was a water well with accompanying sanitation. Some of the older boys dropping in after the eventful day took cognizance of this rather sorrowfully. Not so many years ago, they recall, things were a little dirtier but there was plenty of hospitality that didn't cost even a cent.

'29 AND TALKERS

(Continued from page 78)

able player rejected on an eastern test. Quite a few have gone to the Coast, taken one there for another company and impressed.

Cameramen in the east have been allowed to supervise makeup and direct tests, the screened outcome breaking legit hearts and convincing that pictures are not for them. Between what those camera and sound crews can do on the coast it almost seems that they can make anybody look good in pictures if the studio cares enough to sanction the necessary time to experiment.

The Camera

Among other things '29 has accomplished is the loosening of the bonds binding the hands of the cameramen where sound is concerned. The boys are already back to their lap dissolves, calling for "mixer" co-operation, and are not afraid to go up against double photography, some examples of which, coupled with sound, have been very intricate.

When the microphone arrived for film use the camera immediately went into its shell figuratively and literally. But development has been so fast that directors are again traveling the lens all over the studio and "dolby" and angle shots in sound are long since common. This has been accomplished by moving the cameras from within their

have used this device. It was privately developed in each case. Belief is that no regular program house has made it a permanent practice. Meanwhile Western Electric, Photophone and Pacent are checking houses installed with their wire as rigidly as the theatre chains. The studios also have spotters out. Carelessness in Shorts.

As concerns shorts (one and two-reel pictures) sound appears to have given new impetus to the animated cartoon. And the drawings have had the path made easier by the inferior quality and booking judgment of the average two and three shorts included in the film house program. A few unusual two-reelers have been released by the makers of former silent comedies but, in the main, the talking short has fallen down in the careless selection, production and presentation of material. Inaptitude of the brief reels has caused the death of many houses which have tried the all-sound policy. Few full length features are sufficiently strong to stand off mediocre shorts week after week. Both trade and public are fully aware of the inferiority as concerns the shorts and the current year may

Broadway's Nite Clubs

By Wallace Sullivan

Broadway's night clubs continue to incubate despite every handicap. Already the Main Stem has witnessed 18 premieres this season, and only one closing, a record low for shut-downs.

The class clubs maintain their lead. Eleven are in operation to seven of the middle calibre. Four clubs failed to open this fall: Frivoli, Monterey, Mirador and Little.

For the first time the night life belt does not extend below 48th street. It reaches to the Central Park Casino.

The Main Stem averages one night club a block, from the start to 58th street.

Covers Off
Couver charges remain the same in all the class clubs, \$4 and \$5; while the medloes have fallen, some dispensing with the fee.

Most revolutionary is observation of the curfew law. That started before and continued after election. More taint now employed in the joy haunts than any season previously. Some floor-show clubs have staged elaborately.

Close to 100 girls are stomping in the night club ensembles. Wages are lower, \$40 to \$45 a week.

The Stem harbors only one colored club—also is the only one open after 3 a. m., protected by the hotel clause.

Harlem Opposish

Harlem still offers stiff oppish to the Broadway joints and far outnumbers the Stem in places of mirth. Even its revues are more lavish, and entertainment hotter generally.

Less drunkenness now in nite clubs and virtually no disorder. Gyping tactics near obsolete in many spots.

Business in the class clubs was temporarily at a standstill due to the market crash, but they have survived, several doing very well, comparatively. Week ends are strong in almost all, while the middle-class clubs are doing well throughout the week, but likewise depending on the Friday and Saturday night influxes for the gravy.

As to night club profit, that depends upon how many ways it is spent. The actual management has changed in but few instances.

THE PAINTED ANGEL

(Continued from page 89)

reporter." The hostess' past is explained in a series of fade-outs by one of the guests. Through these Billie Dove, a little too pretty and refined for the part of the hostess, is seen handling men in different drinking towns. One of these is a violinist, and the other a writer and business manager of the new club, while the other is just an oil man with the usual dog.

Spanish dance number and a male singer are part of the screen club's bill. Another diversionment from the revue is a home scene. Here the hostess, always bathrobed, hobnobs with her business manager, new minus his collar. Chorines upstairs and relatives below make the fun for comedy, which is not usually fast in registering. High-perched camera, as well as under-the-lens studies relieve the monotony of revue grind element. But it's a bad piece of casting for Miss Dove.

Wally.
A revue plus a thin story to take the edge off that classification. What a big camera can do for the settings and number of people involved is easily understandable, and plus color, the spectacles to yet come out of Hollywood can be guessed at.

Theatre men, many, and probably will, holler at the new scheme of things, but this year figures to see the establishment of the wide screen. And there is every indication that the future of the Class A and B program houses lays in this direction—which, after all, probably means as much a turnover in the studios as in the theatres. Those who care to castle into the problem and ascertain.



JOSE BOHR

Predicted by many critics to become equally as popular on the Spanish and Latin-American screen as is Maurice Chevalier to French film audiences.

Before coming to this country Bohr had earned the distinction of being the ace stage attraction in the Argentine, Cuba and other South American cities.

While playing vaudeville in New York, he was discovered by Lou Diamond, which resulted in a film contract with Sono-Art, where he starred in "Sombra de Gloria," a Spanish version of Eddie Dowling's "Blaze of Glory." His next starring picture will be both English and Spanish versions of "Heartstrings."

booths with the studios constantly reducing the bulk of the metal bungalows, or blankets, used to smother the noise of the camera motor.

The controversy between sound track and disk recording is still on. Warners rigidly adhering to the wax and now using sound trucks, with disk, for exterior recording. Using the play-back of a number by which to fit the corresponding dance routine, thereby eliminating the use of the orchestra after the original recording is not unusual any more.

Bad Projection

There has been an advance in theatre reproduction although theatre chain, studio, and the electric company executives are far from satisfied. In the case of the studios it's a matter of fretting for regardless of how well they record the lad in the booth can ruin the picture. Due to this, the Coast contention is that the theatre can do as much to hurt or impede sound pictures as the source from which they spring.

Technicians are reported working toward the desired automatic control, to take the reproduction out of human hands entirely. Perhaps the most satisfactory method yet hit upon for uniform control has been an audience "fader," controlled by a man seated in the auditorium who increases or lessens the amplification at will. As far as known only two houses, both playing live daily 22 pictures, east and west,

see some sort of a form reversal. Shorts currently conform one of the crosses the chain operators are bearing.

Wide Film and Color

And after all is said and done, in the immediate future looms the wide film for the wide screen. Potentialities are that it will give picture fans another new experience and, after they've become used to that, the studios will add color as a further wrinkle. What follows this, who can say? Except perfection of the third dimension, for which there seems little necessity, inasmuch as the wide film and color gives such an illusion. Meanwhile, theatres will again have to adjust themselves to almost entire new equipment after the studios reach some decision on a standardized width. Such an agreement is not in sight at this moment.

It's probable that the cost of making color films will be reduced during the new year. Estimates on the cost of all-color pictures turned out to date run around 42 cents a foot for film alone on the first master print, and 10 cents a foot for every print thereafter. Various devices are being experimented with to reduce the overhead as well as to perfect the coming wide film so that it will catch and reproduce the rainbow.

What wide film and color may mean is something with which the imagination can play. A print of the first feature completely in wide film is now in New York. It's

Booking Men Talk

(Symposium of Expression by the Three Heads of the R-K-O Booking Office, New York)

By Charles J. Freeman

(General Western Booking Mgr., R-K-O)

Vaudeville to me means a laugh—two, three or more. The more the better. Call it variety or anything else, it still calls for laughs.

That has been my experience as a booker of vaudeville. I prefer that experience to anything else as a gauge.

Patrons of vaudeville theatres believe they will be amused by the performance. If they don't believe, they hope so. If not amused, then it's not vaudeville and they stop going. That makes bad business or business worse.

There is no place, to my mind, in vaudeville for the "name" act. It may have its place in some houses, but not in the combination theatre of vaudeville and feature pictures. No guarantee of entertainment goes with a name. About the only thing that can be depended upon to go with it is a big, unhealthy and unearned salary, for the name act rarely ever draws its salary, and as a rule it flops on the stage. As a freak, the audience sees it in the first minute, but then in the next few minutes to follow and fill in. The minutes follow, but are not filled in as a rule, so the whole show tumbles with its toppler that topples.

An exception in name attractions may be one that is local to a city or a section, and worth while now and then because the local appeal will draw and perhaps draw new patrons.

New business is the breath of vaudeville. Not only must it hold its trade, but must make new patrons, and, after making them, hold them. That may only be done by amusing them.

As a comedy show it is not necessarily to be inferred that each turn must be laugh splitting. That vaudeville is variety in its definition is true in fact, but the base of every vaudeville bill should be comedy, and enough to satisfy.

That is primarily the foundation of the R-K-O intact vaudeville bill designed for the western end of its chain. To inject comedy of a standard vaudeville brand in a budgeted limited number of acts comprising an R-K-O intact show of this character it is self-evident that to remain within the budget, or salary appropriation no crazy salaries can be paid.

Crazy salaries as a rule are paid to crazy attractions. These high salaries reduce the budget or appropriation to such an extent that the remainder of the bill must be cheapened under its usual run. When the crazy act fails to con-

nect there is nothing to uphold the performance or cause a new patron to return the next week. Accordingly a double hurt is inflicted upon the regular clientele of the theatre and the possible upbuild.

Nowadays with vaudeville majorly a part of a performance, including a feature picture, the burden of the variety portion is made more important. All of the show business knows that a theatre cannot play a drawing picture every week. The 100% annual picture program has yet to be delivered by any distributor of films.

That is why "A Good Show" should be the weekly headliner, as support to a drawing picture and a mainstay with a picture that does that theatre or show becomes the balancer. Vaudeville may keep the theatre from entering up a loss when the current picture cannot function to that end. It likewise aids when the picture comes first.

Vaudeville stands a much better chance of being a good show week in and week out than dependence upon the untested picture.

In my estimation it is ever so much more valuable to have an R-K-O theatre anywhere identified with the city as the place you can always see a good show than that theatre or any other to have to hazardously exist by reason of freak or name acts.

Since standard comedy of the vaudeville sort must come from the standard act, that act should have a drawing power of its own. With the medium salary turn, the salary should be returned through the box office. The standard act after traveling around should be well enough known, or make itself well enough known, after opening to draw back its salary to the box office. If it doesn't or can't, what standard? Or why a standard salary for a non-standard act?

In this attempted revival of the vaudeville vogue of some years ago, wholly business principles must be the propeller between the acts and the bookers. If vaudeville comes back the act will reap a greater benefit than the theatre, so the act must work with and in the theatre and outside the theatre; work all of the time for vaudeville's return. The harder work, on and off the stage, the more and better chance have vaudeville.

The R-K-O booking office is trying its fullest to do its share—acts must co-operate and do theirs. This is vaudeville's co-operative period. We all must work if we want to survive.

By Ben J. Piazza

(General Booking Office Manager R-K-O)

Back in the good old long ago—somebody said there were only 57 plots in existence on which an author could fashion his story structure. The early dawning of 1930 will herald a decided step in this direction by vaudeville taking on a new garb—a brighter surrounding—a speeded tempo bereft of barnacles accumulating over a 30-year period—from Tony Pastor to R-K-O and 14th Street to Times Square.

This year sees a new policy for R-K-O vaudeville. Not experimentation. Not drastic. And certainly not destructive.

The new R-K-O intact programme is prompted by an long founded theory that any going enterprise is either moving forward or backward—it cannot stand still. What it needs to lead all other factors in stage entertainment is—Modern presentation. Co-ordination. Editing of material. Speed. Skillful balance. Co-operation.

New Intact Or Unit Program

These units will consist of four acts of diversity and contrast, the greatest amount of entertainment, novelty and variety within its time limit.

To be perfectly blended, to avoid confusions in music, in "business," and in material, and to assure it being effectively staged and lighted, these intact shows will open under the observation of the R-K-O booking, the production, the general musical and the technical departments in New York.

They will be revised, edited, co-

ordinated, timed and completely scheduled.

Preparation

Each act will be developed to the utmost for the success of the ensemble result. When completed and ready to go on tour, the general publicity and exploitation departments will prepare complete sales plans, press books and advertising material for the composite show, and all its principal features. This will reach each manager together with necessary photographs for lobby and newspapers many weeks in advance of the playing date.

This plan has many advantages for the artist; it assures each act of being properly surrounded and presented. It means his being in the same "spot" each week on the tour. Through co-operation and teamwork, the performers on each unit will do their utmost to have their programme bring results in entertainment value and box-office returns.

Newness in fact is the keynote of the entire plan. New entertainment! New kinds of entertainment! New ideas in entertainment! New faces! New performers! New theatre-goers! New vigor in showmanship!

It's all new!

Talk R-K-O

To the great body of vaudeville artists who love the old craft and desire its guidance to a sure haven of success.

Talk R-K-O vaudeville wherever you go—wherever you play. In our mutual endeavor to again erect vaudeville to its former high standing—let's all contribute our share. Let's take the ego out of our

salesmanship to audiences—exhibit the simplicity and humility of all great artists of the past and present—stop the everlasting bowing and milking audiences—emulate in your daily work the advice of that great performer and inspiration to all—George M. Cohan—who said—"Leave them laughing when you say goodbye."

Our shows have been entirely too long. Prune your acts to the meat with very little padding. The brevity of presentation theatre shows is a shining example of taking the meat and discarding the waste. With the rapidly increasing necessity for playing big pictures with our vaudeville and exactly as timed and recorded, we must book fewer acts as the length of the show assumes major importance to the welfare of the program.

Street Drop Going

The mechanical department of our theatres will enhance the value of our speeded-up shows by as quickly as possible eliminating the street drop and bringing into use the fast moving braille or traveler curtain directly over the footlights, which will eliminate the evening putting out and on of lights—for moving pianos and tricking spot cues to the detriment of running time and a false inflation of applause secured.

We plan a system of scouting material which will take experienced vaudeville men to the hinterlands of small time theatres—men.

(Continued on page 95)

Broken Billing Promise Protest By Trahan Walking Out of Palace

Still Handy

Fally Markus, now with an employment agency, is greeting many old stage friends who have deserted their former calling because of a scarcity of work and are now looking for commercial employment.

A former acrobatic duo applied to him for a job. Markus placed the understander of the duo as a porter of a building.

L.I.R.R. ORDER TO PAY FOR DELAYED TRUNK

A recent verdict handed down by a jury in the Central Court, Manhattan, in favor of John and Marguerite Guirans, against the Long Island Railroad was for \$1,000 for temporary loss of baggage in transit and consequent delay in delivery that prevented the Guirans from filling out-of-town engagements.

The baggage was a trunk. It contained approximately \$600 of costumes and equipment which the Guirans, dancers, use in their act known as Guirans, Marguerite and Vici. The trunk was shipped from Jamaica to the Penn depot at 34th street. Through the carelessness of the railroad's baggage checkers the trunk failed to reach the depot on time.

Instead the baggage arrived in

Over a broken promise Keith's came very close to losing one of the best comedy acts unseated by vaude in years when Al Trahan walked out of the Palace, New York, bill in the middle of last week. He remained out for two days.

When Trahan refused to discuss the matter further with the booking office, naming previous similar experiences, it was necessary to lay the case before Hiram S. Brown. The R-K-O president is reported to have held George Godfrey responsible for the making and breaking of promises, and decided in Trahan's favor.

The breaking of a promise caused the Palace to lose its comedy hit for two days and cost the Palace, on Brown's order, Trahan's full week's salary (\$1,250), with nothing out for the four performances not rendered.

In addition the Palace was forced to stand for payment of \$300 more, a debt incurred recently when Trahan was paid off \$300 short at the Hamilton, New York. The booker in that instance discovered his bill exceeded the house budget at the last minute. Also added to Trahan's Palace salary was \$400 owed to him by Keith's on a booking change made over a year ago. In all, because of a broken promise his two bookings against the Palace was taxed \$1,950 for Trahan's services for five days of a seven-day week.

2d Billing at Palace

Trahan walked out of the Palace over billing. When Keith's recently picked up the option in the comedian's contract, Godfrey, who engineered the bookings with Trahan and his agent, Charles Morrison, verbally agreed to top headline Trahan in all theatres but the straight vaude Palace in New York and Chicago. Trahan admitted the right of a better box office name to top his at the two Palaces and agreed to it, but was promised second billing by Godfrey in both theatres.

Palace, New York, last week had Estelle Taylor at its natural headliner. Instead of billing Trahan second as per Godfrey's agreement, the house billed Trahan equally with three other acts on the bill.

Before the opening show Saturday matinee Trahan entered a complaint and was advised the billing would be changed for the night show, from accounts. Same routine was repeated Sunday and Monday. It was said. On Monday, 43 hours before he walked, Trahan notified the booking office he would step out Wednesday if the promise was not kept by that time. By Wednesday the promise remained broken and Trahan did not appear at the matinee. He returned to the bill with second billing in the same sized type as the headliner Friday afternoon, after a conference the previous day with Mr. Brown.

Another Complaint

Earlier in the week Miss Taylor also objected to her billing. The booking office acquiesced immediately and placed her name alone on the marquee. The reported wedge in this instance, from reports, was a threat from Jack Dempsey that he would also walk out on his Keith bookings if the booking office did not live up to its agreement with Mrs. Dempsey.

As a result from now on all verbal promises will be out, the R-K-O president stated. Promises that cannot be fulfilled should not be made, he said. That the honor of the booking office which the new regime is earnestly attempting to build up, should be held up to ridicule because one booker used bad judgment, appeared to pique Mr. Brown.

A contract drawn up and issued to Trahan now guarantees him No. 1 billing in all theatres but the two Palaces. He opened a western route for Keith's this week in Syracuse and will be away from New York until May.

Trahan's rise as a vaudeville has been rapid in the last year or so. His salary has jumped from \$650 to \$1,250 and he is now recognized as in a class with few other comedians in vaude.

When signing his last Keith option, Trahan advertised that he had turned down \$1. Broadway musical offers to do, at salaries exceeding his Keith's figure.



TWO GORGEOUS GIRLS
JANE and KATHERINE LEE
(THE FAMOUS LEE KIDS)

Extend Season's Greetings

Playing Loew Circuit

Representative, JOHNNY HYDE, WM. MORRIS OFFICE

MUSICIAN OR ACTOR

Vaude Artists Using Instruments Must Quit or Join Union

Chicago, Jan. 4.

Vaude acts here are spending some time trying to decide whether they'll be musicians or not, following the ruling by the local Musicians' Union which brings all performers using musical instruments in acts under its jurisdiction.

Many acts are giving up their instruments if possible and relying on the house band for the music. Those unable to dispense with the instrumentals are falling into line, going into the union. These acts plank down \$100 for the initial fee and \$10 every three months besides 2% of their earnings if steadily employed. This 2% ruling for an "emergency fund" has caused a good deal of rumbling among the musicians.

Murphy-Daley's Agency

Mark Murphy and John Daley, recently released Keith bookers, are starting an indie booking agency in New York.

New York about four days later. Meantime, the act was scheduled to fill three separate three-day engagements at \$600 each in Waterbury, New Haven and Hartford. That was last January. No costumes and the Guirans cancelled, suing the road.

Read claimed Guirans were demanding special damages to which they were not entitled, and that all complainants could collect were taxi fare and traveling expense incidental to search in an attempt to locate baggage.

Guirans' contention through their attorney, Francis X. Dineen, was that loss of time was natural damage and therefore entitled to cancelled salaries. Verdict was for entire amount sued.

Judge Kelly With Loew's

Walter C. Kelly, the Virginia Judge, out of vaude and in musicals for a long while, returns for a 20-week Loew's tour, starting this week in Kansas City.

Kelly's last show was "Great Day."

125 WEEKS OF VAUDE LEFT

TAKES IN EVERY MAJOR CIRCUIT

R-K-O Leads With 81 Playing Weeks—Loew's, 28—Presentation Time, 45 Weeks—Independent Vaude Now Unimportant

INCREASE EXPECTED

Vaudeville begins the year 1930 with approximately 125 weeks of major playing time in the United States and Canada to offer the actor.

That estimate is based on the time now on the books of the only remaining vaude-playing circuits and booking offices of prominence—R-K-O (Keith's), east and west; Loew, east and south; R-K-O, Chicago, west; Interstate, south; Fox and Warners, east.

What else remains is owned and booked by the independents. In the past two years it has dwindled to extremely small proportions. It is doubtful if there is now 15 weeks of playable indie vaude time on the continent for professional acts. If it exists, the acts have not heard about it.

Besides the 125 weeks of major vaude time is the total of 45 weeks of presentations, contributed by Publix, Loew and the theatres playing Fanchon & Marco productions.

R-K-O's 81 Weeks
R-K-O leads all vaude groups with 57 weeks booked out of the New York exchange and 14 in Chicago, a total of 71 of the combined 125 weeks. Interstate's 10 weeks, also R-K-O-booked, throw 81 of the 125 directly under the Keith banner.

Loew's total is 28 weeks, ranking that circuit second, ten of the number are in the south, the remainder northeast.

Warners' vaude booking office has increased its time to nine weeks by withdrawal of several Warner-owned houses from the Keith office and now books all its own theatres but two.

Much of Fox's eastern vaude time of last season has since been turned over to F. & M. presentation units and now resides in the picture house class. Playing of the coast-produced "Ideas" intermittently in several Fox vaude houses periodically reduces the vaude time further, but the average Fox vaude total is around six weeks.

Presentations
Publix continues to lead the major presentation circuits with 25 weeks. Loew's picture house route stretches 11 weeks, recently increased from six when five Loew-owned and Publix-booked theatres were returned to the picture fold. Fanchon & Marco units play a total standing route of 20 weeks in the West Coast theatres on the Pacific Slope and the Fox and Fox-Polis in the east.

R-K-O Palace and Riverside, New York, and Palace, Chicago, about three weeks of the 125 are the only remaining straight, vaude theatres in the country. In two more weeks the number will be reduced to two when the Riverside changes policy.

It is optimistically anticipated throughout vaude at this moment that by 1931 the major vaude time will have been increased to 150 or more weeks.

STUBBORN JIMMY

Jimmy Hussey has left Gus Wilson's training camp and is back in New York. He still stubbornly refuses to do as his friends earnestly urge and go away for his health.

Acts for Shorts

First batch of acts picked by Par. this year for shorts at its L. I. studios include Mitchell and Durant, Lulu McConnell, Howard Bros., Venita Gould and Cheer Leaders. Booked through the Wm. Morris office.



Their lobby receptions are phenomenal.

MARY and MARGARET GIBB

America's only native, born "Siamese" twins.

Opening western vaudeville tour January 5, South Bend, Ind. E. A. Vinson in advance.

AN ARTHUR KLEIN-TERRY TURNER ATTRACTION, Suite 1405-6, 1560 Broadway.

HEAVY LOSERS IN

ZUE McCLARY'S LIST

A number of show people who had invested money with Mrs. Zue McClary, financieress, formerly connected with Keith's fair department in New York, were nicked pretty when the lady promoter wound up last week by going into voluntary bankruptcy. Recently Mrs. McClary went into the hotel biz. Among others she operated the Hotel Ansonia, New York. With her in the venture is said to have been Ed Arlington, circus man. His name is not mentioned in the bankruptcy proceedings.

Not all the show folk understood to have been in on Mrs. McClary's financial bust were listed in the latter's petition, from report. Among the principal creditors named were Beniah Livingston, scenarist and former press agent for United Artists, \$5,200; Harry Lamore, writer, walker and juggler, \$13,850; Zoe Beckley, writer, \$10,000, and Joseph Gollumb, writer, \$1,000.

Kidding for Publicity

Spokane, Jan. 4.
Olsen and Johnson, playing here last week, drew the attention of the entire city with their kidding antics, off the stage.

Upon receipt of \$6 worth of chills, sent collect to the theatre by one Oscar Levitch, they retaliated the morning after the opening of the RKO bill by hiring painters to change the complexion of the practical joker's jewelry store front. The job was completed before Levitch arrived for the day's business. Display windows and woodwork were an olive hue. Want ads run in a daily deluged the jeweler with job-hunters, who had to be appeased. A convenient breakdown of an automobile 40 miles from town allowed Levitch to make his way back to the city in the early morning hours after a rabbit hunt, in which the punsters indulged before their departure.

The antics of Olsen and Johnson drew the attention of the press. Now all Spokane is talking of the adventures of the pair here and Levitch is the butt of jests projected by the wags.

Bob Murphy's Ham And

Los Angeles, Jan. 4.
Bob Murphy is turning down vaude offers. Reason, he is opening up an eatery in Hollywood to be known as the "Ham and Cabbage Cafe."

Murphy will broadcast three nights a week to plug his restaurant.

AMATEUR BOXER TRIED OUT AT HOME, ON WIFE

Chicago, Jan. 4.

It took two weeks to teach Peter Verrie, amateur boxer, that the marriage ring was circular, and not square. On Sept. 7, 1929, he married Dorothea Fleming, who is under contract to Universal to teach dancing to the chorus girls on the lot. Sept. 21 he packed his grip and skipped when she objected to his practicing the one-two on her.

She charges him with giving her, gratis, a right to the jaw, followed by a neat left hook. The bill, filed by Irving Eisenman, charges cruelty and desertion, and hints that Verrie married the girl because she looked like a free meal ticket, having just inherited some estate, besides the contract.

Pulled Gun—Fired

Chicago, Jan. 4.

Bert York of Lord and York is done with brandishing a pistol at theatre managers.

Scheduled to play the Kenosha (R-K-O) at Kenosha, Wis., on Sunday, York arrived late for his first show. When the manager expostulated York pulled out the antique.

After the house staff had been ordered York discovered he didn't want to go on after all, since he had been promptly fired. Cook and Langdon replaced.

Keith's Is Through as High Salary Payer for Stage Acts; Budgeted Intact Bill Policy

GAG CLIPPING BUREAU FORGOTTEN BY KEITH'S

Big time vaude—or what's left of it—rejoices at the apparent end of the Blue Materials Bureau and gags that formerly were ordered out or would have been are regaling Keith audiences.

When the new booking triumvirate was lately formed, the censoring bureau under Arthur Blondel, who many acts claim awarded the scissoring, suddenly stopped functioning. At that time it was said it would be continued, but since then it has been forgotten, according to insiders.

Billie Burke Next

Billie Burke may go vaude. Anita Loos has submitted a sketch, entitled "Cousin Connie," to Miss Burke.

If the latter likes it the M. S. Benthams office will complete arrangements for a R-K-O tour.

Big vaude salaries are due for the skids. All future lines of operation laid out by Keith's are noticeably lacking in provisions for acts and attractions asking for big money. That may go for all vaude.

Intact rotating bills costing around \$3,000 top, complete, have been added as the vaude policy of the Keith vaude time in the west. That kills all chances for big money acts in that direction. Keith's eastern booking division is working on a similar arrangement which would eliminate R-K-O vaude almost entirely from the big buying field.

The shortened vaude show, in number of acts and salaries, is Keith's admission of the secondary position of vaude in the combination houses. On a 52 weeks a year basis the picture is regarded by Keith's as pre-eminent at the box office.

In a short time Keith's Palaces in New York and Chicago may be the only "star money act" playing vaude theatres anywhere. They alone are set to continue with straight vaude. Palace, Cleveland, and possibly a few Keith vaude-films in the east may use occasional money attractions topped by a \$2,500 limit, but hardly likely that any will hand out that kind of salary consistently.

Limited Weeks

The signs point to but two vaude weeks for \$4,000 or more acts and six or eight weeks for more moderately scaled high price people.

Most of the big salaries dished out by Keith's in the last two seasons have gone to past and present picture stars and names resting for easy money in vaude between films or attempting public comebacks on the vaude stage. Majority were in the freak class and many falling as attractions.

Vaude's plans for budgeted bills of standard acts only with the vaude playing under the pictures, leaves this and all other forms of big money people out in the cold. Either vaude will be out of their reach altogether, or they'll be forced to cut, and cut plenty. Unless they and the higher scaled vaude turns can find a place at their salary in the picture houses.

Lomax Cut Up

Lawrence Lomax, colored, who with Freddy Johnson forms the vaude team of Lomax and Johnson, was severely cut about the face and body when he was assaulted by a Negro at 141st street and Edgcomb avenue, New York, Dec. 26. According to Lomax and Johnson, it was mistaken grudge against another man whom Lomax resembled.

Lomax is recovering at his home. Lomax and Johnson were to have opened for Keith at the 81st Street Saturday.

Rubin's Two for Tiff

Hollywood, Jan. 4.
Benny Rubin leaves Metro Jan. 13, declining the extension of his six months' contract then lapsing. Rubin is slated to do two features for Tiffany, the first to be called "Sunny Jim." Comic is reported receiving \$2,500 weekly.

QUICK HOP

Leo Morrison, agent, abruptly concluded his eastern stay Thursday to rail it to Kansas City from which point he flew to Los Angeles.

Morrison is negotiating for the inclusion of George Olsen's band and Gus Shy in M-G-M's version of "Good News." He has a picture deal on for Chloé Sale. Shy leaves for the west Jan. 15.

Vaude's Comeback—And How?

About the most difficult writing task on vaudeville is to present a view of its past, present and possible future, without falling into the needless but seemingly unavoidable waste of time to go into its errors, to date.

Taking Keith's, now RKO, as the symbol of American Vaudeville, and admitting the errors, then may it be said that the salvation, the savior and the come-back of Vaudeville as now represented by Radio-Keith-Orpheum, depends upon intelligence, that and that only. Defining intelligence as here intended as showmanship, ability, intuition, knowledge and experience.

Until 61 days ago Keith's didn't have a chance with its Vaudeville. That's when RKO reorganized its booking department. It's not yet completely reorganized. That however is strictly up to RKO. If it's wisely planned, the rest of the world will continue to pass on, regardless. And with this one paragraph concerning the past of Vaudeville, not only with RKO in its 10 months of inexperienced and experimental vaudeville, but from the day Keith-Albee started to bury itself alive through the blindness of an egotist, let the past in vaudeville be passed.

Intelligence in vaudeville means intelligence in vaudeville booking. The booking office is the heart of vaudeville. So often mentioned in "Variety" and believed evidently only by "Variety." The theatre operator, the exploitation department, the division manager, the house manager, have their usefulness and part, but it's the booking that must again advance vaudeville to the forefront, where it once reigned as the most popular form of entertainment in America, if not the world over.

The Booking Man

For the booker in vaudeville selects the acts that must amuse the audience. If they do not amuse, the audience will remain away. That sounds simple and is even more so, in this respect. If pictures are the reliance and the vaudeville doesn't fully amuse, the audience will go to the pure picture theatre, thereby leaving the feature picture in the vaudeville house the handicap of the unsatisfactory bill of acts. That eventually oblige the vaudeville theatre to go to pictures only, as has been witnessed so often so far this season on the

RKO circuit and in other theatres. Should the vaudeville be entertaining and drawing from that element preferring some human comedy projection from the stage, the vaudeville theatre has a staple offset to the presumably ordinary pictures that must go in and not infrequently. To build a house up therefore for its stage performance is to give that theatre some security against the fed, in any event. Which of course means that when the picture can draw, it will draw additional picture patrons, added to its vaudeville followers with the total known as "a corking week."

No Aiibi

This staple good stage show the vaudeville booker must supply. Not may, but must. That's his business, booking. He's a specialist. He must give a good show and without an aiibi. In show business there is no aiibi for the box office. There's always a reason but whatever the reason may be, it's no aiibi. With a touring intact vaudeville show other than in a town that's turned down vaudeville presently, that show if not wholly pleasing, has had time to be shaped up, with its weak points strengthened, if any.

The booker, however, should be supported by his organization. The booker must be supreme and held accountable for his bills. One man can book 20 houses but 20 men can't book one house. That should be tackled up on the wall of every circuit's headquarters.

To bring vaudeville back, and to be of first aid in reviving the approval of the general public for this long time but currently somewhat disused diversion, there must be salary appropriation readjustment. With the added cost of the films, features or shorts, and more so since talking or soundless, the vaudeville end cannot stand the brunt of high salaries in the combination houses. It looks as though vaudeville is due for a reversion to first practice, in booking, salaries and acts.

Keith's unit intact bills may be the solution. Those bills place a salary limit as the maximum, but they play four acts. The idea is sound in principle, that four good acts for the same money are superior to five or six poor acts, but there is one point yet to be determined, not only with R-K-O's (Continued on page 105)

Booking Men Talk

(Continued on page 94)

alive to the necessity of securing and developing the potential headliner of the future.

Many of the great names gracing the electric signs of Broadway musical comedy came from the so-called bush league territory adjacent to Chicago and the far west small time vaudeville.

New acts should be exploited and built as quickly as possible into draw attractions.

In our plan to standardize our traveling intact four and five-act

shows—there are many independent clients in America who are bound to eventually benefit by playing these bills. With the musicians and stage mechanics meeting us in a helpful spirit, many managers who are now running talking pictures will give their patrons at least three days of a live stage entertainment. Independent managers can look for the same co-operation in the assembling of their shows as is being given our own R-K-O, with all participating in mass purchase.

By George A. Godfrey

(Gen. Eastern Booking Mgr., R-K-O)

A great change has come over all forms of amusement in the last five years. The greatest forward development has been in the entertainment of the masses. Theatre-going in America is said to have increased 600% in this past decade, which means that where one went to the theatre in 1920, six are going today. This increase has been drafted largely from the younger element of this country, but the convenient facilities in the way of vastly increased numbers of neighborhood playhouses, the attractiveness of moderate priced programs, and the fine quality and variety of screen entertainment has enlisted the entire family as regular patrons where formerly theatre-going was but an occasional treat confined to the elder members.

Vaudeville has always been classified as popular amusement—entertainment for mass consumption. Its appeal has been to all classes, all nationalities and all ages. In the past it has discovered and developed more personalities and gifted stars than all the other departments of the stage combined. Its character is essentially cosmopolitan, and vaudeville, more than any other program of the theatre, quickly reflects the national tendencies in music, dancing, comedy and fashion.

Vaudeville, within the recollection of all present day bookers, formerly was able to stand on its own,

and all-vaudeville programs flourished in every city in this country. Today the large majority of vaudeville bills share the program with motion pictures. The various problems which brought this change about, such as increased cost of talent, the physical impossibility of giving more than two shows daily with representative material, and the undeniable vogue of the motion picture, with its accompanying continuous policy and low admission price, are economic questions which need not be recounted here. Only the last of them is of real importance.

The most popular and most popular to be the composite bill of sound pictures and the R-K-O type of vaudeville, with a few exceptions where the metropolitan centers still cling devotedly to the all-vaudeville bill, as is the case at the Palace in New York.

Composite Show

These being the exceptions which prove the rule, we are naturally more concerned at present with the perfection of the composite bill—the one which becomes a companion of and provides the variety and contrast to the screen attraction.

To bring this type of vaudeville to perfection is therefore the present important thought. Being coupled with sound pictures presents a different need even than accompanying silent film. Sound pic-

tures present more active, more colorful and more diversified entertainment than the exclusively silent drama of former years.

The tempo of the program has completely changed. Speed and precision are essential. Even the beginning and end of vaudeville bills today have to disregard the former accepted formula of program building. Following a sound picture the present day vaudeville bill must provide a dashy, moving act at the very outset—and it must keep moving.

The bill must be more carefully blended and the acts must be devoid of padding and dull material and get down to the "meat" of entertainment. The modern vaudeville show must be mounted and produced with an attractive background and the whole combination of acts which constitute a bill must be a concrete and fast playing, varied and satisfying unit.

Demand for Stage Show

This, in short, is the present requirement. Its development provides vaudeville artists with new opportunities and attractive prospects. There is no lack of possibilities. Vaudeville is represented from coast-to-coast. In several towns where it was temporarily discontinued, the patrons, public officials, merchants and newspapers have joined together in a united request to have vaudeville restored.

The artists of vaudeville have much to forward to. The real mission of the theatre is to amuse, to entertain. Laughter is the greatest tonic of all. It is also the greatest of all factors in the box office. We must have novelty, charm, good humor, youth, beauty—also proper embellishments in the way of costumes, scenery and lighting effects.

We have the finest facilities today ever offered for the encouragement of new material. Vaudeville in its general character may have altered, as indicated above, but the transformation is in its own interests and will lead to a greater and more popular vaudeville.

In the change which has come over the entire amusement industry, vaudeville will not be behind in accepting the demands made upon it. It has already readjusted itself and will continue to be a leading factor in the popular deserving and desired amusements of America.

Bootleg Agents

Although their franchisees were supposed to have been up Jan. 1, several agents out in the last shakeup are still seen around the Keith booking office. Some may be allowed to come in now and then when they have something special to offer, it is understood. "The agency situation is getting to be like prohibition," one of the agency gentry remarked.

VAUDEVILLIANS' DANCE SCHOOLS' BID FOR BIZ

Many schools for stage dancing are springing into action under the name and management of vaudevillians, most of whom have practically retired from the profession through failure for various reasons to find regular bookings.

These school proprietors use as their sales argument and advertising the idea, expressed, that the chief benefit of their instruction will be entry to vaudeville via presumed connections of the mentor.

With thousands of mothers cherishing ambitions for talented offspring the professional training school racket was never better than right now. Profits made by a couple of the really big and well-operated enterprises like Ned Wayburn has encouraged the hordes of small schools. It's anybody's opportunity and an easy familiarity with vaudeville together with a record as a seasoned performer helps impress the dotting mamas.

D'Arcy-Cohan 2-Act

Roy D'Arcy, picture player swinging around in a vaudeville sketch recently, is reported to be doubling up with Georgette Cohan, daughter of George M., in a turn.

Venita Gould With Loew's

Venita Gould is switching from Keith's to Loew's, opening for the latter Jan. 18 at the State, New York.

SARANAC

By "Happy" Benway

The Christmas card contest for 1929 was the biggest yet, those tapping the list were Allie Bagley, winner; Lily Leonard and Xela Edwards, second; Anna Mae Powers, third and how.

For the gentlemen, Ben Schaffer, Harry Nambu, close second; Keith Lundberg, third.

Glady Bishop and Edith Cohen are new arrivals at 80 Park avenue, both doing well, and like it much.

One of the most wonderful comebacks was staged by Olga Kallins, now up and smiling.

Mister Ben Schaffer is now located at the 80 Park avenue manatorium. Harry Nambu, putting the final okay on our Ben.

Jack Blank, Hearst newspaper scrib, paid a visit to Bobby Hatz, just an old school mate visiting a pal. How welcome the visit was to our Bobby.

Dr. Hector Benoit (U. S. V. Hospital), Rutland Heights, Mass., motored to Saranac and paid Benway a visit.

Glady Elser wired the 80 Park Ave. Sar. "Here's to the good health of every one, hoping that there is no one there to receive this message."

Eddie Voss did not leave for the anticipated Buffalo visit. He was informed the flu flew into the home of his pal, and Eddie couldn't care for flu.

WRITE OFTEN

To Those You Know in SARANAC

Passing Show

New Year's Resolutions:
Dick Kunt will keep away from women 'till January 2nd or 3rd, maybe....Harry Nambu will never hitch-hop again....Ethel Clouds will tell her right age....Harry Clark will never drink anything again or yet....Ben Schaffer will shake hands with the "Variety" reporter....George Harmon will stop smoking White Owls, cigars, the feathers bother his eyes....Oscar Lorraine will never again jump the wall to Wall street....Thomas White will admit he knows where the N. V. A. Club is in New York....Elsie McGinn will take no more piano lessons from Vernon Lawrence....Lawrence McCarthy will drop his southern dialect while talking to Viola Allen, and Viola Allen will talk Delancy street to McCarthy....Allie Bagley will take her cod liver oil without "cussing," while Mary Bradin will "cuss" only when Dr. Bill Willett fails to appear....Nellie Quealy will give away 20 pounds, while Alice Carmen is willing to give two as much....Dr. Edgar Mayer will give good reports to all patients, and Dr. Geo. Wilson ditto....Xela Edwards will start the new year on a buck-shot diet, while Anna Mae Powers will continue hunting for weight without the diet—And you will write to those that you know in Saranac.

Mike Scott's 24th Letter

New York, Dec. 21.

Editor Variety:

I am proud to be able to write this 24th letter to you on the anniversary of the paper that knows me 24 years.

I am 27 years in America and only away once, 10 years ago, to Dublin, to find all my folks dead.

I am 65. I am 60 years singing and dancing all alone around the world. This is my 24th wish of success to "Variety," a record to put in the book when Mike is gone. So you see, my hopes have come true.

I am still in hopes you will see Mike dancing in 1930 on his 50th anniversary. There are many of my old managers left to give Mike a farewell.

To roam this world alone over those rocky roads are all right to read about, but to go along in those storms is something 5,000 could not do if they had no stiff heart, stiff legs to keep up the fight to win.

God bless you all, my true blue friends, who have helped Mike to win. May you have the best of good health, God will help you.

These words are from your lonely, true friend. Success to you all.

From your old favorite to the end,
Mike Scott.



THE VAUDEVILLE MANAGERS' ASSOCIATION in 1900

In 1900 Dan Hennessy organized the Vaudeville Managers' Association, the first theatrical managerial group of its kind. Mr. Hennessy became the general manager of the Association, with its offices then in the St. James Building, Broadway and 26th Street. His picture does not appear in the above group, as Mr. Hennessy was not an active manager when completing the organization. Previously he had operated vaudeville theatres in Cleveland. Dan Hennessy is now retired, living in New York, after with the Association, which later became B. F. Keith's booking office, for many years. The same Keith's is now the R-K-O Booking Exchange.

In the group:

Top row—E. F. Albee*, A. Paul Keith (son of B. F. Keith), Lou Eric (Cleveland), Charles Kuhl (Chicago), J. K. Burke, James Moore* (Detroit), J. J. Murdock* (Chicago).

Middle row—Lou Bohman (Brooklyn, of Hyde & Bohman), Frank Tate*, B. F. Keith, "Pop" Whiting (Detroit), Colonel Hopkins (Louisville), J. L. Kernan (Baltimore), Max Anderson (Cincinnati), Morris Meyerfeld* (San Francisco).

Front row—Martin Beck* (San Francisco), Mike Shea* (Buffalo).

*Living.

M. C., 1929 A. D.

By Claude Binyon

When the flaps started talking again about the good-looking guys in pictures, the stage band m. c. whistled speculatively and discharged his secretary.

When the m. c.'s fan club membership became so small he could hold meetings in an ante room, he yelped in annoyance and gave his valet air.

The m. c. was let out by the theatre just as he was writing a two weeks' notice for his chauffeur.

It was swell money while it lasted.

While there are a few isolated instances of m. c.'s retaining in a measure the popularity that placed them on a par and sometimes above picture stars as drawing cards, the stage band policy, with its featured m. c., is today far below its peak. An m. c., as well as any other stage performer, may point a rightfully accusing finger at talking pictures, but his popularity was on the downgrade before pictures added dialect. The heat of the m. c. fever a few years ago was riotous. It affected more than the worshipful little girl, who can't live and breathe unless they have somebody of prominence to adore. Staid business men and pad-dipped housewives were involved. Wise m. c.'s who worked the personal contact gag as much as possible received the pent-up adulation of a public previously unable to achieve speaking terms with its stage favorites.

An anti-Semitic organization held a special meeting to consider letting down the bars to admit one Jewish m. c.

Popularity

Ice-cream sodas, sundaes, raincoats, suits, hats, neckties, candles, etc., were named after m. c.'s. Numerous band leaders received special police courtesies in their respective cities.

Some of the flaps in m. c. fan clubs worshipped the m. c. to a point verging on insanity.

A stenographer who was president of a fan club devoted all time away from business to plugging the band leader and keeping the club running.

Each fan club member was a free press agent, and many became skilled publicity snatchers. They got the m. c.'s name in papers by writing letters to the dailies over phoney signatures, asking numerous questions about the idolized gentleman, and the mob of mail newspapers started devoting more space to band leaders.

One picture column, originally devoted exclusively to picture fan mail, became just as exclusively an m. c. department. It has since reverted to normal.

Girls who liked one m. c. would write panning letters to the dailies about rival m. c.'s.

Threats

A theatre circuit head received threats against his life after he had discharged a favored m. c.

The first m. c. fan club was started by a press agent with an eye to publicity and personal plugs for the m. c. It became so large it broke away from control of the press agent and his theatre, and managed its own affairs. When the m. c. left the city the club took paid ads in newspaper protesting his removal. It is still in existence and holds regular meetings, several years after the m. c. has left.

M. c.'s at the start of the craze were recruited from vaudeville, orchestras and even from musical comedy. Appearance and personality were of prime importance, with musical ability secondary and sometimes not present. Many men without any fundamental knowledge of music started waving sticks at musicians.

Sidelines

Rakeoffs were plentiful. They came from music publishers with songs to be plugged, manufacturers with something to be endorsed, and even actors anxious for a personal recommendation.

Many opportunities for business sidelines could be worked. One m. c. started a dancing school, and enrolled many of his fans. Then he opened a dress shop for his wife, and at last report was about to start a restaurant bearing his name.

M. c.'s with no quality other than a way with women received their stage training while drawing a good salary. They studied dancing, singing and eloquent knowledge of music took up the study of music.

A gent dragging down 'em the old \$250 per week for giving 'em the old

personality was unusual. Considering the absence of all traveling expenses, this salary provided easy living.

Highest price ever paid for m. c. work was \$15,000 for one week, drawn by Al Jolson. Cream of the m. c.'s drew \$1,000 and over. About nothing but the cream left, and they're still getting that much.

With the stage band policy passing out, best exemplified by the change of policy at the Paramount, New York, the m. c.'s are slowly readjusting themselves. Some have taken over dance bands and are playing cafes and ballrooms. Many have returned to vaudeville. Some went broke with the Big Break and let it go at that.

The original m. c. fan has lost interest. Flaps have become wives and mothers; sheiks have hopped into business and fatherhood.

The new younger crowd is all hot and bothered over picture stars, just as was the crowd previous to the m. c. generation.

Somebody must get the gravy.



SEASON'S GREETINGS
FROM
BERNICE and EMILY

Publix Unit Production

With the release of Charles Nigemeyer from Publix's stage producing staff, production schedule affecting units is being switched around, moved up and revised. Units will now be regularly distributed between the four remaining producers: Jack Partington, Frank Cambria, Boris Petroff and Louis McDermott. Latter has been assigned to the unit Nigemeyer left uncompleted when going out. It's scheduled to open Jan. 16.

Under the new arrangements, awaiting the okay of A. J. Balaban, units will be distributed among the four producers to cover one show every three, four or five weeks, depending on the amount of picture short work the individual producer is doing between time.

Gives Up Franchise

Jack Hart, formerly with David Sablosky, who on acting as a Keith agent obtained a Loew franchise, is now with Roger Murrell, producer-agent with Keith's.

Sablosky is personally conducting his agency now.

R-K-O Switches

Included in new managerial switches and appointments in the R-K-O are:

Bill Mick from Madison, Brooklyn, to Chicago territory and Joe Perlston (Cleveland) to Madison.

L. R. Pearce appointed to St. Louis Theatre, St. Louis.

Clarence Williams appointed to Orpheum, Memphis.

C. D. Miller made manager Seventh St., Minneapolis.

Cliff Work, offered assistant division manager job in Los Angeles, remaining at Orpheum, Frisco.

Virginia Valli Rehearses

Los Angeles, Jan. 4. Virginia Valli is rehearsing an act for vaude.

It will show at Long Beach week of Jan. 21.

Irene Rich's Route

Los Angeles, Jan. 4. Irene Rich starts a Keith route at Omaha Jan. 3.

Ten weeks to follow.

PETROFF'S CUTE LETTER

Admitting that if the Variety reviews had been unfavorable he wouldn't mind remaining anonymous, but since "They're Or" and "Ingenuos Gambola." Public units, received nice notices. Boris Petroff wants to know why he shouldn't be properly credited as their producer.

There is no reason why.

NAT SOBEL ALONE

Takes Joe Sullivan's Name Off Agency's Door

Joe Sullivan is out of Keith's; out of his own office, with Nat Sobel. Sobel, who operated a Keith agency with Sullivan as his partner, has taken the latter's name off the door and is looking around for someone else to help him bear the burden of his agency. It is declared, having been left with the bag, including bills incurred in opening the office several months ago.

This is the second time that Sullivan is out of the Keith office, leaving first four years ago.

After disappearing this last time, Sullivan went to Montreal. He returned to New York about a week ago, but has not shown around the booking office.

B. & K. Vaude Names

Chicago, Jan. 4. Continuing the spurge at the Oriental, B. & K. is going heavy on the stage shows, with a string of vaude names booked for the house. First vaude and picture name will be Nick Lucas, opening Jan. 17, booked in at present for one week.

Wallingford In

Another indie house lately playing straight pictures has been added to the Keith books, Wilkinson, Wallingford, Conn.

It will play a split week with acts from the Keith Boston office.

Why I Fall So Easy

By a "Variety" Staff Sobber

Put yourself in a sob sister's place. Who could be brought in contact with producers who want to give you a drink right out of their desk drawer or take you to the speakeasy next door, or with charmingly sophisticated press agents who write novels and stories for the "Times" and yet stop to talk to "Variety," with picture actors so overflowing with "it" they have to bar the women from the door, and fall to fall a victim?

Press agents are adorable creatures. They read Marcel Proust, they go abroad, they write plays about press agents, and yet they call you to say, "We got hot story for you. Check Swanson stubbed her toe."

Cunning things! What would a newspaper gal's life be without them? They are usually or unusually young and handsome. About one-eighth of them wear tortoise shell glasses. The rest "Sheiklike" their hair.

You can never tell what a picture actor is going to do or for you.

If you have a father complex, he is sure to have gray hair. If you are a clinging vine, he'll bulge. Even if you are on the defensive he will turn out to be meltingly coy and ask you to the Ritz to lunch, making certain you are not encumbered by rubbers and an umbrella.

Mason for Protection

Sometimes they become so friendly and protective to a young newspaper woman, they insist upon becoming confidential. There was that perfectly sweet actor, of cave man type, too, who after a series of passes toward a highbrow line, got down to earth and a fatherly interest in his lady interviewer.

After the soubie had gone through a series of interrogations and the actor had divulged many secret events of his life, the discovery was made that the actor was an ardent Mason and soubie's grand father had belonged to the secret society.

"Little Girl," said this personality, "this is not for 'Variety,' you understand, but I like you, and I want to tell you if you are ever out with a man and he 'annoys you too

Eastern Keith Intact Units, With 4 Acts or 5 When and if Needed

FLASHES DISAPPEARING; NO DEMAND IN VAUDE

Flashes are further out than ever before, vaudeites claim. While bookers for the past year have decried the value of the flash act, even where managers insisted they still seemed to get over, they now are reported almost practically turning thumbs down on them.

Production of the straight flash type of offering is at the lowest minimum, with few if any producers now willing to invest a nickel in them. Producers are finally becoming as convinced as the bookers, original enemies of the flash acts, that no matter how successful picture houses may be with its units and flash productions, in vaude it's no go. As a consequence, producers active at all are concentrating on full stage comedy acts or turns in "one" or "two." The investment in any case is half or less than it used to be for the flashes of former years.

F-M Unit Moves

Fanchon-Marco "Peasant" idea opens in Pasadena, Cal., Jan. 9 with Diehl Sisters, Gen. Ed Levine, June Worth, Bert Frival and Belcher. "Treaty" follows Jan. 16 with Shapiro and O'Malley, Nayons Birds, Keo, Toki and Yoki. "Eyes" unit includes Wells and Winthrop-Six Candreas, Bob and Ula Buruff.

Eddie Lambert's Hops

Eddie Lambert left the F-M "Idea in Green" at St. Louis to play a Coast picture date. He then joins "Types," F-M units, in Detroit, Jan. 24.

Standard intact unit bills for Keith's eastern time, originally starting with regulation of five acts, has now been changed to a maximum of four acts, with an additional act to be picked up where and when needed. Idea follows closely on the standard four-act plan instituted by Charles Freeman for the Orpheum route some time ago. While the switch has the sanction of George Godfrey, Keith's eastern booker, the inside report is that Hiram Brown urged the adoption of the four-act system.

There are now four compact units, outlined for eastern playing time, with a fifth under way. First one includes Wilton and Weber, Lulu McConnell, Tiny Town Revue and an act to be selected to replace Margaret Schilling, who has dropped out.

Unit No. 2 has Jean Carr, Bobby May, Billy House and Burns and Allen. This group is playing the Palace, New York, this week intact. No. 3 show is topped by the Weaver Bros., their after-piece, "Home Folks," and Roy Rogers. Fourth unit holds Paul Sydel, Billy Farnell, Sylvia Clair and Lane Osborn and Chico. The No. 5 show, now being assembled, to be headed by Harry Carroll, with the understanding it is to be an office act.

These units will have from 14 to 15 playing weeks in the east alone. Whether they will later be tied up with the western time has not been decided upon. It doesn't look likely.

Can't Get Set

Keith's eastern booking department is just getting with the intact bills and to date has been forced to break up three of the four unitized shows formed.

Show No. 4 opened last week at the 86th Street, New York, and as yet is unchanged. Its three predecessors have been almost entirely rearranged, all pulled apart after first or second dates over money and playing difficulty.

Meanwhile, Keith's western division, booking the Orpheum and all time west of Cleveland, is making progress with the rotating type bill and is reported set well into February. Detrimental material, inherited from the last booking regime and clogging up the western books, is said to be in the way of perfecting a touring route for rotators in the west. Held likely shall soon as the Charles Freeman division's books are relieved of present unwanted turns, the way will be clear for a definite unit bill schedule in the west.

The west's four-act bills, moulded expressly for the western grade of theatre, cost \$3,000. While not as punchy looking on paper, since they were less costly, on the stage the few westerns formed up to date have surpassed the east's bills in entertainment value.

A move reported on in the booking office may result in one or two weeks of New York playing time being allotted to the western units where they may be seen before proceeding westward. Any needed fixing or changing can then be done near the booking office and under the western bookers' eyes. In that way any trouble in the new units can be corrected, at the booking point rather than chancing trouble out of town where fixing could not be as conveniently handled.

If suitable jumps can be devised going west, it is probable a showing would well be opened up for the western bills in or around New York.

UNIT'S HOTEL DATE

Los Angeles, Jan. 4. F-M "Speed" unit jumps from Atlanta, Ga., to play the Hotel Mueller, Kansas City, Jan. 27 for the Chevrolet Motor Car Dealers' Association convention.

Unit then makes its Tulsa, Okla., date.

Ft. Wayne Vaude

Chicago, Jan. 4. Vaude in the Palace, Ft. Wayne, Ind., recently acquired by R-K-O, a likelihood.

Probable policy will be five acts, split week. Only obstacle is an agreement with musicians.

The Stroud, Stroudsburg, Pa., which eliminated vaude for sound, has restored vaude, using five acts on the last half.

An Acrobat's Sonny Boy

(Or, "Don't Expect the Offsprings to Do Handstands")

By Joe Bigelow

Adolph Kranzschmalz was an acrobat. He may still be an acrobat, but nobody has seen him lately, so nobody knows. Adolph always wanted to be a comedian. Maybe that's the solution of his whereabouts.

Adolph used to open his act with a couple of gags at the first show, gags he had heard real comics tell. But he never told gags the second show. The managers attended to that. It got to be a habit with Adolph to tell his gags at the opening performance, take the customary cut from the manager and stay mute for the rest of the date. It became habitual with bookers to say to Adolph's agent: "We'll give him \$175 if he doesn't talk and cancel him if he does."

Wherever Adolph is at this moment—a full fledged comedian back in Berlin, perhaps—he left a host of friends and a sad, sad story behind. Adolph never advanced beyond opening a show, but he had a next-to-closing heart.

In Germany before coming over Adolph was the juvenile lead in a traveling weight lifting troupe. The owner, Papa Limburg, picked up little Adolph, then 12, when passing through a village. Papa Limburg noticed a slip of a lad bending the bars of a window in the town jail—from the inside. He was little Adolph. He was a little too fat for fracturing his old man's skull by hitting him with the thin end of a toothpick. Such strength in a youth impressed him.

"A strong arm natural," said Papa.

Leopard Skin for Life.

Little Adolph joined the Limburg troupe and as a member grew to manhood. He was tall, strong and handsome. His arms and legs bulged beautifully, pecking out where his leopard skin ended and his own skin began. He never changed those leopard rompers. Where they began to show the many years of usefulness in America, Adolph had the center patched up with a mole-skin. They looked fancier than ever.

On his tours through Germany Adolph caused many a female heart to flutter so loud he mistook it for applause, and bowed in the middle of each trick. Adolph could lift a weight in any company. He was getting good, and knew it. "Listen, men," said a Dutch racketeer one day, "why don't you blow to the U. S. A. In a month over there you'd be a sensation. All you need is the address of the Palace theatre building, New York. It's a secret over there, nobody knows it; but I know it, men. Some blabber who's afraid of mine called it over. I never told anyone about it before. You'll need it. I like you and I'll give you the address cheap for 50,000,000 marks (\$12.50)."

Adolph forked over the 50 million, took the address and a berth on the next boat to New Hamburg. When he arrived in New York, Adolph learned the address of the Palace was no secret. The real secret, he found, was finding work for a German acrobat.

The Two Apollos

Just as the third strike was called on Adolph's bankroll he met another German acrobat, Julius Knopfelkraut, who knew where a split week could be found if he had a suitable partner. Their dialects were so similar they teamed on the spot and went to work. When they got some more work, they saved enough to buy an anvil and became a good opening act. They called themselves the Two Apollos. The anvil stunt was the punch of the turn and they used it for the finish. Adolph suspended the 450-pound anvil by a cord from his mouth and Julius would strike it in full swings with a sledge hammer while the orchestra played "Anvil Chorus." It got them over and they were doing nicely.

Then came the Great War. A tough spot for Adolph and Julius. They did their best talking in German and when speaking—English in their broken way it was a cliché to tell they were enemies. Folks in the first few rows when hearing them deliver their cues in German would whisper.

The break came in Charlotte, N. C. Adolph and Julius were on the bill at the Carolina. The sheriff caught the first show from the first row. When the sheriff came back with the sledge hammer, Julius would

say to Adolph, "Bist du oke?" the sheriff fumed.

"Two Kaisers getting away with that Dutch lingo in this town!" protested the sheriff. "They ought to be run out." He'd fix 'em, he said.

When the show was over the sheriff went backstage. Julius had left to keep a date, but Adolph was still in his dressing room.

"Get this, you," yelled the sheriff, "if you're going to be German go back to Germany. I heard that Dutch gab you were pulling off in the show. You guys talk English from now on or we'll throw you in jail. If you and your partner don't talk English at the next show I'll prove you're German spies."

Wrong Hit

Adolph was scared. German was the tongue he knew and Julius knew best. But they were true Americans. "I'd better tell Julius when he comes back," said Adolph.

When Julius came back and he showed up just in time to go on, Adolph didn't have time to tell him. When he tried to during the preliminary acrobatics on the stage, Julius would answer in German, telling him to keep quiet and wait till the act was over.

The sheriff was sitting in Row One—listening.

The worried Adolph picked up the anvil cord, placed it in his mouth and lifted the 450 pounds. As Julius started to swing he asked the usual, "Bist du oke?" Adolph almost fainted as he saw the sheriff shake his finger. But the anvil was held between his teeth and he couldn't say a word. Julius started the second swing, and as he said "Bist du oke?" Adolph forgot himself in his fear and let the cord slip out of his mouth to caution Julius. It was too late for Julius to pull his swing. He missed the fallen anvil and struck Adolph full on the chest.

Girl Partner

When Adolph came out of the hospital he knew he was through for all time for he-man acrobatics. He began to look around for a lady partner and lighter work. He found a girl named Anna—Apollo and Partner, billing. Anna looked good in tights and was graceful on a pole. They did a pleasing percol act, Adolph as the understander. It was only natural that Adolph and Anna should like each other off as well as on, so one day they were married.

When Adolph walked into the hotel room on an evening and found Anna sewing baby clothes, he hoped it would be a boy. So did Anna. Their wish was granted.

"A fine boy," Adolph told the nurses at the hospital. "He's going to be a great acrobat, like his father. There never was a better acrobat than Adolph Apollo Kranzschmalz. Only Adolph Apollo Kranzschmalz will be greater."

Young Adolph was raised in a wardrobe trunk, but he was a robust child. His father handled him right. Some day he would be the greatest acrobat in the world. When young Adolph was old enough his parents sent him away to military school. They had been working steadily and had gathered a tidy sum. Adolph would have the best education they could buy, and then he would become a great acrobat.

Mother Knew Best

When little Adolph would visit his folks during vacation, wearing his school uniform, his mother would say, "What a little soldier!" "Bah!" his father would answer. "Wait until you see his muscles in a leopard skin." But everyone else agreed with Adolph's mother.

Other folks on the bill would admire him in that soldier suit and tell him how cute he looked. Little Adolph was 10 years old and had started to do his own thinking. He noticed people did admire him to the point of telling him so when he didn't have his uniform on. Little Adolph was getting stuck on himself in uniform.

During the holidays Adolph visited with his folks. "My boy," said his father, "I'm glad to see you. Mother says, you certainly look swell in that uniform. But I think you would look better in a leopard skin. Soon you will be a great acrobat like your father and will wear one. Then I will be proud of you."

A Boy's Ambition

"But I'd much rather wear my uniform," said the son. "Nonsense," replied the father. "You shall be a great acrobat in a leopard skin." "Let the boy be, Adolph. He's too



GREETINGS

EDGAR BERGEN

"The Voice Illusionist"

Presenting the Operation

HARRY WEBER and SIMON AGENCY represent me with RKO.

young to be thinking of acrobatics. Let him have his uniform for a while. He looks cute in it," interrupted Mrs. Kranzschmalz.

"Do acrobats wear uniforms?" asked little Adolph.

"No, they wear leopard skins," answered his father.

"Then," cried the boy, "I don't want to be an acrobat."

Big Adolph was starting to burn. "Well, what do you want to be, a uniform wearer all your life? Admirals wear uniforms. Do you want to be an admiral? Generals in the army wear uniforms. Is it a general you want to be, you dumb ox?"

"No, father," said little Adolph.

"But I have an idea. I know a job where I can wear the swiftest uniform with gold braid, epaulets and stripes down the sides of my pants. The uniforms I saw are really beautiful. Father, I want to be an usher at the Roxy!"

In his anger big Adolph's old strength returned to him. He picked up an upright piano. He threw it without thinking of the consequences. It struck both son and mother.

Young Adolph and his mother were lifeless on the floor after the piano had been wheeled off. At Adolph's side was his father's sacred leopard skin, with a note pinned on it. It read:

"I wanted my son to be a great acrobat in a leopard skin like his father. He wanted to be a fussy in a uniform. I only did my duty. I'm sorry about my wife. Yours truly, Adolph Apollo Kranzschmalz."

LOEW'S STAGE UNIT

LIKED IN RICHMOND

Owing to the successful opening last week in Richmond, Va., of "Dresden China," first Loew picture house stage unit to be routed over the circuit's southern vaude time, it has been decided to replace the regular vaude with presentation vaude in that section on an average of about once every five weeks.

"Fan Fancies" is the second Loew presentation selected for vaude playing in the south. It opens in Richmond Jan. 27.

The units to be used by Loew's for the Dixie vaudeville will be those playing the 11-week film house route starting at the Capitol, New York. Loew's southern time comprises 10 of the circuit's 28 vaude weeks. The 11 picture house weeks end ensuing 10 in vaude gives the units a through route of 21 weeks.

Out of necessity and in order to sweat down to the budgets of the smaller vaude theatres, the Capitol units will drop people and money weight when starting the vaude tour. Traveling line of girls with "Dresden China" was reduced from 12 to 12, this probably marking the rate for others to follow. The presentation will be adapted to the vaude style, with necessary acts inserted.

Pit bands in the vaude houses will be elevated to the stage. M.C. salary is eliminated by the comedy act with the unit serving in that capacity.

New York Capitol's band units, produced by Louis K. Sidney, range from \$3,500 to \$4,500 in cost weekly after the Capitol engagement, where Broadway requirements demand elaboration and higher expense. Average cost of regular five-act vaude bills to the Loew southern vaude houses is slightly more than \$2,500.

Warner Agency Out for All Booking Business with Open Door System

As a result of the complete break between the vaude end of R-K-O and Warner Bros., climaxed last week by requested withdrawal of the Warner houses and staff from Keith's booking floor, the Warner agency declares itself open and prepared to jump into the swim as opposition to Keith's, Loew's, Fox and all others in the vaude booking business, indie or otherwise.

When the Warner direct booker, Harold Kemp, left the Keith exchange, the two Warner theatres in Philadelphia and Hoboken, N. J., house, departed with him. Paterson and Elizabeth are still in the Keith office, held there by booking contracts and partnership Jack Hodgdon, head of the Family Dept., is their new booker in Keith's. Keith's and Warners' each hold 50% interest in Paterson, N. J. Agreement on the vaude booking of that house binds it to the Keith office, where it probably will remain unless legally withdrawn. Keith's booking contract for Elizabeth, N. J., runs until May 30, 1936, after which date it will go over to Warners.

14 Booked Houses With Hoboken and Philly added,

the Warner office is booking now weeks of vaude time, contributed by 14 theatres. Warner booking execs state efforts are under way for expansion.

Recent decision to disregard independent houses has been dropped, they declare, and road men will be sent out to sell the Warner vaude to indie managers in competition with Keith's Family Dept. Warners' booking staff remains unchanged. Kemp is head of the office and Steve Trilling the vaude booker. Kemp succeeds Lew Goldberg, who is on a vacation.

Outside dealings of Keith agents with the Warner bookers which Keith's gave as the reason for ordering Warners to withdraw, will be banned, with the agents qualified only to place acts in the two Warner houses remaining in the Keith office. Keith's contended the Warner bookers used the floor and agents as a convenience, Keith's not profiting from the dealings of its agents with the outside Warner theatres.

An open door policy for all agents will be maintained by the Warner office.

ILL AND INJURED

Charles M. Davis, treasurer, Belmont, Chicago, ill of scarlet fever in County hospital there.

Felix Rich, office manager, Barnes Carruthers, Chicago, seriously ill of pneumonia in Oak Park hospital there.

Philip Carey Jones, of Infinite Shoeblack, Chicago, hurt in an auto accident, is recovering in Columbus Memorial hospital there.

Sonny Rio, (Maureen and Sonny) convalescing from pneumonia in Chicago. Until his recovery Maureen is doing a single with Public's "Song Shop" unit.

MARRIAGES

Valerie Taylor of "Berkeley Square," (Lycium) to Hugh Sinclair rehearsing with "Recapture," in New York, Jan. 5.

John Shepek, Jr., to Sally Haines at Hollywood, Jan. 1. Groom is a cameraman. Bride is Violet Dean (screen).

Valerie Ferenze Taylor, English actress now appearing in "Berkeley Square," to Hugh Sinclair, actor, Jan. 5, in New York.

Kenneth S. Sanderson, known on the screen as Buddy Roosevelt, to Frances Harriet Gable, pictures, in Hollywood, Dec. 31.



JOHN MILJAN

A new idea always wins out on the screen. For instance, there is John Miljan, who has been making a new type of picture in the past few months won almost stellar rank. Miljan's outstanding work in "Unholy Night" in which he played the shell-shocked "Mallory," was followed by a brilliant list of "gentlemanly villain" characterizations. The millionaire racer in "Speedway," his role with Joan Crawford in "Jungle," and his more recent one of "Christ" with Tom Moore and Blanche Sweet at the Metro-Goldwyn-Mayer studios, where he is under a long-term contract, are among his most successful work.

Theatres Proposed

Erle, Pa.—(M. P.) Owner, Columbia Assessment Co. Architect not selected. Site not given.
Rockford, Ill.—\$175,000. Also stores and apt. 1604 N. Main St. Owner, T. Watson, Freeport. Architect, C. Wolcott. Policy not given.
St. Joseph, Mich.—(at from garage). Owner, J. F. Wilkinson. Architect not selected. Site and policy not given.

Kane Catching Shows
Jimmy Kane, formerly assistant to Harold Kemp, Warner-Stanley direct booker, remains with Keith's as show catcher for the booking department.

He will cover and review acts exclusively.

Van and Schenck start a seven-week Loew route Feb. 1 in New York.

NEW ACTS

Life Boys and Delmar's girls, formerly with Princetonian band, now doing a four act.

BIRTHS

Mr. and Mrs. T. R. Gilliam, Dec. 26, in Chicago, son. Father is with local First National exchange.

Back in Janesville

Chicago, Jan. 4. Meyers, Janesville, Wis., operated by James Zanias, has re-established vaude.

Booked by the Chicago R-K-O office. Policy is five acts Friday, Saturday and Sunday.

Quitting Vaude Booking After 30 Years of It, Fally Markus Says Indie Field Hopeless

"If I had remained an indie booker, by April 1 I would be cutting paper dolls. That's what those indie bookers still remaining in the field will be doing when that time rolls around," said Fally Markus, in explaining why he had forsaken the vaudeville booking field after 30 years. He is now a member of the Markus-Birman Employment Agency.

"The indie vaude market is shot and there isn't a chance of it being resurrected," continued Markus. "Take my own books as an example. In November, 1928, I was booking vaudeville into 130 independent houses. By November, 1929, my bookings had declined 75% from the previous figure."

"This is a good example of the decline in the indie vaude market. Pat Casey's books show a slump of 70% over the same period of time. Furthermore," went on Markus, "I feel quite safe in predicting that by April 1 there will be easily 50% less than the present number of indie vaude houses."

Asked the exact reason for the discontinuance of indie vaude, Markus replied, "Talkers." "At first," he stated, "they did not hurt us much because they had not built up a following and too closely resembled the silents, but with the diversification of the talkers and their resemblance to big time legit shows in courtroom dramas and musicals, the public learned to depend primarily upon the talker features for entertainment."

"Vaudeville was just a slide dish of entertainment, and without a

good feature picture, could not stand on its own feet as a draw. Due to this and in the attempt to cut expenses, many managers discontinued their vaude and found that without the added expense of paying acts and an orchestra, they could make more profit."

"Even those losing on a straight film policy and who had formerly played vaude, would not consider the added attraction of entertainment in the flesh in proportion to the cost it entailed."

Too Much Loss

"For instance," Mr. Markus explained, "I sold quite a few managers who had discontinued vaude the idea of reverting to their old policy. But they discovered that where they had been losing, as an example, \$500 weekly on a straight film policy, the cost of paying acts and an orchestra amounted to approximately \$1,500 weekly. If they gained \$1,000 more in this manner they were still losing \$500 more than when playing straight films, making the total loss \$1,000."

Mr. Markus believes that circuit houses discontinuing vaude could show more profit with the addition of vaude, but that it will take a good man to operate them successfully.

As for the indie vaude field it is swiftly dying and in a short time will be dead as a door knob, according to Markus. The only place they may possibly exist is in highways and byways and will be small seaters, located at widely separated points and meaningless to the indie bookers.



BERNICE CLAIRE

The screen's youngest prima donna, recruited from the original "Desert Song" company, came to 1st National to play the lead in "No, No, Nanette." Results, the lead in "Spring Is Here" and the prima donna role in 1st National's all Technicolor epic, "The Song of the Flame," followed.

GETTING INFO NOW

Keith's in West Know Vaude Bills 4 Weeks in Advance

Los Angeles, Jan. 4.

Keith's west coast vaude theatre managers are now advised as to who plays their theatres four weeks in advance of the play date.

For the past four years managers have been advised of their vaude bills the day previous to opening day.

The new system has been inaugurated by Charles Freeman.

Flatbush Shorts

Vitaphone shorts just completed at Warners Flatbush studio include: Ruth Etting, Mason and Keeler, Eddie Buzzell, Ben Bernie's orchestra with Frances McCoy, Jane Dillon, two Spanish reels, Rodolfo Hoyos and Ruth Breton.

The Godliness of Saranac

By "Happy" Benway

Saranac, N. Y., Dec. 22. Everything comes to him who waits. Year in and year out "Variety" says "Write to those you know are sick," though for years the ailing artists were scattered all over the country.

"Variety" dug them up and informed the theatrical profession in general of the whereabouts of all those who were ailing.

"Variety" kept up its plugging way, always for the ill, when lo, a small mountain city was discovered.

It was not long before that same little city became the by-word of the show business. When a fellow artist became ill, his friends would ask where and were told "In Saranac."

There seemed then to be a fear attached to that word, Saranac. No one realized that Saranac would some day become an actor's haven. Saranac years ago knew but little about the actor. It was in 1916 that two artists made their debut in Saranac, Van Cleave and Charlie Church. They paved the way. Hardly any one knew that these two were staging a come-back, perhaps only those who were responsible for their being in Saranac knew of same, but they were here and "Variety" found it out. Since that time that same untiring plugging of "Variety" kept on going. Years rolled by. One by one they came to Saranac, some to be nursed back to good health, to be sent back on their way, back to home and friends.

Today Saranac is much a different little city. There are 100 artists enjoying life in this mountain resort.

The beauty of Saranac cannot be praised too highly. Its beautiful surroundings of sun-kissed mountains, the freshness of the air, and there standing on Spion Kop hill the monument of the show world, the National Variety Artists' Sanatorium, a reality for the artist by the artist and kept up by nearly all the profession.

The N. V. A. has given the actor a home with the atmosphere of sanatorium missing. It's more like a country club, and it is. Everybody

is happy in Saranac. Their most happy moments are perhaps in the fact that they are remembered by those whom they love and know brought to a living fact by "Variety's" ever standing slogan, "Write often to those you know in Saranac."

In Saranac

And now the memory of those two, Van Cleave and Church, long since departed, leaves a burning trail of happiness toward the road to good health that is now being enjoyed by the many artists now in Saranac including:

Charles Quinn, Harry Namba, Dick Kunt, Geo. Harmon, Richy Craig, Jr., Fred Rich, Frank Walsh, Vernon Lawrence, Lawrence McCarthy, Valentine Kincaid, David Mavity, Keith Lundberg, Eddie Voss, Bobby Hatz, Geo. Neville, J. C. Loudon, Charles Besnah, Mike McMamae, Ben Schaffer, Chris Hagedorn, Thomas White, Ford Raymond, Andrews Erving, Edward DeCaro, Richard Moore, James Cannon, Al Pierce, Xella Edwards, Lilly Leonard, Allis Bagley, Mary Bradin, Nellie Quealy, Ethel Clouds, Helen O'Reilly, Olga Kalinin, Christina Keenan, Anna Mae Powers, Viola Allen, Gladys Bishop, Angia Papoulis, Harry Clark, Julia Kubas, Russ Kelley, James Williams, Charles Barrett, Paula Campbell, Joe Donatello, Harry Barrett.

Everyone is happy, everyone contented, all living at a big country club atop the Adirondacks, knowing that some day they will return to their loved ones, and with them will go that never to be forgotten thought of the National Variety Artists.

Write Often

Write often to those you know in Saranac. Every letter is as good as a present.

"Variety" prints a list of all show patients here with their addresses, once monthly. Cut it out. Write often. If not knowing your patient's friend's address, send the letter care "Variety," New York, it will be forwarded.

Write to the ill and injured—ANYWHERE

Knockin' Around

By Courtenay Allison

Funny place, Broadway. Bustling, enterprising, successful street, but most of the people on it daily are failures. Overrun with playwrights just about able to spell their own names; with producers who couldn't produce anything much above a peep show; actors who have been out of work 10 times as long as they have been upon the stage; actors' agents whose main interests center around being on the make; show girls ever anxious.

And somewhere hidden in the throng are the few persons who manage to make Broadway pay.

A theatrical office at casting time with chairs along the wall filled with young, dressy, stagey girls; young men as dressy and stagey as the girls. All self-conscious and talk in audible tones for the benefit of each other, while the insolent semi-office boy looks the girls over with a speculative glance.

In one corner a girl who has a rather definite air of superior self-satisfaction. Better dressed than the others; her fingernails longer, redder, shinier. She wears a diamond, rather overwhelmed by an elaborate mesh work of setting. A diamond pin and bracelet invariably lost in setting are upon shoulder and wrist.

The Routine

Broadway jewels have fallen to the lot of this Broadway girl. The other girls cast slightly deferential glances in her direction. The semi-office boy singles her out for his insolent inspection. One girl speaks to her:

"Do you remember we were in 'Happy Days' together?" She nods in aloof recognition. Then the semi-office boy:

"Didn't we meet some place?" She says "No," and departs into the inner office, the first to be called.

"Do you think she is beautiful?" the stenographer asks a newspaper person present.

"Rather pretty."

"Well, I'll give her a break. I think she is beautiful. She must be," say the stenog. "Don't you know who she is?" she asks in amazement.

"No."

"Why, that's Dixie Trundy. Haven't you read about her in the

'Graphic'?" About the wife breaking up her love nest and everything.

"No."

"Didn't you see those jewels on her?" with reverential awe. "Don't you know who her sweetheart is?"

"Nope."

"Why, Gusberg, the 2-for-\$15 dress man. Some people get all the breaks," she sighs enviously. "All that publicity in the 'Graphic' and now she's looking for a job."

Curious

Incidentally, that any girl who hasn't a hot lip or cross eye should work regularly seems an enigma to Broadway. When bent upon business any place along the street, curious questions are put to a newspaper girl.

"You've been on the stage, haven't you, Miss Variety?"

"You haven't? Well, why haven't you tried. Don't you know that some girls have to work and others don't? Did you ever think of trying a job as night club hostess?"

These suggestions arousing no interest, the curiosity deepens.

"How did you get your job? Have you ever been married?"

Occasionally an individual will decide that maybe newspaper women are strange specimens, solely interested in their work, so they decide along those lines.

"Let's go around the corner to lunch. I have a swell story for you."

"Why, aren't you going to have a drink, Miss Variety?"

"You know, I think you would be much better at your job if you just wouldn't be so stiff."

And so on.

Such a fuss over Broadway's wonderful opportunities being refused.

And 16 or 18 nice boy reporters in the office when you return. And none fresh.

Irene Bordoni's Act

Coming into vaude on top of her talking picture debut in "Paris," F. N. special, Irene Bordoni opens for Keith's Saturday (11) at the Fordham and plays the last half at the Flushing.

Miss Bordoni formerly appeared in vaude in 1927 when she toured the Orpheum Circuit.

Special Publicity in

VARIETY

Under A Special Plan

"Variety's" Special Publicity Plan has been functioning for some years. It has been employed by many of the newly-made stars in Pictures and Vaudeville, while the standard players and attractions have long since discovered its value in the advancement of stage position and salary.

The campaign is designed to keep a professional name continuously before the show business, all over the world, every week for 52 weeks in a year. This publicity may be used in displayed type or pictorially, but does not include reading matter, other than a limited caption under cuts.

"Variety's" Publicity Plan is made sufficiently flexible in cost to meet almost any condition.

A copy of the plan with other information as may be desired can be obtained at any "Variety" office.

NEW YORK
154 West 46th St.

CHICAGO
Woods Theatre Bldg.
PARIS
Paris Building

HOLLYWOOD
Taft Building
LONDON
8 St. Martins Pl., Trafalgar Sq.

Framing Vaude Bills

By Joe Bigelow

Framing, or booking, of vaude bills is not what it was. The methods of vaude booking have changed with the shows booked, the theatres played and the audiences played to. No longer individualistic stylists among vaude act buyers, men who book shows that at a glance can be discerned as their handiwork; all vaude booking is basically the same today. It is based on the picture the vaude bill is destined to play the date with.

Of course, there still is the same gap between good, fair and bad bookers. And there still is but one way to book and spot a vaude show as to do anything else—the right way.

Pictures, in changing most every other phase of show business to an extent, did not omit vaude booking. Vaude bookers the country over are guiding their vaude booking by the films their bills play with, building up or tearing down around a picture, with the picture booking the important booking of vaudeville theatres nowadays. Almost all vaude playing theatres today also play pictures.

The Turn-over

In five and six-act houses customarily using that much vaude, the vaude to accompany the "big" films is often cut to three or two acts, in some cases to one. The lengthy running time of the film was one cause of the vaude reduction, but another was for economy. While foremost was the turn-over of extra business induced into the theatres by these "big" pictures.

A full length vaude bill of the usual five or six acts and the film winning its extra full length would have omitted at least one performance on the day and one additional capacity or near-capacity gross that could have been procured with a shorter performance. They thought too much of the picture to cut it, and thinking less of the vaude as box office—justly—cut vaude.

Another instance was Keith's playing of Radio Pictures' "Rio Rita" without vaude in its vaude theatres, changing policy in a revolutionary way to secure available turn-over. When dates on that film for Keith theatres were set, approximately 150 vaude acts booked in advance were on the vaude bookers' hands for the split or full week. They had to re-route or cancel and did, all because of the picture.

This condition in vaude booking has existed outside Keith's for some while. With Keith's now getting a fair share of the so-called "big" pictures, it is becoming as pronounced on that circuit.

Same Pattern

Nine out of 10 bookers of five-act bills for the vaudeville, when the film is not a factor, use much the same pattern. When a drawing name comes along the routine is broken, but sparse genuine names come along.

Salaries

Booking the few remaining straight vaude theatres is the only phase practically unchanged. If placing the borrowed drawing names in vaude on the same plan with vaude's own drawing names of the past, there seems no difference at all. Salaries today hit the ceiling, but the budget is larger. A \$10,000 bill six or seven years ago at the Palace, New York, was tremendous. Today \$10,000 is average—at the same box office scale!

That's been found necessary to compete with the picture opposition up and down the street, bringing pictures in as grounds for still another change.

Numerous star acts today commanding \$5,000 and \$6,000 weekly in vaude leave little for the rest of the acts on the bill. Because of the turn of such proportions oftentimes makes a one-act show of it, the other seven or eight turns in on low salary and just support. Or two big salaries on the one bill tend to create the same situation.

It is conceded the best booked straight vaude bill is one founded on two or three solid feature acts, none drawing too much salary, leaving enough to spare for the others. But this is not always possible, nor is it always possible to secure a genuine single name, there is such a shortage of real ones. It is when the booker is weak for one genuine name he des-

name, these would-be almost always failing to draw.

As Always

Underneath the passe and present picture stars and other borrowed attractions, vaude bills at the Palace are as they always were. They usually open dumbly and deuce it dumbly and hardly ever get started until No. 3. While the five-act bill bookers follow the rules most of the time, departing but rarely to open with a dancing flash or some other departure. And then

the same booker may also close the show with another and similar dancing flash, boneheaded bookings but often done.

Proper spotting of bills after they are booked, on many occasions more important than the actual booking, and always important enough, is nearly a lost art. There are few bookers left who really know bill spotting, who can make a good show out of a poor one and who can prevent a good one from looking bad.

Just as there are good, fair and bad bookers, there are good, fair and bad bills. Pictorial big or picture small, it takes a good booker or a lucky one to book a good vaude bill and frame it properly. The odds always favor the good booker and framer.

The Stalling Agent

Jim Doakes' critics always placed his ability as an agent second to his skill at stalling. He was the sort of agent who would stall acts off rather than tell them their chances were slight.

It wasn't that Doakes disliked injuring their feelings. He wasn't soft hearted. He stalled them because he hoped some day some booker might get stuck and be forced to use this or that act. "Why should I let another agent get the commission?" said Doakes.

Eddie Eddy knew him well. Eddy was a hooper among many, many hoofers. He knew Doakes was a staller from experience.

The first time Eddie applied at the Doakes agency he was told to leave his name, address and phone number with the girl at the switchboard. He waited for a week, but Mr. Doakes didn't phone.

"Maybe the girl didn't give him my number," thought Eddie.

He went to the office again.

"Where are you working?" Doakes asked.

"I'm not working, Mr. Doakes," Eddie replied. "That's what I'm here for. I want you to be my agent and book my act."

"I can't book it unless I see you work."

"But, Mr. Doakes, what do you think I want you as my agent for? I want you to get me some work, then you can see my act," said the amazed Eddie.

"Eddie," answered Doakes, "it wouldn't be fair if I sold my pals, the bookers, an act that I hadn't seen. Supposing it turned out a palooka. They'd be off me for life. You grab yourself a date somewhere and let me know. I'll hop out and take a look."

Eddie grabbed himself a date in Jersey for apples. He phoned Doakes. Doakes said he'd surely catch him. Eddie did fairly well—considering what a dumb audience it was—and went to Doakes' office early next morning for the good news.

Agent Forgo

"Awful sorry, Eddie, but I couldn't make it. Forgot all about it being my mother-in-law's birthday. I know how you feel about it, son, but it was a tough break. Next time I'll surely catch."

Eddie couldn't find another "next time" for two weeks. Finally he landed a Saturday on Long Island, not far from Doakes' home. The agent caught him. Eddie was pretty confident, for again he fared fairly well. In his own eyes he did great.

"You're a cinch, kid," said Doakes Monday. "You'll be working on a route by Saturday."

Eddie figured he was in.

"Doakes is a real agent," he thought. Before Saturday arrived Doakes told him the bookers were cold. "The books are clogged up with dancing acts for the next two weeks. They won't listen until then. But I got a promise of an opening for you. See me Thursday."

Eddie wasn't eating, but retained his confidence.

Weeks and Weeks

Thursday Doakes' story was about the same, with variations. The following week didn't change it. Nor the many other weeks that passed.

It was always, "Kid, they don't know how good you are. But I do wait. Little while till conditions improve."

Eddie was getting wise. Other

dancers were working, why couldn't he? None was a better dancer than Eddie Eddy. Maybe that talk about Doakes and his stalling was true after all.

The day he went to see Doakes to ask him to quit stalling, Doakes beat him to it.

"I got you a showing in town. It's the Gem on Hester street. Not much money, but it's a chance for you to give 'em a look. Take my advice and play it," he informed the fuming Eddie.

He played the Gem and was caught. Expectant of a break, Eddie parked at Doakes' door before the office opened in the morning.

"Yep, the boys caught you," said Doakes.

"Did they find out you were right?" asked Eddie.

"No, Eddie; I'm sorry to say they didn't."

"What's wrong?" moaned Eddie.

"They thought you had possibly—"



DOROTHY GULLIVER

Jumping from famous "Collegiate Series" into feature leads and changing from silent to talk, playing with the supporting cast made up of stage veterans, was the accomplishment of Miss Gulliver during the past year. With these hectic conditions and tumultuous changes going on these handicaps, and is now entering into the realms of stardom.

Her latest hit is the lead in Tiffany's super-feature, "Troopers Three," which, incidentally, is the only feminine part in the picture.

ties, but they didn't like your routine," answered Doakes.

"Whatdaya mean?" Eddie yelled.

"Just what I said. They say you need a new routine."

"Then they can't use me?"

"Because I need a new routine?"

"Yes."

"You and me both, Mr. Doakes," said Eddie as he blew.

Big.

Hyman Shaffer has left the Arthur Fisher office, New York.

Miles Ingalls, associate of the Bill Jacobs Agency, Chicago, is in New York on a talent quest.

Jack Osterman has been booked by Keith's for two weeks, at Cincinnati and Chicago.

Sid Hall formerly leader of Sid Hall's band has turned agent and is with the Al. Silberman office.

East Side Hostessing

By Joe Hoffman

It's no gay dream being hostess in an east side cafe. Making coy eyes and beaming softly, come nuptial with a beard as it tears into a herring or snaps at onions, in direct contrast to a garden of roses.

Dotting the lower east side are atmospheric cafes, designed and dedicated to the belief that allens get homesome for the old country. And working these cafes are middle-aged hostesses, firm in the conviction that what the foreign-speaking boys want in America is a generous allotment of back home mamma, who can make a chair creak when she sits in it.

A big-time American hostess of the type working a better class Times Square joint would be considered dangerously ill by an east side customer. He wants his women broad. Billowy femininity at his table or nothing. Native Americans wouldn't call these damsels pretty. But an east sider gets a terrific kick and will take the bracelets off the bankroll and spend to some extent.

When the foreigner enters these cafes he isn't asked if he'd like companionship; it's up to the women sitting around to turn on the

appeal, and it's catch as catch can thereafter.

The girls work on a small-time scale, getting an inconspicuous rakeoff on food and drinks and working the tables with songs for pin money. Liquor isn't sold unless the hostess vouches for the boy friend. As unpunctual joints go, the food bill is sometimes rather high. Table d'hôte dinner costs from \$2 to \$3.50, and the layout is arranged to give the customer a native breath. A hostess finding herself hooked with a guy who's in just to eat raises the take by ordering high-priced incidentals. If she catches a drinker, man, it's easy. Wines are \$1 a bottle, and liquors much higher, according to how well they know the customer.

Besides ability to eat, east side hostesses must be able to sing or dance. If they eat they can't dance, so vocalists are plentiful. At dinner the hostesses sing in English, sometimes with a dialect. During after-theatre hours foreign ditties predominate.

Hostess' income is enough to support the femmes satisfactorily. There's no expenditure on evening clothes, and it's true that the waiting lists are long.

Colored Show Biz

By Mark Vance

Colored show biz did not make the strides in 1929 predicted in 1928. In 1928 it progressed little beyond 1927. And the same might be said of 1926.

Yet the Negro show promoter and producer faces 1930 with the same old hope.

The colored shows remain on a

most part) comprising part of their entertainment. A glance at the Negro show list shows that most of the attractions are about the same as those that hit the hinterland last year and the year before.

Juggling Bills

Down through the southland the different colored houses seem to juggle their bills, tabs and local attractions. Nothing of unusual interest that would indicate that colored show biz has displayed any unprecedented gain. A few new houses, but the average grade of stage entertainment of not any appreciable improvement. Why is something that: even the grizzled vets of the TOBA time cannot answer.

From Chicago come some distressing stories of show conditions there for the Negro. There are a lot out of work there, as well as in New York. Yet, somehow or other, still there with that unbeatable hope.

Most of the houses may show profit, but it is not the voluminous returns that they would like.

Colored vaude seems to have lost many of its best bets. Some of those who acquired any rep headed for New York or went overseas. Between the night clubs and the cheap-much-talk about all kinds of stage work in New York and salaries right, those acts are back in vaude, some in the white man's theatres and others in the colored houses.

West Coast Good

From the west coast the best reports on colored show biz came during the past year. There appeared to be consecutive work for even dramatic players who went out there expecting anything, but surprised when the work held out. And the pictures appeared to do real well by the colored players during 1929. Yet the hurrah was dimmed somewhat when there were no more big all-Negro casts selected for pictures to follow "Hal-lelujah."

Just what 1930 holds for the Negro thespians is again more than simple prediction. As usual, there will be work for the chosen few, and the rest will have to struggle as best they can until another year comes along and the same old thing repeated.

Mrs. Wilson in Clubs

The death of R. T. Wilson, 62, banker and sportsman, and president of the Saratoga Racing Association, removes a popular figure from society. His widow, who was Marion Mason, has as many friends in Bohemia as in society, and is on cordial terms with various society reporters. She was one of the founders of the Embassy Club in New York, and conspicuous when a short-lived Embassy was started at Newport, with Dorothy Green as the hostess, assisted by Jack King.

Serving the Public

By Herman Zohbel
Treasurer, R-K-O

Not so many years ago chain operation of theatres was represented by the Keith-Albee Circuit in the east and the Orpheum Circuit in the west. Their houses were usually the most elaborate and best equipped in their respective communities, and the shows which they brought to the public were of a very high quality. But even at their best the theatres of this earlier period lacked the material comforts which have become standard.

The old B. F. Keith's Theatre in Boston, the pride of its day, could well boast of its mirrored lobby and spotless engine room. However, it possessed but few of the improvements in theatre construction, ventilation and other conveniences which modern science has recently developed. To the 2,100 patrons that it could accommodate, it offered two performances a day of eight acts of high class vaudeville, silent newsreels, "Lopes and Fables." The show was run seven days a week where the law permitted a Sunday opening. And, because of the relatively small seating capacity, it was found necessary to charge a minimum price of \$2 on Saturday and Sunday and \$1.50 on week-days, to cover cost of operation. An ever-increasing patronage showed the public faith in the policies of the circuit, while intelligent and prudent management enabled the company to earn a satisfactory return on the capital invested.

Vaude and Pictures

The betterment in the quality and variety of the entertainment parallels that in theatre construction. In the beginning, for instance, the show consisted of eight acts with several short, silent subjects. When motion pictures had improved sufficiently to attract a public preference, the circuit introduced a combination vaudeville-picture show to comply with the new demand. It soon became apparent outside producers would be unable to furnish a satisfactory number of first class feature pictures. Fortunately the formation of Radio-Keith-Orpheum placed at the disposal of the circuits adequate capital to engage in the production of their own pictures on a large scale. The great public acclaim accorded to Radio Pictures' "Street Girl," "Rio Rita," "Hit the Deck" and other pictures attests to the corporation's success in this field.

Furthermore, the corporation has been quick to adopt any improved technical features in connection with the motion picture. Sound devices have been installed as quickly as the manufacturers could supply the units. By Jan. 1, 1929, 40 per cent of the theatres operated by R-K-O had been equipped with sound machines. Within the past year this quota has been increased to 96 per cent, with a goal of 100 per cent in sight within the next two months. The technique of using color in picture production has likewise been accepted and employed by R-K-O, while the \$2 and \$1.50 admission prices have been lowered to 75-cent and 50-cent top prices.

This apparent anomaly is explained by the economic law of decreasing costs or increasing returns—well known to the business man. Or, more simply stated, the cost per unit of output decreases as the output expands.

The leaders of the fourth greatest

industry in America have been ever quick to reinvest their profits in constructing better theatres and presenting better shows, realizing well that such a policy must in the end result in greater patronage and greater service to the public. The automobile industry is another example of the application of this economic law. Here, too, a manufacturer of a popular car has lowered its prices as the quality of its product has improved. As in the case of theatre operation, increased public patronage has made this policy possible.

Competition, also, has had its part in this development. It is to be hoped that competition will continue to be in the future as it has been in the past the most effective spur to individual corporate endeavor. Third dimension and television are on the horizon, and competition more than any other force will bring these and still other inventions to a rapid perfection and commercial application.

Radio-Keith-Orpheum will continue to justify the confidence placed in the company by the public by producing the best vaudeville and picture shows that its great resources will permit.

PHOTOGRAPHS

By John Pollack
(Special Bureau, R-K-O)

The value of photographs to both exploitation and publicity should be forcibly accented. This is a picture age. They speak louder than words and the story they tell us must be attractively told, otherwise the message is a blank. An old picture is like yesterday's gown—out of style. Further, it has no news value. The wise player who appreciates the power of the press should visit a gallery frequently and discard the old custom of reproductions and re-orders from old negatives.

There are four distinct types of photographs—for lobby display, newspapers, magazines and action pictures.

The first may be any finish, just as long as they are attractive. Flashlight and group pictures are valuable in this class, and wherever more than four figures are shown an 11 x 14 is advisable. Flashlights should always be this size, and they should be made by a specialist, otherwise the figures will be too small; musicians' stands and border lights will show, or, otherwise had result obtained. In every case there should be at least four different poses to avoid duplication in frames.

Newspaper pictures must be black

"Hey, boy, page Mr. and Mrs. Colored Harlem! Tell 'em to put the children to bed and figure out how come that Harlem, with its 300,000 Negroes, can't stop some of the things going on in their New York district."

Some startling truths are coming out of Harlem. One more so than any other, perhaps, which has the white men in the New York health departments trying to help the Harlem Negroes is that Harlem has the highest death rate in all the entire commonwealth of New York. According to statistics, it is 65% higher than the whites.

The majority of deaths in Harlem are due to pneumonia and tuberculosis.

The year 1930 may see some sort of intensive educational campaign that may start something essential in reducing this alarming death rate. Despite the high mortality, the population of Harlem continues to show increase.

Harlem, from all accounts, is a hotbed of superstition. It is there in the dice and card games. In the fortune telling rackets. It is apparent in the picture houses, dance halls and the theatres. It bobs up at church af-

Harlem

By Mark Vance

fares, notwithstanding that the attending have got religion.

Harlem's greatest problem is keeping its 300,000 entertained, such a thing is possible. Its picture houses get the greatest patronage.

Its retail biz needs a lot of dry mile. Many small stores, but big ones are missing, with the principal Negro interests trying to give some new life into a more modern aspect of business.

Forgetting the Family

On a general summarization, average Negro wage-earner has less than 25 bucks in his envelope weekly. Yet the Harlem resident somehow or other gets along as he can. Out of 25 he isn't spending so much for entertainment. He may shoot it in craps or lose it, at card, but that is different—his entertainment, not the family's.

Some calculator has figured Harlem spends \$1,200,000,000 for rent, but there are any number of families that rent every part of the flat except the bathtubs. Still no meritorious apartments with but one bathroom to a floor.

Barber shops, the kind reminding of the old type in the days following the Civil War, are not as numerous as believed in Harlem. There are less than 150. Less than 100 grocery stores supply Harlem and under 100 restaurants.

Some nice churches and some that could stand some fresh paint. Fairly modern cabarets, some called night clubs, but aside from the leaders, none even to be compared with the white joints in other sections.

Speaks

As to speaks, Harlem has 'em and plenty. Most of them are with the old secret lodge passes, and out gas. Some of the girls might drop a mule, but some of those inveterate drinkers don't mind their nightly libations. That sort of drinking is a part of their life.

According to several colored writers, prohibition won't stop the Negro from getting his little drink. There is whiskey sold in Harlem, same as it is elsewhere, according to the inside informers, yet cheapest grade, and in some of the bright spots it retails at 20c a drink.

It is easy to imagine what it would do to an iron constitution time.

Flaures have been compiled showing Harlem 40,000 Porto Ricans. Also in the Harlem population are Hindu and South American Negroes. So it is readily understood how the lot dislike can hit one of their own race.

Harlem hasn't changed so much in the past year. Many of its streets are still pitch dark at night. By the most thickly populated but district isn't so electrically bright.

Socially

Socially and in church work Harlem has held its own. Social gatherings of some sort are continually being held. Those social conclaves go a long way in giving a different kind of entertainment than may be found in the picture houses or the speak-easies.

Some prominent Negro individuals are doing their best to make something unusually big out of it.

(Continued on page 102)



BILLY HIBBITT and MARIE HARTMAN

Wall Street or no Wall Street, we're booked solidly as usual. Loew Circuit, now, via Meyer North and Joe Flaum.

Players and Directors

Since its inception a year ago, Radio Pictures, starting practically from scratch, has assembled a notable array of stars, directors and featured players. The stars include Bebe Daniels, Richard Dix, Rudy Vallee, Betty Compson, Chester Morris, Jack Oakie, Polly Walker, Olive Borden, Rod La Rocque, Bert Wheeler, Robert Woolsey, Evelyn Brent, Conrad Nagel, Lila Lee and Sally Blane.

Directors include Luther Reed, Herbert Brenon, Paul Sloane, Russell Mack, Roy J. Pomeroy, George Archainbaud, Lambert Hillyer, Mal St. Clair, Marshall Neilan, Melville Brown, Frank Reicher, Bert Glennon, Rupert Julian, Reginald Barker and A. Leslie Pearce.

Among the featured players utilized by Radio Pictures are Margaret Livingston, June Clyde, John Boles,

Ann Pennington, Danny O'Shea, Helen Kaiser, Miriam Seegar, Rita La Roy, Joseph Cawthorn, Ned Sparks, Ivan Lebedeff, Guy Eucola, Raymond Maurel, Allen Kearns, Mary Carr, Lucien Littlefield, Sally O'Neill, Mitchell Lewis, Reginald Sharland, Hugh Huntley, Freddie Burke Frederick, Margaret Seddon, Lee Moran, Tom O'Brien, Alec B. Francis, Jean Hersholt, Clyde Cooke, Lionel Belmore, Montague Love, Lloyd Hughes, Hugh Trevor, Dorothy Gillyver, Dorothy Lee, Arthur Lake and Regis Toomey.

"Susie the Gorilla," billed as the ape brought over from Germany on the first trip of the Graf Zeppelin, will go in the Johnny Jones Circus, now in Florida, as a side attraction. Ape being handled by Vincent & Reiners.

Fred Buchanan, owner of the Robbins Bros. tents and title, was in Chi last week picking off the men he wants for 1930.

and white, and squeeze finish is preferable. Sharp lines and white backgrounds are important. Of course, this suggestion is primarily for the fair sex. An editor puts a lot of stock in beauty, and mere man, even though he be a star, hardly qualifies in this respect. Heads and artistic postures are most serviceable. Skirts and just attire waste space. Every theatrical photographer understands newspaper requirements. Tell him you want pictures for this purpose and he will know what to give you.

Magazine and rotogravure sections are usually printed on a good grade of paper, affording greater artistic elasticity. Fine heads, the blazes, art poses, strong or beautiful faces, all make satisfactory magazine pictures. It is better if these pictures are exclusive. We maintain contact with every publication using theatrical photographs. If you give us pictures of the required sort, you are very likely to find yourself in some of these valuable mediums.

Fry Onions

Action pictures are used to illustrate Fry Onions. (Continued on page 103)

Fun—and Fun

By Molly Gray

Any dictionary says fun is "mirth, drollery, sport." But the dictionary doesn't know everything.

It may be very good as far as it goes, of course, but old Mother Lexicon doesn't know how some of her most respectable children, honored members of the famous firm known as "Words and Music," are often shamefully mistreated by comedians giving them meanings she never intended.

Good fun is one of the most important things in or out of the theatre. Yet many comedians pollute it with their own villainies.

Of all the wrong kinds of fun the double-entendre is the most vicious because it is dragged into the better theatres where coarse stuff doesn't blend. And usually by the headliner or star who gets away with stories that less important and more decent performers wouldn't

think of telling. The thought that sterilizes the blood, makes it boil is the low opinion this kind of comedian displays of his audience. That works both ways. What the audience thinks of him is not to carve on a tombstone either. And perhaps he may be right about the audience at that—or it wouldn't come to see him.

Women Funsters

As for the women who go in for that infamous way of making a living, there are only a few, but they are incomprehensible. How can they do it? What are they made of? Where do they leave their real selves when they step on the stage? What philosophy do they use to excuse themselves? And where or what does it get them? Questions without answers and as-old-as-Eve. And "black outs." A number of stage people telling a story that

(Continued on page 103)

New Acts

WITH FORD
Sings, Dancing
Mims, One
Act St. (V-P)

Ruth Ford's act is somewhat changed since last caught six months ago and with greater variety of numbers and a peach of a dancing finish, clicks. As good as she is found hereabouts, this is comedy turn.

Miss Ford still opens with "Yid-ben Flapper," in which the Fannie Brice style immediately figures, and then gives her impression of the life living in the slums where she does. These include Spanish chorus gal; Italian mamma who's bothered by a masher at the lecture show; and the Irish prima donna that's worse than awful. This is a working up characterizations similar to that used by Frances Faye.

Comed nuggets for laughs are balanced number and Miss Ford's dancer along her daily dozen. Both show Miss Ford—and her form—to excellent advantage.

Spotted second here and walked with things when caught.

Mr. J. CORBETT and Neil O'BRIEN
Sings, Dancing
Mims, One
Act St. (V-P)

James J. Corbett and Neil O'Brien are new comers with a load of comedy chatter. It is good in spots but can stand considerable jacking up before set as a strong next-to-top comedy act. Corbett has been with divers partners. His latest is from minstrelsy, retaining the under cork character as the present skit. Corbett straightens O'Brien's comedy for vender. The lingo has Corbett bragging about his war record with O'Brien paraphrasing in burlesque.

Corbett interrogates O'Brien on fitness to enter the revenue service as gin tester, asking the usual routine questions and some of the answers bringing laughs. Duo work well together but need better material. Jim's popularity more than anything else will have to be depended upon to put them over as it is.

CHINESE WHOOPES REVUE (18)
Mims; One and Full Stage
Act St. (V-P)

This all-Chinese revue stands out as one of the best of the Oriental revues yet seen. Not only has a good dancing personnel, but its individual specialty people give corking accounts of themselves. Joe Wong with a sense of humor, a splendid voice and an Americanized manner of working did impressions of Rudy Vallee and Ukelele Ike Edwards that were an emphatic hit.

The Chinese Whoopies is very similar to the former "Honorable Wu" act; but the one Wu is doing currently as "Chinese Whoopies." Boat in hand held forth there is a worthy successor in Peter Chang. Latter plays both the violin and the banjo. Aside from his instrumental ability as a single well as shown by his rendition of "Ell Ell" in Yiddish. And a house where they know this number fore and aft he was applauded to the echo.

Others are Rose Low, a tapper; Hazel and Bill Wong, singing; Harry and Ke Kee Lowe in adagio work, and Bernice Ahl, in a sweet lull.

Chorus of boys and girls work nicely together. All did a little tapping. This act has a "Floradora" sextette; so has the present Wu act (also playing Keith theatre). "Whoopies" outfit could eliminate it without spoiling the act.

Reported the act, known in Europe as "Children of Asia," was brought over here by Lou Ziegfeld's "Ming Toy," but deferred production landed it in Keith vaude.

NEVILLE FLEESON and HELEN SHIPMAN
Sings
Mims; One (Special)
Act St. (V-P)

Neville Fleeson's new act and new partner, Helen Shipman, make fair entertainment. With more work and the possible injection of a little more punch, the team could play anywhere.

Miss Shipman comes from musical comedy. Fleeson, composer-pianist who writes his own acts, well known vaude. A knock-out for looks, Miss Shipman is a little stiff at times. Maybe because of the newness of the act.

Turn is called "Song Photos" and includes character numbers, built around an assortment of things from evolution of the pop song, with mother singing in Victor Herbert's time and daughter in the pop-song-deep fashion, to a very dramatic and sobby number built around a divorce case. Pop song evolution shows Miss Shipman at her best. The other, closing, is a little too long without making it clear it is being travestied.

Next to closing here and connected just lightly when caught.

"66 WEIRD RHYTHM" (29)
Song and Dance Revue
Mims; Full (Special)
Academy (V-P)

A hot-up girl flash that should hit the high spots without any trouble, after smoothing out the corners and lopping off some time. It's one of the best of the new dance affairs that has everything: color, speed, rhythm, specialties and even a bit of comedy.

Battery of 24 Foster girls will probably top everything else, not disregarding some nifty specialties here. This Foster bunch is snappy stuff all the way; coking line of even-sized ponies who look smart and step like rockets. One number they do, a drum corps routine, is a sure applause getter. On formation and specialty work they're there too.

Opening is scenically effective, with jazz vs. classics idea worked out by Minnie Shaw, blues warbler, and Philma Palmer, a femme chorus, shading the background, is collegially garbed for the display. Enslaving numbers dovetail neatly and the act is a corker.

Miss Rees is another big clicker too, the finale with the act that hits the spot and the eyes. This girl looks good. Only male in the layout is Charles Elbey, announced from Hollywood. Elbey's eccentric hooding act works between Hal Sherman and Cy Landry.

In condensing this to normal running time it is suggested that the spot work be cut out entirely. Following a slow fan dance solo it leaves a dead lull right in the middle.

ROYAL REVUE (30)
Midgets, Animals, Girls
Sings, Dancing
Mims; Full (Special)
Academy (V-P)

Neighborhood material despite its pretentiousness, and mainly due to poor showmanship in the presentation, is now running a moves slow and awkwardly with its 12 numbers and eight scenes shifting alternately from one to full. Fixing up can't together but need better material. Jim's popularity more than anything else will have to be depended upon to put them over as it is.

BARR and DAVID
Songs
Mims; One
Jefferson (V-P)

Two colored women, using same type of material as when Miss Barr formerly appeared with another colored woman, Barr and David.

Both girls are hot warblers, and using matter best suited for their talents. Girl at the piano is a natural, and the other is a good singer and a good dancer. Barr is more effective by the galing style of tonal delivery. Other gal is also a capable warbler and takes the solo once with "Mashed Home." Otherwise both duet.

Clicked hold here.

JEAN RANKIN and Blue Belles (10)
Mims; Full (Special)
Act St. (V-P)

With one girl added, special drops carried over the big changes made in routine and presentation, Jean Rankin and Her Blue Belles, entertaining girl orchestra outfit, rates at least 10-16 better than what reviewed a year ago as a new act.

Dressing of act and costumes, then bad, are now the last word. Where before there was lack of flash, it is now notable. Dancing has been cut out altogether, but violin number with all but one girl taking part and some very obvious faking, is effective. Harmonica ensemble solo now cut to a few notes by Miss Rankin for closing and soprano solo by pianist, though thought good is also missing.

All playing banjos, Miss Rankin at an over-sized instrument, still stands for the finish.

Altogether, a pleasing act of its kind, deserving closing spots on good five-act bills as here, or better.

HARRY STANLEY (1)
Comedy, Chatter and Dances
Mims; One
Jefferson (V-P)

Ridgely the neighborhood type. Unoriginal hoke comic and starved for variety changes made in routine and presentation, Jean Rankin and Her Blue Belles, entertaining girl orchestra outfit, rates at least 10-16 better than what reviewed a year ago as a new act.

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Gag fopped here.

ELIZABETH MORGAN and Co. (4)
Singing and Dancing
20 Mims; Two (Special) and Full
Jefferson (V-P)

Al and Jack Edwards are given the spot more than either Elizabeth Morgan or the rest of the support. Both boys are good looking youngsters, pleasing warblers and oke steppers.

Miss Morgan, slim blonde, weaves in and out as does Don Donaldson, her dancing partner. Both take the spot twice, once for a fullroom specialty and later for a solo. Latter bit was attempted to be made "hot" by Donaldson's pawing and kissing of Miss Morgan and his burning glances. Entirely unnecessary and would go better without the burning stuff.

Larry Raymond at the piano.

3 KASWELL SISTERS
Trapeze
7 Mims; Full (Special)
Act St. (V-P)

Opened with two girls on low trapeze while the other goes through acrobatic routine on one of the side ropes. After that another trapeze is lowered for double-bar work. Usual bar acrobatics are the routine with a bit of novelty here and there. Girl working on uppermost bar is the outstanding performer. Two good hits are: one girl spinning upside down, her leg caught in the noose supported by the other end from another girl's molar, and the double bit, interlocking work of two girls, bodies and whirling swiftly around the bar.

Fair opener or closer.

Four JACKS and GIRLIE
Casting
Mims; Full Stage
Act St. (V-P)

Good casting turn. Circusy in aspect but not flashy. Tricks done without any stalling, with passing of two girls and a girl by the casters letter-perfect.

Several standouts. A double in the air with one man doing the pass. The other is a double in comedy attire and goes in for some nifty trampoline work. He is also a part of the casting routine. Which was another casting act which would have been a good one of Four Aces and a Queen. Might have been inspiration for present title of this act.

BARR and DAVID
Songs
Mims; One
Jefferson (V-P)

Two colored women, using same type of material as when Miss Barr formerly appeared with another colored woman, Barr and David.

Both girls are hot warblers, and using matter best suited for their talents. Girl at the piano is a natural, and the other is a good singer and a good dancer. Barr is more effective by the galing style of tonal delivery. Other gal is also a capable warbler and takes the solo once with "Mashed Home." Otherwise both duet.

Clicked hold here.

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PARAMOUNT

"Streets of Bombay" (Unit)
New York, Jan. 3.

Showmanship of the highest class is exemplified in the Paramount's routine this week. The balance of the most interesting ingredients from stage show to feature picture.

Although featured in the C. A. Nigemeyer revue, "Streets of Bombay," Rudy Vallee, literally popped on and off as a mere incidental. It took him just six minutes, of 37 in the running time of the presentation, to sing his three numbers. Between each he grabbed nervously at his golden sax for a few bars, then set it down and as hurriedly jerked the blindfolding meg to his face. Vallee, who is a pretty much over-voiced actor, is beginning to exhibit the strain even behind make-up and footlights, held on through the act. While applauded after each number the reaction was far below that which his silent presence evoked at his previous appearance here.

Johnny Fairs, the pot-bellied, red-sweated, near-collegian comic, practically m.c.'d. That infectious laugh carried over a few stale ones. "Dream Mother," told a story, and was his one serious attempt, and the only mistake in the snappy routine of the unit was that he went into a second one.

Jasual Brothers were the hit of the unit. They earned it with tumbling, rolling and body swirling never equalled on the Paramount boards. Brothers were arrayed in red, black and gold.

A Kane song student, Madelyn McKenzie, performed with Perkins assisting. The blonde diva, dressed in blue, was not too fresh. Decidedly effective was the snake dance rendered in Hasoutra's part of the bill on the gilted steps leading up to the main stage set. Iridescent serpentine folds covered the dancer.

Dave Gould's boys and girls made music use of the steps part of the set, confining their dances to it. Girls changed costumes three times. Five of the lads in one part did a tap routine.

Jesse Carr assisted twice at the other console by his wife, picked five good pops. "Feature, Paramount's 'The Laughing Lady,' well liked it was applauded, unusual for audiences in this house.

Newswell was Paramount's. Waly.

STRATFORD

(Presentation)

Chicago, Jan. 7.
Spotted across the stage from the RKO Englewood, this house continues to spend dough for a stage band and four acts of small vaude.

Stage is very small, making it impossible to see the acts clearly. Ted Leary, m.c., continues to be a fav with the southside mob. They like his roughhouse humor, even if they don't like his blue.

Opens with an old gag. Leary, out in front of drapes telling the audience that the band is pepped up for the New Year. Leary delivered. Drapes open to disclose the bandmen grabbing a snooze.

Bardo and Cunningham went through a fair hoofing routine to satisfy a return to the stage. Ver non yodeled a couple of tunes listlessly and tossed off a few steps and called it a day. For real interest, Flinks and Ayer delivered what is still the best picture house skating routine, although the boys were rather cramped for space.

Shapiro and O'Leary didn't grab a laugh with their comedy cross fire, but managed a giggle when they resorted to the pratfall.

"Everybody Happy" (WB) feature. Business heavy. Loop.

ROXY

(Presentation)

New York, Jan. 3.
Big cathedral is starting off another year with a whole of a stage show, representative of the others here. In scope and taste the current show is the best.

Atmospherically designed and presented in proglog fashion to the feature, "Hot for Paris" (Fox), which was piping 'em in the seat acreage Friday night.

A two-hour and 10-minute show, with the picture copying 71 minutes of the total, allowing plenty of time for the stage show. On the bill is a Parisian layout in front of a night club quarter, many and variegated. The Moulin Rouge comes prominently displayed in center, red mill and all. It's a classic for color and effect, this scene.

Five specialties, the Roxy chorus, ballet corps and 22 Markert girls, flank it on all sides for an elaborate finale that fades into the picture. Feature in this number is the comedy dance work of the Roxy girls, Harry Dixon, smacking of picture house experience. Girl takes the spot with corking eccentric stuff that sooner or later will be a hit.

Idea carries an International motif, with the first specialty an Apache reel from Cortez and Helene. This is the first Apache reel seen in the warbling the eternal "Black Eyes" and some fast hook stepping by Tomy Tourio, Keene and Ruffin, colored, are spotted for more hoofing

with knees drops and soft shoe. Good flash from the Markert brigade at the close with radium light effects.

Three minor, but significant, diversissements precede. First is a Georgian ballet, featuring a Georgia Bowman in an adagio routine with Leonide Massine. Miss Bowman impresses more and more every time seen as a first rate ballerina. She has a good deal of dancing, and every kind of dancing and excel in each. The "Miserere" is the next topic, with Miss Philo and David Drollet dueting the Philo and David Drollet. Another scenic and a terp gem is the "Le Revellé" number. Boudoir novelty with the Markert girls stretched out on a huge bed and awakened by Lillian Le Tongo, garbed as an alarm clock.

House orchestra, conducted by Erno Rapee, gives full sway to an ancient overture, followed by a new one. Newcomer complete with Fox phonics arrangement on Roxy overtures are always something to listen clocking off four sequences against Metrotone's two.

CAPITOL
("Blue Garden" Unit)
New York, Jan. 3.

Everything snugly cut this week to fit Metro's "Hollywood Revue," two hours, or, to be exact, 116 minutes of feature picture. Allot that much time for four popular shows. Look for turnover and you're forced to trim the balance all around.

Arthur Knorr's unit is one of those things that are good, but probably more so for the "Blue Garden." Finish flash is the lowering of three chorus ladies on flowered swings. Not even a band unit produced could more closely follow an original pattern. While a pair of acrobats from vaude are the show stoppers and nothing that preceded them presumed to be a departure from the original pattern.

Altogether, a good show, but not a masterpiece. Leading man of operetta and musical rep, seemed to go into a panic when called upon to m.c. Besides which, while he probably could more closely follow one of the music thing from "Baby Shoes" to "Il Trovatore," being a tenor chirper, Rogers shakes a stick at stage hand who considerably less case than many hoofers who became maestros because they looked okay in a tux. In this show Rogers must straight for and gag with Kaye and Lady. Rogers will likely be a good gag so effectively themselves. Rogers didn't seem to be enjoying it at all. When vocally soloing he was at home. He was singing over the m.c. stated he was singing over a cold.

Gomez and Winona, mixed ballroom team, and on for a while at the beginning. Kaye and Sayre, two men, leg themselves over passably and then return at their own risk for some stunting with a small Scotch terror. They are a good cuter still when "playing dead" or prancing on the back pins, and that's all.

Paul and Nino Ghezzi are handed a swell layout and plenty of room. They got 'em and held 'em with their hand-over-hand lifting stunt, something many are trying but executed better. They've added a novelty finish, a "black bottom" on their hands.

Chester Hale's girls are on at both ends of the show. They're politely coked the finale home.

All incidentals out but newswell and trailers. Stage show runs 35 minutes.

ORIENTAL
(Presentation)
Chicago, Jan. 3.

"Knock Knocks," locally produced by Will Harris of the B. & K. staff for the Oriental only, is under average stuff.

Shaking the stage show to 22 minutes because of the length of the feature, "Flight" (Col.), should have been compensated by presentation speed. Instead, it was paced at a snail. Got no more than a mention of Lou Kosloff, back as m.c. after a week at the Uptown. Kosloff continues to hold himself aloof, and still does not deviate from his introductory "Now, friends" introduction.

Another fault was absolute lack of continuity, a reason for the poor results came by the Van Vleet trio, two girls and a man in equilibrium acrobatics. This act is classy, and though the routine was not shaped for a presentation house, deserved better.

Ainsley Lambert girls, 13 in number, replaced the Bourman ballet, and opened in a novelty of doubtful value. Show started with the girls in the pit with banjo instruments, but blowing kazooks, and did not click. Kosloff came forward alone in "one," with the front curtain still drawn, and fired them, whereupon the curtain with banjo instruments, on the stage to execute a drill.

Band was set against a staircase terrace used for two features—with changing bands. On the terrace, "Aren't We All?" with girls on parade, but ineffective, and finishing with girls on giant wind glasses; the other, a Happy New Year finale with a flash, with girls on parade, formed into two terraced blocks carrying huge calendars, upon which the girls finished another clever strolling routine.

Valley was a crowd-fire between Kosloff and Bobby Callahan, diminutive comedian formerly with Ben Bard, was practically nil.

PALACE

(St. Vaude)

Chicago, Jan. 4.—Biz boosted here remarkably since the holidays with new high established last week and practically a house on hand to watch the opening of a fair bill today.

Florence Richardson and her troupe ran up the curtain and proved an entertaining instrumental turn. Sammy O'Brien tossed off

Falls and Reading and Boys showed enough speed in device to make the grade with especial returns to the boys for their hand-to-hand stuff. Pepito exhibited again his unfailing eye for comic costume and clocked nicely with his variety bits. His act makes the grade on its novelty and color with supple-

offered by Juanita, dancer. Clifford and Marion were sure and grabbed for themselves the honors of the entire bill. The duns for the dance miss was high and landed solidly every time.

Richard Bennett Company closed intermission with their skit and gave over on Bennett's legit rep. Otherwise, the turn was cold.

Lina Basquette and her Seven Hoofers hooped for some 20 minutes and then Miss Basquette made speech. Overlarded with dance bits, with the only outstanding being Miss Basquette's work, which was excellent.

Jim McWilliams delivered the

STATE LAKE
(Vaudfilm)

(Vaudfilm)

ings, pleasant chap with a heart and a few gags, filed the device happily. Act of Jay Dillon and Bob Parker with pianist, girl dancer and colored boy legster, unbilled, for the first 15 minutes on Dillon and Parker song-chatter, but saved by Robinson imitation by colored Freda and Palace, next to close ran high, wide and handsome for of their 20 minutes. Rose's Mid some 20 of the little folks; merry with nice cabaret exten-

ment and played to no walkers. On the screen, "Dance Hall" (Rae and Pathe Silent Reviews. Business as usual, with the show with holdouts.

86TH STREET

(Vaudefilm)

Good show for type of house. First half. Four acts and "The Call of Love" (Pathe) on screen. Fair bit at the mid show Saturday.

Nothing wallop but "Cliff Show Boat" had fun and flash in the closing act. The Almond a flapper chorus. Is a novelty neighborhood houses.

Felovis, male juggler, pacemaker with juggling and ball manipulations, going big.
Lou Cameron, assisted by Ruth

Marvin, got plenty of laughs as Cameron's nutt stuff. Miss Marvin spotted a vocal acceptably witty Cameron going into his comedy hoofing and acrobatic stuff for finish. Nifty nonsense and the most liked it.

James J. Corbett and Nell O'Brien (New Acts) held next niche with comedy crossfire of familiar vintage but handled for value by the duo.

JEFFERSON
(Vaudefilm)

Always a lengthy Bill here. The first half it ran about 195 minutes. Vaude, seven acts, took up 10 minutes. A small supper show crowd were meagre in responding to the featured turns while giving the majority of their applause to those on either end of the bill. Wholly inadequate seats on paper, but didn't play as well. Probably due to the small audience.

Elizabeth Morgan and Co. (New Acts), small dance flash, opened. Deuce was filled by two colored warblers, Barr and Davis (New Acts).

Joe-Jackson held the third spot with his hoke comedy blike pants

Bobby Folsom trouped on next with three characterizations, by Neville Fleeson, preceded by a potpourri tune. Miss Folsom did not do as well as expected, due mainly to the length of the bits. Closing, that was a gold digging Priscilla, lifted them out of the rut. Opening number

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(Continued on page 128)

The Village—Az Iz and Isn't

By Ed Barry

Greenwich Village is almost new as a nocturnal playground.

The Village, had been punched drunk for two years as far as patronage was concerned, but still wouldn't take the count.

A new mob is playing the racket. Flappers and sheiks have been pushed into the background of Village night life, with a more mature and rougher crowd now on Bunk Hill.

The change has been due to the wash up of spooky joints which formerly made perfect coddle spots for the youngsters. Speakeasies outnumber the former tea rooms and cabarets at a ratio of 10 to 1.

The latter joints are too fast for the kids, most working a Coney Island rush on drink setups and won't tolerate the sprawling couples who would linger for the evening over a bottle of pop or something stronger.

There's little or no entertainment in the speakeasies other than whatever stimulating kick one can get out of the laughing soup. The new mob down there is satisfied with the change but the collegiates with their short allowances have shifted possibly to some of the cheap creep joints skirting the Village and uptown where youth can have its fling if paying the tariff.

Little left of the former atmosphere that had traditionally lured the yokel for years. With impressionistic tea rooms, gone, and the small cabarets succumbing to the heavy speak opoish, all's left are the speakeasies, where one can name his or her poison at a price to fit every purse.

Red Licks There

Remnants of the free and easy spirit that qualified the spot as Bohemian center still obtains in a small way in some of the red licks. The cheap spots in this district are getting the pseudo intellectuals, principally because of cheap prices. Several offer a regular wop dinner and pint of red for 50c. These are getting the struggling garret and cellar dwellers, and provide the only unconscious freak show still left in the Village.

Most of the red inkeries operate with closed doors, although there are a number of off the street stores going wide open. The speakeasies, except those that have gone tall tail, carry through having built a clientele, are wide open serving anybody that rolls in with the price and not as particular as the uptown joints on identification. Taking chances and don't care what, if they can get theirs before the bump-off comes. The speakeasies with good clientele have gone gyp, locked their doors to rough trade and tilted prices so the chump mob they draw will feel at home.

Better Cabarets

The better grade cabarets and night clubs still left in the Village are still getting their quota of trade and probably will as long as their popularity holds out. Barney Golan's gets the swank mob, mostly uptowners from Broadway and Park avenue, mostly a late crowd wallowing in after show time and

sticking until who knows. The Blue Horse also gets its share as does the Greenwich Village Inn. Neither of the latter has food shows with food and dancing the double allure. Mori's, Lafayette, Brevoort and Francis's are in usual rating as food places and see swells at dinner hour but sllim on the late stuff.

The Real Life

Real night life of the Village is in the studios and shacks. This is not open to the sightseeing mug unless he has an in. With the Village having undergone considerable structural changes in past year, most of the former picturesque shacks have been supplanted by modern apartment houses, with the dwellers cold shouldering the neighboring joints and throwing parties in their own apartments, rather than go out and be taken.

Local caterers and bootleggers are getting plenty of a break on this change. Anyone living in the Village is automatically elected host to his friends and most of the mob down there are that way. Clerks and other moderate salaried playboys are in majority as lessees of the apartments, figuring with even the high rent, it's cheaper to have their own place. Move private and more swanky. When things get tough, a couple of rent parties pull them out and take them off. More and more parties staged nightly in the Village than Harlem ever thought of having.

Chumps, still accepting worn-down rokies for atmosphere, are renting the few cellars and garrets left. An artist or writer hitting the Village and going native soon finds out the strenuous life nite origins and drinking bouts sap up too much energy for work. Liking the glamour when things get tough, he rents one of the rokies and depends upon his uptown or out-of-town friends to carry him in exchange for the parties in his studio.

Package Parties

Most are package parties, with guests bringing their own and slipping the cash something for the use of the hall. If required, he can rent up other posers, like himself, men and women with a third, to sit in and go naughty for the edification of the uptown visitors being entertained, and sending them away with the set idea that free love still reigns in Greenwich Village.

Other near-artists with better commercial sense throw studio parties that are just dressed-up stags, strip dances by professional gals painting off as models, and all else that goes with it.

No Inside Stuff

Most of the speakeasies operate on the up-and-up. Only the take joints pass out downs to the gals, with a regular shutting off the dame when getting too staved and advising her host she's had enough. Most protect their spenders and won't stand for any lifting stuff on the premises. What may happen outside later is nobody's business. But on the whole the speak operators are trying to be as legitimate as their racket will permit.

Good—Bad Booze

By Wallace Sullivan

With the holidays comes the usual toll of victims poisoned by deleterious hooch. Thanksgiving started off the annual epidemic, the hospitals receiving an average of two to three a day.

Doctors' offices have been invaded by the army of inebriates in need of prompt attention. One physician in the 50's reported 10 cases (patients) in one day. He declared the disorders were mostly eye trouble with two of paralysis, while three were "nerves."

He asserted, as a specialist in treating bad-liquor victims, that there have been fewer cases of serious illness this year than in previous years, due mostly to the fact that the laws have become so stringent the peddlers are vending a better grade of merchandise.

One girl, he attended, told of obtaining her drinks from a friend in a night club. She said she felt all right until she and her escort started dancing. While on the floor she felt dizzy, and suddenly passed out, dropping to the floor.

It is a fact that the Main Stem-

mers have more confidence in liquor now than in prior times. Only the "cheaper grades" cause any fear. Stuff in the speakeas that goes for \$3 is prima facie innocuous and even the \$5 stuff is understood to be "out." But payments of \$10 for a quart of rye reassures anybody nowadays, for there is plenty of stuff of the finest grade floating about. In nite clubs the prices double.

One sees even the "wisest guys" imbibing freely with no ill effect. There is more bad stuff sent back by "speak"-owners than ever before, so careful are they to keep from being rapped.

Plenty of superfluuous liquor is on the hands of bootleggers, who ordinarily would have a steady mart on Park and Fifth avenues. Due to the market conditions, less has been sold this holiday period than in any previously.

Viewed generally this is the best year for buying, for the stuff can be gauged as to quality by the price.



BENNY ROSS

Season's greetings! to all my friends in and out of the profession. Second year with Warner Bros., Stanley Theatre, Jersey City.

Management
HARRY W. CRULL

Chatter in Loop

MCA dished out eight-day clocks for Xmas gifts.

Ez Keough has sold the automobile given him as a present by the Comedy Club members.

Col. Roche has 45 Shetland ponies now, all with the same name, "Peggy."

Four more peep shows on State street.

Oldest stage operator in the loop is 77, and drinks a quart before he closes and a pint when he arises.

Ralph Ketterling has finally left his youngster into, show biz, via the Civic theatre box office.

May Dowling has not varied from breakfast of scrambled eggs, toast and black coffee in two years.

Despite plush and gold of the new Civic Opera house, program boys bally with foghorn voices through the marble halls.

Groucho Marx is using Jack Hess' punch lines for the "Vagabond Lover" in his "Animal Crackers" burlesque of Rudy Vallee.

Harry Munns' greatest treasure is a book of old vaude programs. He once won a case on proof offered by a certain bill.

A deeper mystery than most of the Shubert mystery plays is why the Shuberts have been getting the first night breaks from all seven of the city's dramatic critics.

Art Schoenstadt, the south side theatre operator, is slowly living down the question, "Are you going hunting?", since he took to a collegiate coonskin coat.

A mother whose son was born on an L platform doesn't know what to name him, but a search of city birth records shows a girl born on Christmas eve was named "Carol."

Fox-Case people engaged in making local Chicago talking film are looking for a girl to represent Chi spirit which is "I Will." Girls don't like the title.

Viola Dana says she would rather do three-a-day and four-a-day than burn up under the incandescents used in dialog shots, even if the weekly result nets her less.

Chick Castle, fashion plate of music row, wasn't going to get his pearl-gray trousers in the snow when his cab stopped in the middle of the streets in front of the Eastgate. So he had the doorman dig a path to the taxi.

Local tab sheet grabbed a picture of three gunmen after a battle. That evening its circulation jumped several hundred, most of the sheets going through the local office of the Los Angeles Chamber of Commerce to folks they are trying to keep in the land of sunbats.

Things Randolph street's most penetrating observer has never seen...Roscoe Ails with a dirty shirt...John Henry Meers without his hat...Fritz Leiber eating a hot dog...The orchestra in "Henriette"...Profound silence in Coffee Dan's...Judith Anderson talking to herself...Harriet Calloway showing embarrassment...Mary Garden shopping at Woolworth's...Harpo Marx on parade...Actors at the Comedy Club...Arthur (The Great) Shires...Jim Petrillo being heated at a conference...Racketeers milking funds from the Woods building tenants...Charles Wininger riding a tandem bike with Leon Friedman.

Inaccurate Biographies

"VARIETY" REPORTER

By Claude Binyon

For sake of redundancy, the composite "Variety" reporter is named Huh What.

At the hospital, when the as yet unchristened Huh What was carried to his mother's bed for inspection, his father forewarned with a suggestion of caution.

"I've seen him," said pop, "and I'd advise you not to look at all of him at once." His expression was a cross between fatherly pride and wavering faith.

"What's the matter?" demanded the mother fearfully. "Has he six toes or something?"

"If it were only that!" exclaimed the father. "What mostly bothers me is his face. There's no forehead and the ears are big enough to set sail. The eyes are open, but the doc says he'll never be able to understand what he sees."

The mother lifted one corner of the swaddling cloth. "Eek!" she shrieked, and fainted.

Mother never did completely conquer the tingly feeling at the nape of her neck whenever Huh What waddled into a room unexpectedly.

"I guess he's different from other children," she alluded to startled neighbors. "It looks like he was born for the show world. A freak in grammar school Huh What was a sensation. As soon as the other mutts became somewhat accustomed to his appearance and ceased poking him with inquisitive thumbs, teachers started doing straight for the unintentional comic."

"What is your name?" asked the first grade teacher.

"Huh What," said the youngster surveying the young lady speculatively.

"I mean, what is your name?" said the teacher impatiently. It went on for days, like Kolb and Dill.

In second grade, Huh What was still anybody's fool.

"If you had three apples and ate two," said the teacher, "how many apples would you have left?"

"None," said Huh What.

"What happened to the other one?" asked the teacher.

"I gave it to that alleged blonde across the aisle."

The teacher laughed but threw Huh What out, because the deuce spot is no place for a sex gag.

Wise Kid

Busting into third grade, on a pass, Huh What watched his step and reached the seventh before he was again aired—permanently. The teacher had mentioned Washington's ferry ride across the Delaware as an enviable feat and Huh What snickered.

Broadway Chatter

George Kaufman is doing the legit chatter in the Sunday "Times."

Lynn Farnol is throwing the medicine ball regularly.

Joan Bennett was tea-ed at the Ambassador by A. A.

No difficulty getting accommodations to Miami, Florida, just now.

Warren Nolan tips the scales at 210, new high.

Nite clubs trying so much economy only the covert will be left.

Laura Carpenter has quit legit for Looser's department store.

Al Selig counts up at every show at the Gaiety.

Al Ansbacher, the cameraman, is letting it grow again.

Ileana Kazanova wants to change her residence.

Bernie Fineman still thinks he's a dramatic editor.

Gladys Bentley, pianist at the Jam House, goes on the air with her blues yodels.

Don Henderson Clarke has written his first book review—at last!

Val Lewton idea of epitome is an epic poem.

The Fox matter as much talked about in Wall-Street-as-in-Times Square and Hollywood.

Harry Cohn, from the coast, is due here pretty quick to buy that yacht.

Charlie Einfield has the coldest office in town. Fresh air fend works with all windows open.

Harry Reichenbach spent the exact changover from '29 to '30 waiting for the mayor. Backstage dressing room squawked a couple of supposed theatre fire regulation

"Don't you admire his bravery?" asked the teacher.

"Nuts," retorted Huh What. "Just a press gag. They wanted to steam the muggs."

"Oh yeah?" said the teacher, who had done the coffee routine in Burlesque.

"You heard me," snapped Huh What. "And take my advice and lay off of me. If you don't, the great American public will be surprised to learn that you have been hitting it up with the school janitor."

A slight error by Huh What. The guy he thought was the janitor turned out to be the mayor, doubling in overalls for secrecy.

"Which would you, rather do?" asked the school president later. "Be kicked out of school or go home and tell your folks you're too smart for us?"

"Til tell them, the truth," said Huh What. "I mean, about being too smart for you saps." He left in a huff, wrapping it tightly around his throat to protect himself from icy stares.

Many Jobs

The next few years witnessed a steady succession of jobs for Huh What. He was a plumber's assistant, new-boy, professor of philosophy, "Abie's Irish Rose" waiter, newspaper reporter, and sang "Laugh, Clown, Laugh." It made no impression on him.

Strolling into the "Variety" office one day, he sat himself before a typewriter and absently typed the following:

"It is rumored that William Fox will look over a nether theater in Jersey, it is said. Although no confirmation. Although Will'm Fox has not con— Although Fox ain't said it's the truth yet, still is believed by many that he will take over a nether house in Jersey, according to report."

Fox did take over another house in Jersey and Huh What was hired. Because he wouldn't leave the office.

Huh What now gets his news from a ringing in those big ears, but it's right more times than even he himself knows. "I guess it's in me," says Huh What. "I guess I'm born with a sort of instinct. Like an ostrich hides its head when the Indians come."

Huh What is not married. He used to go with a girl, but now she's going with somebody else. He's going with another girl, and she, also, is going with somebody else. "Life," says Huh What, "is a fake."

He smiles sadly.

"According to report," he adds.

violations when the protesting miss was appeased.

Guggenheim, Hollywood's champ parlor entertainment, is also taking eastern misis this season.

Lilly Damita, and Irene Bordoni, kicked each other at a New Year's party. Homme trouble.

Beatrice Houdini, widow of the late Harry Houdini, has opened a tea-room in the 50's.

Max Weiss, of Artclass, and Irvin Willat to Europe for a production and distributary survey.

Sid Skolasky and his wife can sit side by side on a Morris chair without wrinking.

"New England," the play written by Don Clarke and Halsey Raines, both of Metro, has two acts.

Harry Rosenthal says he's on the wagon because of overweight.

Gladys Durante says it's a lie.

Marty Bloom, Gene Austin's g. m., has a snapshot of himself fast asleep.

Bob Sisk is thinking of taking the wife to Baltimore and exhibit the new production.

Walter Craig, legit juvenile, has librettoed a musical based on a stage farce, "Homer's Gaiety."

Pat Casey has been going to the coast for the past eight months. He hasn't made it yet and he's got a new house in Beverly Hills.

Claiborne Foster wrote a play for herself which hasn't had a stage nibbled, but the picture lads are interested.

A Broadway star went to Los Angeles not long ago. Encomsed himself in a handsome Hollywood home, swimming pool and everything. The

(Continued on page 108)

Plenty for Nothing on B'way

By Claude Binyon

Broadway, associated in provincial minds with steep prices, gyp rackets and how-much-have-you-got, is giving away plenty for nothing.

Out-of-towners are taken for gimps because they miff the exit cues and hang around to pay the piper.

The sex lecturer at 47th and 7th avenue is dishing a load of hot physiological info—for nothing. When he pauses to clear his throat and ease into a sales spiel for booklets, etc., the Broadway vets heed it as a clarion signal to save their pennies.

So it is up and down the street; free shows everywhere for those who can anticipate the passing of the collection platter.

Consider Broadway a five-act vaude show and look at it without opening the purse.

Opening the bill are the Times Square Pedestrians, pyramid and tumbling act. This troupe has a slow but interesting opening bit, with the company dividing into halves, facing each other like football squads. Slowly, as reinforcements arrive for each side, they advance upon each other and merge into one milling mass.

Cries of "Hey, Ethel!" and "Where are you, Maggie?" At the thickest points the acrobats start piling into pyramid formation, displaying amazing lack of regard for danger. The act has numerous comedy sidelights, such as the guy who starts to buy a ticket at Loew's State and sudden finds himself jostled into Child's for a stack of pancakes.

In the deuce is Jewelry Auctioneer, flip monologist, with sassy gags. This guy imbues a pop bottle chip with sex appeal and now and then works straight for an unintentional comic billed as Chump.

"I am reminded," says Auctioneer, "of two Irishmen who had never been to this country before. It seems—"

This boy has good entertainment values, but carries a deadly afterpiece. Wise guys duck the sales follow-up.

Special Set

Middle spot is held by a comedy sketch titled "How Lucky Stripes Are Made." Act is in full swing with special setting. At opening numerous attendants costumed in white stand beside machines which are doing mechanically what Tom Mix does with Bull Durham and a slab of rice-paper.

Then enters the comic, Otto K. Public, who gets preliminary laughs by nifty mugging while he changes the machine. Best expression has his eyes popping wide, his jowls loose and his tongue slightly protruberant. He clinches the act with a series of fast questions and comments, including a derogatory crack that "men who do are men who chew." Finish has Otto, who had come in to watch a free show, buying a fancy set and package of cigarettes to send back home.

Strong comedy, crossfire in next-to-closing, handled by Traffic Cop, comic, and any one of numerous automobilists who play straight for him.

Copper's Chatter

"Where do you think you're goin'?" bawls cop.

Having no gag lines, the straight remains silent. "How would you like a ticket for a swell show in Traffic Court?" gags the copper. Always good for a laugh from anyone but the straight. "You're dizzy enough to be runnin' a merry-go-round," continues the cop. "Who do you think you are—Grover Whalen?"

If the straight happens to be Grover Whalen, the act's a riot.

Closing spot is held by a dance flash, to be seen through the windows of numerous chop-and-dance emporiums. A mob of novel routines in the act, including stuff too hot for the ordinary stage.

During elections a free series of talking shorts are thrown in for good measure, as the Square has been wired for sound.

Astor Marquee Flash

For the first time in memory the Astor Hotel is turning its marquee over to advertising purposes.

This week it's been given a regular \$4.40 touch. General Electric has sold the idea, giving its exhibition a display in bulbs on all sides of the hotel's shed.

BEER BARON DOESN'T FORGET HIS EARLY DAYS

Chicago, Jan. 4.

The taxi driver was new—an unassuming youth better fitted for a white-collar job.

When the call came for him to pick up all the evening papers and deliver them to a mansion in Riverside, a fashionable suburb, he had visions of a palatial home, obsequious butlers and all of that.

He set out in a blizzard and finally reached the address, finding a magnificent house on the edge of an estate. Certainly there would be a butler. He walked to the front door, after searching for a servant's entrance, and gave the bell a short ring.

The huge portal swung open, revealing a handsomely accoutred butler as butlers go, and all of that.

"Hello," said the butler in a booming voice.

"Hello," said the new taxi driver in a small voice, "I have brought your papers."

"Come in!" boomed the butler. "It's snowing." So the driver moved in.

He noticed the butler had a face like a gargoyle, cauliflower ears and a giant's physique; also that something gleamed in his hip pocket.

"It's cold outside," said the butler.

"Yes," said the taxi driver.

"D' Marster."

"Walk to the foot of the stairs and bellowed: 'Hey, Frank, whynell don't you come down, d' cabbage got de polpers here!'"

"Ouch!" said the cabbage to himself, as an undignified figure stamped down the stairs.

"D' Marster," said the butler.

"Hello, kid," said the marster. "Come on in and have a drink. Whassamatter w'd d' bum-butler, dat he didn't serve yah one already?"

He gave the taxi driver \$3, a customary amount for delivery of the papers.

Several highballs later, the modest young taxi driver lit his stand in Cicero.

"Who," he asked, "is the guy with the butler?"

And then he found out he had taken his turn on delivering the dailies to Frankie Lake, beer baron and owner of the stand.

When Lake was poor he was a taxicab driver. In affluence, he remembers the cabbies, having his papers delivered by a different driver every night from a Cicero cab stand.

Which also explains the butler with the cauliflower ears.

CHORINE PLAYGIRL IS UNDERCOVER DRY SPY

Rochester, N. Y., Jan. 4.

Amy Hunt, blonde chorine looker in "My Maryland" and "Blossom Time" road companies, is credited with being chief factor in a dry in Rochester. Said to have found tipping more profitable than tripping before the footlights.

Known as "the tall blonde in the spotted coat," she frequented hotels here and made the acquaintance of men who could show her a good time in the case of the class wet spots in and about the city. Dry men from outside usually raided the next night.

Warrants charged selling liquor and enabled raiders to take everything in the place. Consternation until someone named the "dry" corresponded with that of the blonde in the leopard coat. Then it was all off. Brunettes were welcomed anywhere, but even short blondes were looked on with suspicion. "So Amy blew. Local dry officials ar pass the buck on hired hand." Made tough going for road houses over the holidays.

Did everybody get a load of those Hollywood "stills" the "Mirror" printed of Winchell and Coleman last Saturday? As a matter of fact, one of these boys did take a screen test (silent). And enough on the level for the aspirant to don Hussar uniform—busbe, cape, dangling sword, serious pan, profiles, n'ail. Few ever saw or have seen it. Or want to.



GRANT WHYTOCK

Now affiliated with Tiffany as assistant production manager to Phil Goldstone, after serving more than ten years with M-G-M. With M-G-M he served as studio manager for Rex Ingram unit in France and handled the "White Shadows" company in Tahiti, then became assistant to Hunt Stromberg.

The Broadway Columnist

By Sam Shain

Main Stem chiselers and Info messengers may have ought to be a Baumes law on plagiarism; any columnist printing another fair-haired scribbler's item more than once should be sentenced to a gagless life.

Reprinting of advertised maxims and theatre programs, these bimbos aver, must be due to either of two causes: that the columnists are uncultivated word plingers and not well-read persons or else they think the public is the same. Either way it's just as bad.

When the newspaper columnists are not reprinting the house organs of Joe Miller's folk book, they're using other folks' wit and claiming it as their own. It's all a racket. Not an unusual experience to hear one Broadway pecker averting his contemporary has picked one of his blurbs.

Broadway has 100,000 columnists—but only about six have jobs. The remaining 99,994 make up an army of gossip and gag pinchers who supply the columnists with their pliffed patter.

Habit of printing most everything that's gay or risqué has developed. He is blacklisted by the certain attributes of the stage that has made of them super-cultivated prima donnas with most sensitive newspapers. They're the "it" of the newspaperdom and they know it. Star reporters—they are in a class of their own, envied by most and courted by everybody.

Their trick is merely the bringing of the trade paper angle to the dailies in the only possible way that it could be catalogued as news. Like prima donnas they are shell-shocked with touchy sensibilities, moving about with that royal air of extreme boredom and patronizing indifference. Consequently, they have nearly as many ill wishers as friends, for if there's anything Broadway dislikes it's the swelled head.

Most of them have an unbounded admiration for the air. This includes the radio, and next to talking about themselves these guys would rather broadcast before a mike. One has even been motioned for exploitation purposes.

Yet, while most of their stuff is brought in to them the columnists, like ancient Spaniards, also forage along the G. W. Highway for dope. They spend much of their time in night clubs, speaks, theatres, Broadway restaurants and other hangouts.

It's a rare thing to find any of them at their offices.

Extraordinarily Interesting

What makes their racket so pro-

Services for unveiling of the Georges Clemenceau tablet in the wall of Loew's Sheridan theatre in Greenwich Village, were held Saturday afternoon.

Tablet was unveiled by a Jeanne Berthe, daughter of a French war veteran. Two wreaths were laid on the tablet, one by the Manhattan Council of the Boy Scouts of America and the other by four residents who recalled when Clemenceau resided on the Sheridan site. Mayor James Walker was among those present.

Department of Plants and Structures erected special stands to seat the representative committee and amplifier horns were spotted throughout Sheridan Square so that the speakers could be heard by all. One hundred policemen were present to handle the crowd.

Entire services went over the air through a C.B.S. hook-up and also over WHN.

Some of the inside tactics of government for accumulating evidence for a drive against intoxicating beverages has been revealed by an operative who declares the prohibition department has secured "on" virtually every hotel and saloon along the New York City waterfront, the hostilities and the purports.

Like big game hunters but cameras instead of rifles, the stand enforcers have been seen actual liquor traffic and "hazy goods" on scores of persons' places, not alone on the main but throughout Manhattan. They are cameramen and kodaks have been recruited for the collection of evidence. The device and cutting rooms of the department are as elaborate as some of the picture studios. Even directors are on "local" with the cameramen, supervising the jobs.

Not only have the official showmen secured, undetected, shot trucks unloading beer and castles, but actual film of Washington showing protection money being paid patrolmen, gamblers, and others. Photographs empty bottles in hotel refuse and pictures of hotel rooms, dozens of bottles of liquor and intoxicated guests have been obtained by the lurking "snappers." The stored in the basements of big hotels has also been photographed, showing it being moved and out.

Actual scenes of hijacking, gloss prints of night club parties, sleeping under their tables, and others have been made. A camera with a time exposure, sealed in the coat, trouser leg sleeve of the agents is the Government's latest weapon against the bootleggers.

Dialog of bootleggers and customers is also on file. Carefully planted, photographs are used as talking evidence, such pictures and talk can be synchronized to give added potentialities film used as Federal exhibits in trial.

It is said that the prohibition department's work is about complete but that it will take its time in copying the violators. Reason is the bootlegger wishes to survive his victims.

In other words, don't become a bootlegger until you've had a screen test.

The Greatest Lighted Lane

New York's greatest free side show is the spectacular electric advertising in Times Square. To produce this spectacle for more than 1,000,000 spectators daily, national and local advertisers who use electric signs, painted bulletin or poster space in the area spend about \$15,000,000 annually.

Times Square is considered, according to a recent survey made by the Merchants' Association, one of the seven wonders of New York. The candlepower required to light a single sign on Broadway, such as the new Warner display nightly opposite the Winter Garden is sufficient to light any town in the country with a population of 20,000.

A check by the business analysis department of the General Outdoor Advertising Co., which controls most of the advertising space in Times Square, says people come to Broadway from every state in the Union and 30 foreign nations, which means that people from every corner of the world see the Times Square free show overhead. New York draws 150,000 transients daily and few leave town without getting a load of Times Square at night.

Huge Subway Center

The Times Square subway station is considered the world's greatest traffic point, the number of passengers leaving trains at that point during 1929 being estimated at 1,000,000. The number boarding trains at the station is estimated at slightly less than that figure.

A crew of men employed by the General Outdoor concern travel around Times Square each night in autos, checking up on all electrical display to see that they are in proper working order with all bulbs burnt out instantly replaced.

Electrical advertising, bulletin

and poster space rates have increased but slightly in the past year, when it was said the price had been raised.

\$500,000 From One Bldg.

The most valuable piece of property in Greater New York is still the Publicity Building at 16 Broadway. This triangular shaped building at 47th street contains two spectacular electric displays, Squibb tooth paste and Chevrolet Motor signs, and the Camel cigarette painted bulletin, all facing south. Very gigantic painted bulletins are also located on the sides of the building, netting the lessee over \$500,000 annually.

The building next door, which houses a Chinese restaurant, has the upper portion of the building devoted to 24 twenty-four sign stands with additional space recently added.

Sign which gets the most attention and favorable comment from passersby is the Chesterfield cigarette display at 48th street and Broadway. New Coca Cola sign atop the Brill Building at 50th street and Broadway is said to cost \$150,000 a year to operate.

Warner Bros. now is the largest candlepower buyer among the electrical advertisers. Several choice locations such as the two signs on the Miller Building at 46th street and Seventh ave., which netted around \$100,000 annually to the theatrical shoe concern, have been dark for some time.

Cost of spectacular electric signs in the Times Square area runs from \$3,000 to \$50,000 a month. In addition to the cost of operation, millions of dollars are invested in the construction of the signs which about 35,000,000 candlepower nightly.

Broadway Chatter

(Continued from page 106)

ice once belonged to a picture star, now rarely heard of. When Mrs. Baer heard about the place she originally owned, she was asked: "That was B. S." (before sund).

The S. Jay Kaufmans are sailing this week to visit Mrs. Kaufman's folks in Vienna. Away about four months.

Looks like a great winter for swilling. The boys are giving the boys more than the usual attention.

They come, meet and gang up at Lomany Marie's, where a hangout is all free and everybody tries to believe he amounts to something.

Gerson's new grille is between living credit to the names it has in the walls and squaring those who didn't get their names there.

Charlie Morrison wanted to name the new baby R-K-O Morrison. Didn't take. Wife said might be all right without the hyphens.

Willie, the bright Metro office boy, has been given a job with Robbins Music Co. and trained by Col. Robbins personally as a protégé.

A girl reader of the New York tabloids wants to know if the columnists on all are really one man writing under different names?

With eight months at Saranac as manager of N. Y. affairs there under his belt, Col. C. E. Bray is this burg with Mrs. Bray.

Paramount's tests of the "Heads Up" cast are said to have been okay. Most of the original players will do the picture at the Long Island studio.

John Hundley made his mother keep Christmas by sending her a photograph record of his voice specially made for the occasion. For day, of course, she wept.

Ben Eliazar received a letter from his eight-year-old daughter, wanting to know if okay to take a new course. Just started in the convent for dancing.

Martin Herman slipped away on a little vacation. Hopped the Pres. Johnson, world cruise boat. Stopped in Havana, but may keep on going.

They're talking about a New Year's party thrown by Al Knight, colored elevator runner at the Shubert theatre building. All guests were whites.

"Pic" is the latest juvenile game to be rediscovered by local fun-makers. Brides and bachelors are on the decline. Too many head-aches.

Mrs. Chandler Sprague in town, returns to the coast late this week. Picture house having the most consistent box office line from Christmas to Jan. 4 seemed to be the Rivoli.

Annual motor boat show will probably see someone step in and buy a \$40,000 runabout as a port tender for the yacht to balance the booze cargo on the starboard side. It always has been.

Walter Woolf, who recently opened with the Shubert operetta, "Duchess of Chicago," but left that show in Philadelphia because of illness, has gone to Bermuda for a rest. He sailed Saturday.

Never were so many changes in stock, brokerage partnerships as this year. Partly because of the Oct.-Nov. crash, partly the usual shifting around incidental to a new year.

Hotel Astor brokerage branch is in the throes of another remodeling. Each change makes it tougher for the non-trading droppers-in. One of the few places where women are asked not to sit down.

Scott Sanders, a Scotchman in vaude over here, says he can't understand why, after carrying his grip from the train to the hotel, a bellhop then insists upon taking it to his room.

Jake Wilk made his radio debut Jan. 2 plugging First National via WJZ and a scenario laid written by Charlie, Einfield. Wilk's discourse came during the Lehn-Fink half hour, with which firm FN has an exploitation tie-up.

L. M. Rubens' family arrived in New York last week on the "Assam" after three months in the Orient. Two of the daughters are Erma King, films, and Charlo Dawn, vaude. Rubens is the Great States theatres exec, besides being chief of police of Joliet, Ill.

The Mike Meehan brokerage branch in the Hotel Biltmore hotel is the last word in vaudeotation board. Figures snap into view mechanically and there are no board boys. News ticker on a sort of

Grandeur Trans-Lux is visible from any place in the room.

Leading motor companies are maintaining prices on used cars, but smaller out of town agencies are breaking line. Many owners who turned in old cars for an allowance on new models to be delivered in the spring, are trying to get loans and it can't be done.

While Ethel Dade argued with Business Mgr. Hulvey over \$100 difference in salary 20 photographers waited in Samuel Goldwyn's office over an hour to get a picture of Ronald Colman's new lead. Miss Dade is an unknown, having had only a couple of bits in legit.

Women's gown shops are dizzy with change in styles. Manas don't like the new long skirts, they're afraid they won't be stylish in short ones and they won't buy any. Kick against new lengths comes from the matrons who feel younger in the abbreviated models.

The proletariat had the most de-lightful New Year's stomping in revolution-formation along the Main Stem, knocking off the high hats of the gentry. Several broken canes were mute testimony of the fight for their crowns, put up by the formal parade.

The tribulations of securing taxicabs New Year's is yet the talk of the merry contingents, many of whom got their first walking exercise that night. Broadway and its contiguous streets were a sea of formally attired pedestrians, haggard from seeking conveyance and dizzy from hootch.

Blizzard-Bound Leggers

Sell Stuff at Bargain

Plattsburgh, N. Y., Jan. 4.

With more than 100 booze-laden automobiles stalled along northern New York highways because of heavy snowfall, cases of liquor in hand for happy New Year downstate were disposed of at knock-down prices to any nearby bargain hunters.

Boys sold the stuff right out of the automobiles. Drivers who didn't have authority to sell transferred their cargoes to sleighs and paid fancy rent prices for surrounding barns.

Round the Square

Cutthroats Social Meeting

The Order of Cutthroats held a social meeting Thursday in the restaurant newly opened by Myer Gerson in the Hotel Somerset. It was late when the double crossers got together and later when they adjourned. In between a piano in an alcove behind the chair of the president, Al Trahan received the most attention. In fact the piano was the only thing heard during the meeting. Several started speeches never finished.

The Order of Cutthroats was formed with the avowed purpose of its members to do unto others what others shouldn't do unto them. Several if not all of the members have rewritten that into its original shape and the cutthroats are practicing.

Everything was going along pretty well. Mr. Gerson didn't seem to be worrying over who would pay the check, most unusual, and the boys had the restaurant to themselves when Herb Williams came in. Herb was late and didn't want to eat. He and Trahan commenced talking about the piano right behind them. Trahan expressed a regret that Will H. Fox was not present. Herb regretted and added Charlie Sweet. That was too deep for some of the younger element at the board and they commenced to blow, believing Fox and Sweet, a couple of plain clothes men.

The cutthroats don't meet so often but their get togethers are always friendly. To guarantee that Mr. Gerson supplied each plate with spoons, only.

When Lahiff Socked Harry Carroll

Billy Lahiff had to sock Harry Carroll when the actor-composer showed up at the Tavern and loudly blustered he would not pay \$100 he owed Lahiff on a cash loan.

Carroll made himself so obnoxious the sock followed. Next day Carroll filed bankruptcy proceedings, a legal expedient he has employed before when financially jammed.

Carroll probably had in mind the legal angle when loudly welching on the Lahiff loan.

New Year's Eve N. S. G. in Village

New Year's Eve proved a bust in the small cabarets of Greenwich Village. Mugs hitting the hobnobbing centre and hoping for a break didn't get it and went home. Consequently the cabaret owners had the joints to themselves and help.

Gyp prices put on by the small places with neither entertainment or anything else in return queered possibilities of a fair intake for the evening if prices had been right. Those hopping down to the Village to settle for the week's work, didn't fail and walked around instead. Annual rent parties flopped and it's figured-a-number-will fold as consequence.

In Times Square about as usual, with no big spending.

Holdup Without a Holler

A holdup without a holler occurred very recently in a Times Square office building containing a "clearing house" for bootleggers. Five bandits with guns held the office for four hours, taking 'em as they came to settle for the week's work. Mostly small liquor dealers but the stick 'em up got \$28,000, in cash.

As fast as a caller was frisked, he was shunted into another room with the door locked. The bankroll of the establishment went with the rest. None could say anything since it was all booze in one way or another.

FUN-AND-FUN

(Continued from page 101)

needs, a quick cloud to hide their shame.

One of the wonders is why some smart, clever men turn their talents to catering to the worse traits in human nature—which need no catering to.

What They Think

The thought sometimes occurs, "What do they think of themselves?" Not what they tell their agents or the fellow on the corner but what they think when they feel bootleg low and the doctor shakes his head.

A real comedian raises the hearts and spirits of everybody about him; makes people laugh, not blush; feel good, not bad. He adds to the gaiety of the world and its people as only smiling can, and is even good for the health. A noted doctor spoke over the radio on "Laughter for the Liver."

Comedy is a vocation, not an avocation. That's the gist of Mince Cure should be duplicated to search for a gram of humor which would be just as great a help to the human, or supposed to be, race.

They say "money makes the mare go" and "Love makes the world go round," and if so, fun (as Dame Dictionary thinks of it) is what keeps it from getting dizzy.

PHOTOGRAPHS

(Continued from page 101)

lustrate special stories. A prima donna in the kitchen frying onions; a fishing trip; a midjet boxing Jack Dempsey; any picture that shows motion and activities. A good snapshot enlarged to an 8 x 10 will do.

Remember photographs used for publication are never returned. The only pictures that come back are the ones used for the lobby and allowance for ordinary wear and tear must be made for these. Look at photographs in the petting house and put them in your budget. Good pictures are good salesmanship.

Our staff understands photography perfectly. Our advice and assistance always at the artists' disposal. Even to the extent of going to the studio. Our help may be of economic as well as artistic results.

Shooting Maxie Lomski's right eye was opened and the right eye Maxie picked on that lamp until he got tired of it. Rosenbloom's left hook is his best. He rarely missed with it. Looks like Rosie is the best man in the division. According to reports he isn't as careful as he should be with his training, but the man certainly looked in great condition. Max is no newcomer. He may be a slapper, but is fast, crafty and game, and it will take an exceptionally good man to beat him.

Courtney's Good Showing

George Courtney who looked like a million bucks two years ago, made a comeback and won from the tough Joe Banovic, of Binghamton, N. Y. George weighed 168 pounds, so he is pointed toward the light heavy class. Courtney slipped from favor after displaying a propensity for night-clubbing, but he is back in form again.

Banovic started very fast and had George bothered for a time. Once he got started, the Courtney fellow slammed rights and uppercuts to Joe's chin and the up-stater was battered plenty. Courtney again displayed a tendency to hit low. In the eighth Banovic dropped to his knees claiming to have been fouled. He arose at nine still protesting and flailed his arms in such fury that there was no doubt about his having been stung, fair or foul.

In the 10th and last round, near the close, George did land what looked like a low left hook. With his hands down Banovic started calling George every fancy name he could get through his swollen lips. Courtney might have stepped in and knocked his man flat, but instead he stood off and took the tongue lashing, replying that he had not meant to hit low. It was a comic interlude. The men resumed and were tangled together, bent over the ropes, at the bell.

280-Lb. Laugh

The 280-pound Wop giant, Primo Carner, was introduced. The crowd laughed as the Italian brawler, Joe Humphries called him, pulled his mammoth feet through the ropes after him. Those dogs are sure big, but the man's hands look like hams. From the contour of his schnozzle, Primo has been hit on the bezer plenty.

In the first 10-round, Arturo Sheekis was awarded the match with Canada Lee. Bald-headed Arturo claimed a foul and they let it go at that.

Tina Meller, Jean Barry and Dave Fitzgibbons, all of "Wake Up and Dream" opened for eight weeks at the Central Park Casino, New York, Monday night. Trio will double from the show.

Dark Theatres

By Molly Gray

ROSENBLOOM UPS AGAIN, BADLY BEATING LOMSKI

George Courtney in Comeback Beats Banovic

By JACK PULASKI

Good show at the Garden Friday, but the crowd was rather light. In the main event Maxie Rosenbloom, of Harlem, gave Leo Lomski, from Aberdeen, Wash., one of the worst lacerations of the westerner's ring career. The odds favored Maxie, but during the day so much money on Lomski turned up that he was reported favored in the last minute betting.

It was the fourth time the men had met, each winning a decision and one match a draw. There could be no question as to the best man in the ring this time. In every round Rosenbloom copped the points. It was a fast but between two rugged men, yet during the rest periods Maxie sat in his corner without taking a long breath.

The fight was to decide the leading contender for the vacated light heavyweight title, which the New York state athletic commission had already indicated belonged to Rosenbloom.

They say that Maxie slaps with his right hand, but he must slap very hard, for frequently he sent Lomski spinning yards away with that blow. Then occasionally Rosie closed his right fist and sent in uppercuts; that all but spilled Leo. Only the ropes saved Lomski from going down in the ninth round. Referee Tommy Sheridan raised his arm for some reason and Rosie stayed away while Lomski regained his stance.

In the fifth round Lomski's right eye was opened and the right eye Maxie picked on that lamp until he got tired of it. Rosenbloom's left hook is his best. He rarely missed with it. Looks like Rosie is the best man in the division. According to reports he isn't as careful as he should be with his training, but the man certainly looked in great condition. Max is no newcomer. He may be a slapper, but is fast, crafty and game, and it will take an exceptionally good man to beat him.

Courtney's Good Showing

George Courtney who looked like a million bucks two years ago, made a comeback and won from the tough Joe Banovic, of Binghamton, N. Y. George weighed 168 pounds, so he is pointed toward the light heavy class. Courtney slipped from favor after displaying a propensity for night-clubbing, but he is back in form again.

Banovic started very fast and had George bothered for a time. Once he got started, the Courtney fellow slammed rights and uppercuts to Joe's chin and the up-stater was battered plenty. Courtney again displayed a tendency to hit low. In the eighth Banovic dropped to his knees claiming to have been fouled. He arose at nine still protesting and flailed his arms in such fury that there was no doubt about his having been stung, fair or foul.

In the 10th and last round, near the close, George did land what looked like a low left hook. With his hands down Banovic started calling George every fancy name he could get through his swollen lips. Courtney might have stepped in and knocked his man flat, but instead he stood off and took the tongue lashing, replying that he had not meant to hit low. It was a comic interlude. The men resumed and were tangled together, bent over the ropes, at the bell.

280-Lb. Laugh

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Many men love the dark. And any woman who may be sitting near.

Ordinarily no one wishes to cause another to perish, but there are times when if thoughts were rights to the jaw, there would be lovers of the dark well on their way.

The inventive genius of Man has given pictures movement, voice and color. The day it removes the necessity of darkness, the feminine sighs of relief will reach skyward.

When an unsuspecting, naturally anxious-to-give-the-other-party-even-a-man-the-benefit-of-the-doubt female first encounters that man of feeling in a dark theatre, she thought he was just tired and was spreading himself all over the seats unconsciously. So she accommodately kept her elbows in her lap and even crossed her knees in an effort to make herself as small as possible. After tiring of this cramped, but usually necessary position, she decided to attend the first show and before the lights went out, pick herself a seat with a pillar on one side to give her a little margin as it were. But still she couldn't avoid the contact man.

When danger of becoming lopsided reached an acute stage, it finally seeped into her head that these were no continuous accidents. It wasn't always the same man. She knew it was nothing personal. Too dark to see faces. And the "white" not so important, either, maybe.

Useless Mean Looks

Necessity being the mother of invention, she decided to raise a few ideas. Giving the free-handed one a mean look didn't help because he couldn't see it. Jabbing the arm with a sharp pencil was taken for play, and jabbing the back of the hand disturbed it no more than it would an overcoated oyster. The best persuader was a right or left to the shin or a heel (feminine) to a toe (masculine). Of course, if one weren't a lady, one might say a heel to a heel.

Rainy days were a great help, umbrellas keeping off things that should be crawling, but were sitting, knees not caring for them ribs. Fur coats helped in a way, but of course, that's the overcoat season too. It is remarkable how tenderly a man sometimes handles his overcoat, regardless of whose lap his hand rests in.

It wasn't the overcoat season when she reached for a hanky and found a cold hand instead, which she returned to its owner, holding it as she might a worm.

Of course, she tried changing seats, but soon discovered that the chances were a hundred to one she wouldn't be any happier; better fight it out on the first site and clear the field.

The Shin Kick

She adopted that shin kick or ankle put, and while some were as sensitive as an El pillar, they usually decided to stop wasting their talents on such stupidity.

Mayhap now that the long skirts are with us again the old reliable hat pin may be revived. When that day comes, unless the present reform wave lasts, the knees will have it.

But for the present it is a case of came the talkers—and lordy, lordy, the knees are still. May they forever stick to their owners.

Films Entire Rose Bowl Game for U. S. C.'s Coach

Hollywood, Jan. 4.

First National at the request of the University of Southern California, filmed the entire Rose Bowl Pittsburgh game in sound and with high speed cameras. Film will be used by Coach Jones to teach the boys by slow motion during future seasons.

First National donated the film for the privilege to buy 50 good seats to the game.

90-Minute Club

Probably the most unique night club in the country is the Candle Light, spotted in a hotel in E. 60th street and operated by Charles M. Bellak. Open only from nine to 10:30 p. m., and carrying a nut of a big floor show and Eddie Davis' orchestra.

Place opened a week ago, with big reported nil.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

LONDON

"Ten Nights in a Bar Room, or Ruined by Drink," being done at the Gaiety with due solemnity. Just to brighten things. Old time playbills.

Latest City sensation is the resignation of William Harrison from the board of Inverclyde Papers and subsidiary companies, important newspaper group. Shareholders committee formed. Company is said to be 10 million in the red.

As reported in "Variety" and then promptly contradicted all around, the Hotel Cecil has been sold to the Shell-Mex oil group for offices.

Six more prosecutions against renters failing to comply with the Quota Act mooted by the Board of Trade, who have just beaten F.B.O. in a test case.

Queenie Day, chorus girl, tripped up nine months quod for shop lifting.

NEW YORK

Benefit performance at the Imperial several weeks ago provided \$1,646 for each of the four families of the girls burned to death in the Fathe studio fire.

Studio building occupied jointly by General Talking Pictures Corp. and "Weiss" order, equipped with sprinklers for the second time by fire headquarters. Tenants state there is no need for sprinklers, as the studio isn't being used for picture production.

Harry Carroll filed a voluntary petition in bankruptcy, listing no assets and \$15,000 in liabilities. He is also asking relief from the \$200 weekly alimony payable to Christy Carroll.

Marion Alden, show girl, was willed \$30,000 by her late foster-father, T. C. Alden. She receives the sum Jan. 10, her 21st birthday.

Irvin Willat, director, came to New York without his wife, Billie Dove.

Texas jewelers are suing Mabel Boll, international actress, for \$2,400 payment on a diamond lavalliere which she said was stolen from her by Lieut. Albert Bach at a dinner in Dallas.

Drenia Beach, suing Sam Shannon and his defunct "Temptations of 1930" revue for \$179 alleged due in salary, also claims Shannon copied her "Tiger Girl" billing and that on her return to Regay, who replaced her in the show before it closed.

Will Hays wouldn't deny or affirm reports that he is engaged to Mrs. Virginia Lake, of Indianapolis. Friends say it isn't true.

Francess Dade, stage actress, has a five year picture contract from Sam Goldwyn. Her first will be in "Raffles."

Editorial in current issue of "The Churchman" asks Bishop Francis J. McConnell, president of the Federal Council of the Church, to investigate the organization to determine whether it is dominated to any extent by Will Hays, Carl E. Milliken and officers of the M. P. F. D. A. Editorial also refers to Rev. Charles Stelzie, who has been doing publicity for both the church council and picture organization. A "housecleaning" is suggested.

Casino theatre, constructed on 39th and Broadway almost 60 years ago, will be demolished April 30 at which time the Robert lease expires. An office building will occupy the site.

Dr. Victor Nilsson, music critic of the Minneapolis "Journal," has been knighted by King Gustaf, of Sweden, with the order of the North Star, in recognition of his work in Swedish letters and music.

Clare Briggs, 54, cartoonist, died Jan. 3 in the Neurological Institute, New York. He had been suffering from a complication of disorders.

LOS ANGELES

Superior Court Judge Schauer granted Anita Barnes, pictures, divorce from Edward J. Klein for cruelty. Miss Barnes testified that her husband struck her when she smoked cigarettes.

Superior Court Judge Archbold granted Mrs. Pearl Taylor a divorce from Glenn H. Taylor, stage, on the grounds of desertion. She was given the custody of their 5-year-old daughter.

Max B. DuPont Vitacolor Corp. filed suit in Federal Court against

Multicolor Films, Inc., and the Binocular Stereoscopic Film Co., charging that the two companies named have infringed on Vitacolor's patents. Vitacolor seeks a permanent injunction and an accounting of all profits made by the defendants.

Trial of George Scarborough, author, and cast of "Bad Babies," charged with giving an indecent performance, was postponed again to Jan. 22. Grounds were that defense attorneys were engaged in the trial of another case.

Billie Dove and her husband, Irving Willat, inaugurated the new year by announcing they had come to a parting of the ways. This actually took place months ago, when Willat went to New York to make pictures. It is likely Miss Dove will go to Reno shortly to secure a divorce. Couple have been married seven years.

Charles Yorba, 38, pulled a lot of screen illuminaries and executives that he had a lot of old whiskey in government warehouses and that he had been granted permission to remove same. All he wanted was freight, and then would make a price adjustment later. He got \$7,000 and was pinched on a charge of theft.

When her parents refused to permit her to marry an Hawaiian, Merill Macintosh, actress, attempted suicide by poison. Her condition is not serious.

Charging that her husband was cruel and didn't believe in marriage laws, Rose Parker filed suit in Superior Court for a divorce from Eugene Parker, actor.

Carter De Haven, Jr., and Sue Brighton have filed suit for \$38,850 damages from Richard "Skeets" Gallagher, actor. Outcome of auto smash. De Haven wants \$10,200 and Miss Brighton asks \$25,650.

CHICAGO

In the second alienation suit filed by the ex-wife of Henry Bedford-Jones, short-story writer, against the present spouse, Mrs. Mary Bernadine Bedford-Jones, the first wife claims that she "made" her husband the writer he is today. She criticizes, encouraged him, acted as his business manager, and, in fact, wrote many of his stories. Suit is for \$200,000.

James Torelli, bouncer at Smart Set studio, north side taxi dance hall, was shot by a couple of toughs he bouncered out.

Historical film, "Woodrow Wilson," was presented at the Auditorium last Saturday night, with a price range from \$1 to \$2.50. First opportunity house had to dust off the seats since the Chicago opera scrambled.

Chicago "Daily News" has come out in special article on Chi's new Civic Opera. Reviews all the faults of the house and company, ending with the alarming thought that perhaps at the end of a three-year period Mr. Insull may be supplanted.

Right beside stories of the wettest New Year's since passage of the 18th Amendment, dailies carried a statement from E. C. Yellowley, prohibition administrator, showing 1929 was the driest year in Chicago's Volsteadian history.

Marriages and divorces in 1929 ran four to one. There were 10,366 divorces and 43,059 marriages.

Mrs. Mary E. Bedford-Jones, first wife of H. Bedford-Jones, novelist, is suing the second Mrs. Bedford-Jones for \$200,000 for alienation of affections.

Dr. Henry Schireson, in his fight to prevent revocation of his license, charges there is a conspiracy against him in a petition filed in Superior Court.

Parents of Alta Warshawsky Shorr, formerly a danseuse with the Chicago Civic Opera ballet, are being sued for \$50,000 by Maurice Shorr, who charges alienation of his wife's love.

Harry Molt is to be granted a divorce from Martha Grief Molt, dancer. Judge Joseph Sabath indicated no alimony would be allowed.

Detectives used tear gas to raid a Gold Coast bookie headquarters.

Martha Greif, divorced wife of Harry Molt, Jr., son of the proprietor of Madison Hotel, was probably disgraced for life last week. She was hurled through the glass partition of a taxicab.



TOM BARRY

Of the ten best pictures of 1929 "Film Mercury" includes "The Valiant" and "In Old Arizona." A remarkable achievement, since both were written by Tom Barry, the only author represented twice. John McCormack's picture by Tom Barry ready shortly. Fox Films.

Direction SIDNEY PHILLIPS. 234 West 44th street.

AMERICAN

(STOCK)

"Peek-a-Boo," current stock show here, is a vast improvement over others caught by this reviewer since the house went stock burlesque. Layout looks like they've salvaged Jean Bedini's former Columbia wheel show of same title and spotted the cream of the latter's material in the stock show. Result, a corking show with plenty of pep and numbers and more comedy than usual.

Irving Selig, eccentric comic, carries the comedy burden capably, with Ben Mason and Artie Leeming, associate comics, giving good support and with the triumvirate getting plenty of laughs. Most of the bits and blackouts are usual burlesque familiars, but the trio get more out of them than the wheel workers do.

The female section is also there plenty. Mable White is an "Itsome" soub who knows her burlesque and gives them everything. Billie Shaw is another gal that knows what she wants and obliges, with Virginia Wheeler also in the same class, and Rose Lee, ingenue soub, giving good account of herself in twisting, Eads and teasers.

The show is spotted in routine revue formula, with zippy musical numbers spacing comedy bits and tempo making for a snappy song-and-dance layout.

"Canary Murder Case," satire on mystery plays, grates a world of laughs through efforts of Selig, Leeming and Mann, with "The Honey-mooners," a revamp on the usual hotel bit, also doing its stuff perfectly as a writer.

Most of the bits are spiced up plenty, but never go overboard on vulgarity. The same goes for the principal women's roles. None of the girls stalls as the wheel show-girls do, but all get down to the semi-strip if sufficiently encouraged by outfronters, or, worse, without. Nothing like the dozen encores necessary here for the shawl drop or cake take-off, revealing them in trunks and brassieres, which is as far as they can go.

The musical numbers are also well set, with most carrying a semblance of an idea, and choristers working with sufficient zest and animation to make them count for better than routine spacers. Several of the numbers got over as heavy as the comedy bits, unusual for a burlesque show. Especially "Circus Day" and "Mechanical Man."

Slight improvement on business but plenty of improvement in the stock show as a good burlesque as there is around if they still want burlesque. Plenty of laughs, good comics, femme principals that make a study of a hard-working chorus of lookers, all working earnestly and together for best results which they achieve. Edba.

OHIO STOCK FLOPS

Canton, O., Jan. 4. After three unsuccessful attempts to revive burlesque, the Lyceum is dark this week and probably will remain closed, indefinitely. Mutual burlesque opened the house this fall and had a run of only a few weeks. Then stock was tried out and fizzled.

CHI MUTUAL STAND?

Chicago, Jan. 7. Jacob Paley, owner of the Elated theatre, at Madison Hotel, New York, has gone to New York to confer with I. H. Herk, with probable proposal to place Mutual burlesque in the house.

Year in Burlesque

By Ed Barry

OPPOSITION PAYING FOR ONE CLOSED CHI HOUSE

Chicago, Jan. 4. Although there is much smoke to cloud the fact, it is said Warren Irons received or is receiving some reimbursement from his two burlesque house competitors in closing his Haymarket here. The immediate result was two recent grosses at the Academy and the Star and Garter.

Astoria Out, Chop a Show

Forty-four Mutual circuit shows are routed through this week when another readjustment of stands will be made to provide for the dropping of the Steinway, L. I., which quit Jan. 11. Mutual keeps the circuit stands equalized by the number of shows so with another house definitely off one of the companies goes out.

Several have been getting bad reports in the home office with one of them slated to get the axe by next week.

Top Fines for K. C.'s Stock Players Raided

Kansas City, Jan. 4. "I believe from the testimony in the cases tried that these shows were dirty."

With this description of stock burlesque as it is played in Kansas City, Judge Carlin P. Smith fined six persons the maximum of \$500 each in police court this week.

Local heads of women's clubs and church organizations had led copers in a mid-performance raid on two stock burlesque troupes at the Empress and 12th Street. The same group is trying to pass an ordinance closing "immoral" shows. Of the Empress company Eddie Kaplin, comedian, and Jack Dickstein, manager, were given the slap. Those picked up at the 12th street and fined are George Scoville, manager; Leona (Cherie) Griffith, dancer; Eddie Haywood, straight, and Ralph Duby.

Miss Griffith and Eddie Kaplin were arrested during disrobing scenes. An appeal to the circuit court has been announced.

Burlesque Changes

Midgie Gibbons in "Moulin Rouge Girls" (Mutual); Sam Rice, Jr., out of same show and Eddie Mitchell substituted. Joanne Rae out; Marlene Salzaar in, "Moonlight Maids" (Mutual); Sam Lewis, Hebe comic, replaced Harry Vine, tramp principal, same show.

Billy Lee, out; Harry Meyers, in, "Mischief Makers" (Mutual). Marjorie Vay in same show, with Lucille Carroll replacing Marie Tomlinson.

Emmett Callahan sent Cleora, syncopated body shaker, into Scranton, Pa., to add a little spice to his Mutual show, "Girls in Blue."

Abe Feinberg has replaced Morris Costello as manager of "The Tempers" (Mutual).

Nanette Dailey, who has been with the "Moulin Rouge Girls" (Mutual), has signed as a runway leader at the Columbia, New York.

Mutual Sues Irons

Jacob Goodstein, attorney for Mutual circuit, has filed suit against Warren Irons of Chicago for cancellation of franchise.

Irons' franchise had about five more years to run when he tossed out burlesque and shifted his house to films.

NEWMANS WED 25 YEARS

Mr. and Mrs. Harry Newman celebrated their 25th wedding anniversary their 25th wedding anniversary Jan. 6 at their home, 210 West 69th street. Newman is manager of "Sporty Widows" (Mutual); Mrs. Newman was Sadie Hueston on the stage.

Howard and Lyons

Tom Howard and Joe Lyons open for R-K-O Saturday.

This year has proven more exclusively than ever that burlesque shot.

Some new angles of manipulation and operation, real comics and better material the only formula that can make it survive the current season.

Even the morons are getting up on the dirt.

Mutual circuit, survivor of the wheels, started out promisingly this season with 50 houses and 50 shows. Plenty of optimism on pre-season outlook, but this gone, too, before the season had reached half way. With dropouts thus far the Mutual wheel has 43 houses and 48 shows, the realignment cutting the row for shows to 43 weeks out of 48, five weeks of layoffs for shows during the season. That's if some of the other doubtful houses do not pass out meanwhile.

Sameness of burlesque shows from another angle, same as ever, has hit the division hard, with nothing done to readjust. As soon as "blue" rag is new all the comedians cop it, and spring it in each succeeding show, so the mugs know all the answers and the gag factor. So do the bits, due to being worn overtime by practically every show and then expecting the mugs to laugh.

Sloughed

Wheel shows have been sloughed in several spots on dirt and have consequently suffered through the hole in performance, since that's that's left of burlesque. In many spots the shows are toned down, some or a pinch; when this is done the bottom goes out of the performance. What's left of a burlesque clientele wants rough shows, and getting them when the gendarmes don't interfere.

Stocks, most of them dirtier than the wheel shows, have been sloughed in several spots around New York and elsewhere. The stocks they're also getting most of what ever business is around.

Several stock burlesque tries shoestringers melted early. The burlesque racket is under fire in critical crisis just now, so far as the wheel shows are concerned. They've stripped the dam down as far as they can, but seemingly more than that to survive.

Burlesque needs something, hasn't got, but not on the stage in the middle.

Perhaps that kind of noodle make more in picture house than

J. P. Passes Undress, But Holds Mgr. for Raw T

Davenport, Ia., Jan. 4.

Lack of clothes on women dancers appearing here does not matter so much, but raw lines don't go, said Justice of the Peace Merle Wells in ruling on charges against Harry Pabst, owner of the Star theatre. Pabst was held to the grand jury in \$500 charged with presenting an immoral show.

"In this day and age scarcity of wearing apparel of women on the stage or off the stage does not tend to the corruption of morals of youth or others," the justice wrote in his opinion. "However, the evidence in this case proves that the language used was so rotten, so foul and so licentious that it would make even a hardened sinner blush."

Pabst show was sloughed after his musical stock company gave a mid-night show while the police were in the house. She said at the hearing that she had been there before, but Pabst always toned down the show when she was present. When she got evidence for the pink she went disguised. Pabst claimed he was out of the city and didn't know in the house. She said anything brought at his midnight shows, playing mostly for stars.

PROV. NIXES BURLESQUE

Providence, Jan. 4. Although every effort has been made by the management of the Modern theatre to work up an interest in burlesque house has been making no headway since season opened. Modern is owned by Edward W. Fay. This is the first time it has played burlesque.

Uncommon Chatter

By Ruth Morris

"Nanette" Backstage

"No, No, Nanette" has gone the way of all successful musical comedies and reached New York by way of the talking screen. Film companies the story of the original farce, *Lady Friends*, with a backstage yarn without which no musical picture is considered complete. No original screen technique has been added to either subject, the personalities involved are lightweights, and the result is a film rather than dull.

Louise Fazenda and Zasu Pitts should have been a good team for laughs, but they've been given little work with. Bernice Claire is a reasonable lead, singing and going through ingenue paces pleasantly. The picture was aimed away back in the short skirt era and looks like a museum piece—which makes one wonder what happened to all those people who said that long dresses and talking pictures wouldn't last.

"Paris" in the Roxy

There are no half measures at the Roxy when a film is to be produced—particularly when the film is "Hot for Paris," making possible the Montmartre background and brilliant "Ca C'est Paris" accompaniment. The stylized glimpse of Paris. Hey-Hey Hill reveals American tourists, hoofers, apache dancers, Russian steppers and darkens the scene with the sort of film that is in a blaze of red, silver and black costumes worn by the girls from the Moulin Rouge. Dorothy and Harry Dixon appear for their comedy adagio and register a personal hit that is decidedly unusual in the Roxy type of entertainment. "Hot for Paris" is a vulgar picture, hoked to the nth degree, with broad lousy comedy, but Victor McLaglen's sea-going presence makes it possible to forgive lack of parlor polish. El Brendel's shy comedy is also a great help. With Gallic coquetry promised in the title, the picture fails to find a French heroine with bona fide an accent as Fifi Dorey. She sings and dances and rolls her eyes and hips in the approved screen manner.

Dreaming At "Wake Up"

"Wake Up and Dream" had a disappointing premiere, due chiefly to a second half that wouldn't obey the first command of the show's order and slumbered blissfully into a finale. Reconstruction may have produced insomnia by this time. For things, however, stand out as a reconsideration of the production. The first is a highly amusing song about the trills and pills of the musical and medicinal Bechams done by Jack Buchanan. The second is a comedy horse of parts—rear and fore parts, to be exact, made up of the agile limbs of the Griffith Brothers. It's a grand horse, registering indignation and shabby gentility in the best Bea Lillinger manner. The third is the dancing of Tilly Losch, particularly the *Hand Arabesque*, which one audience flip-flop described as "Lady Eating Asparagus." And the fourth and most lasting memory is of perfectly delightful costumes.

As usual, "Mr. Cochran's Young Ladies" and principals have been tastefully and sleekly groomed, with touches of originality added to their more imaginative numbers. Dreaming or waking or production yields beautiful costumes. Instead of familiar rhinestone tiaras, a moonlight ballet has mica crowns which catch lovely gleams of blue flood lights, and other dream dresses have just the right fantastic quality. Clothes of the moment emphasize more the sleek, sleek combinations against contrasting drops. One particularly nice Jesse Matthews frock is in organdy, with tiered flounces edged in silver, completed by a largish organdy hat and tiny muffs of petalled green velvet. Black velvet traveling ensembles are lightened with rose and white polka-dotted silk, used in blouses and brief panties. Shades of chartrouse and blue tulle fashion evening dresses that achieve what no other musical comedy dresses have done—the new long line used appropriately for dancing costumes.

It's been so long since any production went Spanish, that the first act finale seems something quite new and bright, but if Tina Melzer's dancing is a criterion of Seville dance-hall styles, they're very nice in Spain.

Week-End on 6th Ave.

Almost two hours of show, newsreel, organ selection and feature picture make covering the Hippodrome seem like spending a week-end on 6th avenue—particularly when every one of the six acts, routines and costumes unchanged, has been previously viewed in the houses all over town.

This situation brings the reporter back to the problem of what to do in order to keep busy and happy while conscientiously remaining for the entire performance. Several weeks ago possibilities of diversion were listed here, but they weren't really constructive. Nothing important could ever come of them, being merely excursions of an idle mind.

How much better to improve each boring hour by thinking up something big and important—like adapting a well known classic for the talking picture market.

Take "Romeo and Juliet," for instance. Loads of people have been reading that play for years. Its simple scenario has great possibilities for revamping. What a musical talker!

This girl Juliet lived in Venice. Her father, Mr. Capulet, was a carnival putter-on-er. That makes possible any number of backstage scenes showing the carnival in preparation. The situation is a natural for Technicolor.

Juliet was loved by a young blade of Venice named Romeo Montague who met her by crashing a party one or two nights ago. Old Man M had the carnival clown conception of the town. Great rivalry between the heads of the two business houses. This feud necessitates clandestine meetings of the sweethearts and made possible a love scene in the country under cherry trees in blossom with Venetian birds cooing a sound accompaniment, while Romeo sings "Hot Baby." Being a song and meaning practically nothing, it can be repeated to save 150 feet as often as the 150-ft. holes show up.

Further possibilities of brightness are offered by the fact that the girls of the Venetian Junior League were rehearsing a performance for the benefit of all the little boys of Venice who have to walk the canal barefoot because trumps were not led. These girls rehearse off stage during the entire picture, but can be brought in any time the director wants to utilize natural color and the larger screen. The very lines of the play can be worked into a smash aviary number entitled, "Oh, You Canary." This will call for ostrich feathers.

Comedy is introduced by Juliet's nurse who should be a swell muggin' and dark. By-play can be interpolated by having the nurse go sweet on Mercutio, another young blade of Venice, who was slightly goofy. On the side he should be able to hoof a neat tap dance.

Mr. C. tries to coerce Juliet into a marriage with the local spaghetti king, but she connives with the priest to outwit him. The priest should be a kindly old soul, who can philosophize on the brotherhood of man at either a minute's or two weeks' notice, or bringing in a reprise of the theme song.

The ending, of course, would have to be changed for the screen. Romeo, hearing that Juliet been hanging around a speakeasy calls all the young blades about him and they march through the street of Venice looking for booze, having the war on the side. They arrived at the speakeasy just as Juliet is about to expire on the last drink and find that the poisoned phial which Romeo has brought along is nothing more or less than Venetian pre-war. Meanwhile Capulet and Montague have united for a big business merger and the whole crowd goes off to see the junior league girls finally put on a show.

By this time the Hip bit is ended.

No Choice at All

"Second Choice" is a pretty poor excuse of a picture, with its characters—particularly the quasi-villain of Chester Morris—having a degree of heart every few feet. Dolores Costello is beautiful as ever as the heroine, and as mechanical.

Clothes are of chiffon or bouffante tulle, sets are magnificently modern and that's about all, except that it's the sort of film that makes irreverent audiences laugh in the wrong spots.



GYPSY RHOUMAJE

Starring in European Revues for last 4 years. Recording for H. M. V. Vocalion and Dominion. Played "Tondelayo" in "White Cargo" and vamp roles in "Atlantic" and "Alf's Button," all British talkies. Speaks five languages. All round musical comedy qualifications. Will be heard from soon.

Address American Express, Paris.

TRADE POSING CALLS FOR MORE THAN LOOKS

A good many stage girls who have tried their hand at commercial photography have not found it easy to break into the same end Bureau supplying girls for this work will not take what they call a "theatrical" type. Just what is a "theatrical" type is hard to define, but what they do want are nice looking girls who are not particularly striking. They don't have to be beauties.

Some stage girls are not at all theatrical, it seems. Helen and Dolores Costello have both done this work and Dorothy Knapp and May McAvoy, too.

Personality counts more than good looks for this type of work; a girl's personality is studied, and she is photographed over and over again before she is put on a bureau book as a recommended model.

If a girl becomes a wiz at the game and is in demand, she can ask as high as \$50 for an engagement. A few picture companies who want unusual looking girls use these models.

Clothes and Clothes

By Mollie Gray

Speedy Irish

It's the truth entirely that Morten Downey was "Lucky in Love," since herself was Betty Lawford, as sweet a girl as ever landed back in Ireland one day and bridled it to a grand wedding the next. It's possible Miss Lawford could outfit herself in a beautiful white satin gown with miles of train and veiling at a day's notice, what with the slimmest of her. But the old place must be looking up in fine style when smart tulle frocks and big transparent hats for six bridesmaids can be secured so quickly. Lovely frocks they were, to be sure, with the tulle standing out fresh and unruffled, starting a bit higher on the sides than in front of the long skirts.

Tiny flower girls to scatter roses in her path could also be secured at a moment's notice, no doubt. The poor folk and the gentry mingled sociably, as they always do at weddings and wakes, though social distinctions be rife at other times; the poor usually being more disdainful of the rich because of some fault among their ancestors. As a salesgirl, Miss Lawford wore a neat black frock with rolled white collar and cuffs that finished with a narrow frill. Her silk suit was brightened with a striped scarf, and a satin evening gown, lightly beaded with a bit of ruffle at the waist in back. Elizabeth Murray, who would-be a treat in pictures, had but small part which she handled perfectly.

Mr. Downey sang to beguile shamrocks into four-leaf clovers, but somebody should rehearse the extras as to their expressions during same. In one instance what was probably meant to be adoration looked more like indignation.

Usual Chatterton Child

"In 'The Laughing Lady'" Ruth Chatterton is again scheming to get back her child, at which she should

be expert after doing it so often in pictures. Another scheme is retaliation for the treatment accorded her by her husband's lawyer during the divorce trial, except for wonder in this too, the oldest trick in the world—"Wonder what she ever saw in him." Husband supplied here is certainly the prize dub. And consistently Dorothy Hall, his itinerant girl friend, matches him exactly.

Miss Chatterton looked well in all her gown, but—except for the beret worn with her plain dress—her hair might have been chosen by a rival. White silk frock with the tulle had a draped collar, narrow leather belt slightly blousing the bodice, and a wrap-around skirt that landed in back. Light velvet frock had circular skirt on a pointed yoke, string bows on the elbows and another center front at the waist, where a circular flare started, bodice gathered into a narrow band up the front. Black velvet evening gown, lace negligee and wide shoulder straps. Lace negligee closed with a double-breasted coat effect, another of metallic cloth had a long sleeveless velvet jacket.

"Hollywood Revue" Girls

"Hollywood Revue" is long on talent and short on number of changes—on costumes, which is enough novelty to make the picture. It seemed strange to see the chorus appear so often in the same costumes. Can't say the girls were neglected in this: cast sounds like the feminine roll of honor. Marie Dressler, Marion Davies, Polly Moran, Bessie Love, Joan Crawford, Anita Page, Brox Sisters and Norma Shearer.

A New Year's wish—to see a picture which doesn't depend on stair-falls for every chorus number. Alberts for every chorus number. In this, being in color and reflected in a mirror. Shadow bit also good, changing girls' faces and costumes (Continued on page 121)

Hollywood Styles

By Cecelia Ager

A Hollywood style in salesmanship pervades local business to such an extent that even parking stations use showmanship to attract customers. The necessity and routine of parking your car can be done with a flourish out here. Hollywood likes to do things in the grand manner, the shrewd parking station entrepreneurs have discovered to their financial gain. They have made it possible to park a car with as much to-do as greets the star's entrance on a stage.

The parking station with the fanciest touches is the one that gets the cars. The price doesn't matter. Hollywood likes to put its cars away in places that make a ceremony of the procedure. If a Chevrolet is greeted with the fanfare that should rightfully be reserved for a yellow Rolls, that's the place that will do business.

At the Studios

Dolores Del Rio is back to the temptuous roles that brought her fame in "The Bad One." Set amidst the squalid surroundings of waterfront dives, this picture has a logical background for the sudden flare-ups of elemental emotion and sordid methods of money exhibited by the first Mexican enchantress.

The forerunner of the Latin invasion, Lupe Velez and Lily Damita, can thank Del Rio for making the picture audiences receptive to primitive passions displayed without hinting. She is a dancer with "My Man" philosophy in this film with the grand box office title, a dancer in a cheap cafe, Her cheap little dancing dress, a bit of a black satin bodice, and a skirt of three rows of fringe, is scant but close fitting. The bodice is cut low front, baset and deep under the arms.

The skirt is slit under the fringe so as not to impede the flinging about and swift rushing movements that always characterize pictures of this kind. A brave red rose is fastened on her hip, her black satin shoes are tied with ribbons criss-crossing over her ankles, and her lithe, rippling figure is as enticingly displayed as her fans could wish for.

Her cheeks have the round curls plastered on them that means Spain. With hands firmly on her hips, she slinks and slides through a triumph of seductive artlessness.

Lillian Gish does a very surprising thing in her first talker, "The Swan." Not only does she essay a role in which no floors are scrubbed nor cakes baked, but she is actually a princess with handmaidens to serve her and balconies to throw roses from.

Better yet, her clothes are delicately correct, of good materials, one costume even making her look a well-traveled royal miss who includes Paris in her itinerary. This traveling costume is made of a rough loosely-woven tweed. Fashioned like a coat, the tailored one-piece dress closes at the side front, its line trim and straight. The dress derives its smartness from a separate collar of gyalak, cut like a little cape, tied in front casually. A band of gyalak is used for the cuffs and also is made into a circular flare which is placed below the hipline.

Miss Gish's hat, the same color as the fur, fits her head smoothly, its brim crushed back away from her face in the best current manner. The ensemble has a trigness, a sort of modish pertness that is a departure from Miss Gish's former screen costume. She does very nicely in smart clothes. After all, smartly dressed girls can languish and yearn just as hard behind their stylishness as the frumpy looking ones.

Bessie Love wears one of the difficult hats of the present millinery mode, the kind that will have none of hair to temper its severity, yet Bessie's features are so clear cut that no aid of becomingness is necessary.

This hat completes a suit costume that she wears in "They Learned About Women." Made of crepe, the seven-eighths straight coat has a shawl collar of beaver. The skirt flares a little in front, and decides on a length to cover the knees. Her felt hat lightly outlines her head and is set up over one eye. A flaring brim beams over the ears and runs across the back; there is no brim in front to hide her pleasant brown eyes, which as a result seem even larger.

Catharine Dale Owen is playing for Fox in "Such Men Are Dangerous" and looking very pretty in a garden party dress of printed chiffon. Designed to stress the better part of her figure, it makes her look tall and willowy and at the same time emphasizes her Dresden China bodice fragility. The slim bodice molds her figure till just above the hipline, where a long circular skirt is attached, with fullness folded into pleats at the sides. A bertha collar takes the place of sleeves and is worked into the side of the skirt and collar, but it scarcely shows, which is just as well. The hat, of pink horsehair, is fitted turban style with a turned-back brim pleated at one side. Miss Owen's slanting eyes, made-up so artfully, present contrast to her blonde hair and give her an almost exotic air, a quality infrequently encountered in the fair-haired maidens.

Edwina Booth is the girl Metro sent to Africa to be fought for in "Trader Horn." From the pictures that the expedition has sent over, it was a wise and completely convincing choice. Miss Booth plays a white girl in Africa, one of the carelessly reared Caucasians in tropical countries whose simple impulses and naive honesty lead them to go native, in costume at least.

So in the thickest and brambles of Africa, Miss Booth goes barefoot and practically bare skinned, although the traders who fight for her are compelled to wear stout boots to master the topography of that wild country. This paradox again raises the question, which is the weaker sex, after it had been quietly laid to rest.

Chief among the materials used to clothe Miss Booth in this film is her lovely long blonde hair, which falls below her waist in its generous profusion. Around her hips she wears a skirt of black and white monkey fur, and she wears some barbaric necklaces. That's all there is to protect her from the savage elements of Africa, poor white child! Her beauty in this costume isn't going to make a thorn prick less painful.

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15 YEARS AGO

(From Variety and Clipper)

The government's anti-trust case against the Patents Co. and General Film Co. (picture trust) was all in and the Federal Court in Philadelphia reserved decision. Prosecution had sought to show the licensees had made 1,600% in a year on their investment of \$1,000. Another point was that out of 116 independent film exchanges only one remained after 18 months. Sixty-eight had been purchased and the others "destroyed," government said.

Al Lichtman went with World films, taking position of exploitation man on specials, position created for him. First film under scheme was "Your Girl and Mine," propaganda for women's suffrage, and suffrage organizations were to receive a split on profits.

Johnny Ford and Eva Tanguay, married when they were both with the Tanguay road show, parted.

Columbia Burlesque wheel had 73 shows and 81 theatres on its route sheets and proposed reducing the houses to 73 for the next season.

Harry Pilcer and Gaby Deslys had a tiff due to Gaby's interest in Basil Hallam, English juvenile appearing in the same show at the Palace, Paris.

Paul Murray was wounded in action in France and Harry Lauder's son, John, joined the Argyll Highlanders at the front.

50 YEARS AGO

(From Clipper)

Important legal battle was on in New Haven, Conn., where city ordinance prohibited variety theatres from having bars in the same building as the performance. Houses resisted and three managers, together with the performers, were arrested. A ruling on a motion gave the advantage to the prosecution at the start.

A baseball game in which one side was blanked was known as a "Chicago defeat," from the historic game in which the New York Mutuals won from Chicago White Stockings, 19 to 0. Clipper notes that blank scores are rare, the records showing only five such games up to 1870.

McIntyre and Heath, song and dance team; played the Garden, Indianapolis, Christmas week.

Park theatre, New York, was damaged by fire during a performance. When smoke came into the auditorium, J. K. Emmett, star of the current attraction, walked down front and calmed the audience, which walked out quietly and without injury to any one.

Dan Rice, famous minstrel man, is reported "converted" and about to quit the stage for the evangelist platform in the Billy Sunday manner.

Galveston, Tex., contributed a gem to school discipline, by making boys who smoked take a dose of castor oil. Little girls who swore had the oil smeared on their lips.

In response to agitation for cheaper baseball admissions, the Buffalo club of the league said it would sell grandstand tickets for the coming season at 3 for \$1.

The Show Business

Nothing on the stage stood out in 1929. Nearly all stage entertainment slipped, more or less. Legit did most of the skidding. Vaudeville stood still. But pictures, through the talkers, shot ahead.

PICTURES

The moving picture always has been in a process of evolution. It is now. Wide film and screen are to follow the talker. With the talker. And then color. Then what? About the time wide film, wide screen and color for the talkers have had their day, the drama may have a chance to slowly return if it's then in more capable and competent hands than at present.

Pictures need something new to stimulate the box office. Pictures are exhibited in large theatres. Many of them. All over. They are built on the large scale, for a sight amusement. That sight is now embracing sound, and with voice recorded on a record or film, the volume of sound may be controlled, until as voiced before, any seat is a front seat. With an admission of uniform price or nearly so, there is not the caste among picture house audiences as may be found in those theatres of different policies and larger scale, where the top price denotes position not only of the seats but of the patrons.

A picture house operator when surveying the many theatres on his and other chains has his worries. Those film palaces are big and must be kept filled, to take up the overhead and leave a net on the balance sheet. Let the operator take stock and his heart probably stands still as he tries to imagine what might happen were there to be a streak of poor business for any length of time. That may be the preventive; the operator's panic of thought passed on to the chain's picture producing end. Then the producer must right any wrong. His pictures must come through to keep that house alive.

Picture houses any and everywhere. On the street, around the corner, in cities, towns, villages and communities, with neighborhoods now vying with downtown in size of theatres, picture product and often lower prices.

With the greatly improved grade of talkers, improving monthly if not weekly, the picture house has gone through a bonanza period the past year. At times the bulked grosses indicated locally a surprising increase, that coming through several houses. It brought out that there is always more amusement money in any town, far beyond the weekly average. The picture draws it in. Seldom will a theatre man admit anything but the picture in a film house does draw. But if red comes out at the week's end, it's everything else at fault but the picture if anything else was on the stage.

Providing the present unemployment over the country but mostly in secluded spots just now, does not expand generally, the picture houses should continue their high earning pace during 1930. If it's the picture that is going to do it; the current crop from Hollywood seems to say that the picture will do its duty by the theatres. Stage shows for the big houses will be just as valuable, however, for they may be the unknown balancer with poor pictures that holds up the gross anyway, when it's needed the most.

LEGIT

"The legit is through." That's been said more in 1929 than in all time. And that saying has been the poison for the legits who may have under normal conditions in their branch, held up against whatever is the matter with the legit.

Anyone intimately knowing the legit readily believes the matter is the absence of all good will toward the legitimate playhouse. Everything wrong with the legit, past or present, can be traced to one little group of commanding strength and no showmanship. They can't attract new producers for they have driven the producing talent from them. They can't produce themselves and they can't operate successfully when real show operation is needed. That is undeniably proven by the situation right now in legit.

Some years ago when a few of the progressive and successful producers on Broadway seemed to be forewarned of this future that has arrived in and for the legit, they wanted to take away the reins, to run their business themselves. That they did not is their own punishment, for now they are almost without a business. To what extent money, given, borrowed or advanced, has entered into this current condition in the legit, no one can tell. That it has had an influence and a big one is easily accepted. Independent producers rushed for the best terms offered to stick in those days. The terms usually carried cash with them. Often as not promises. Those producers did what they did against their better judgment. Now it looks too late for them as well as the others.

The legit can't charge \$3.50 for the drama when a "Disraeli" talker may be seen for 75c or 60c in the smaller cities. They can't ask \$5.00 for a musical that cost \$150,000 to produce within stage confines, when a "Rio Rita" that cost \$1,000,000 or a "Gold Diggers" that cost \$600,000 can be exhibited for the same 60 or 75-cent prices. With a legit at \$3 or \$6 drawing from its circle of say perhaps at the most 1,500,000 people all over this country and a talker at 60c drawing from 75,000,000.

Which leaves the legit Broadway as its stand-by, with Chicago, Philadelphia and Boston no longer the added bulwarks of the legit as those cities once were. The talker is too strong, and if the talker does die out, where again is that \$3.50 or \$6 audience coming from? The legit has nearly lost its own exclusive reserved seat \$3 audience. It has tired of the legit and its ways, its direction.

As to ticket speculation! There has been but one solution proposed so far of the ticket problem—that was Joe Leblang's central ticket clearing house—and it was rejected by the legit managers. That might have survived and accomplished its purpose. The present system proposed by the managers themselves can not, not while that little group is running legit. Or without that group.

While the legit may be too far gone just now for the mere ticket control propaganda to aid it. The real New Yorker who has patronized the legit theatre once or more weekly in the past has quit. With a proper direction in the legit, something may be done, but nothing of benefit will ever happen under present conditions.

When and if the legit ever does start for first base, someone in it should take a look at the picture advertising at the picture method and then at themselves. Any day in any daily tells that story. The legits just don't know—they are still doing business as a legit.

VAUDEVILLE

Vaudeville is going through a struggle. The poor old thing has had more misdirection than any other branch of the show business. Everything has been working for it since sound came in, the absence of humans on all local stages, those terrible talking shorts intended as vaudeville's substitutes, but vaudeville has gone—blundering, staggering, tumbling along, the great big place for alibis.

It may do better now. One soft spot in connection is that it can't do worse. Hundreds of thousands of people in America would like to

ANNIVERSARIES

This special number of Variety incorporates two anniversaries first for Radio-Keith-Orpheum and the paper's 24th. That never happened to Variety. But both anniversaries fell at about the time, so they have been joined in the one issue.

R-K-O is having a rather happy and surprise initial birthday. A year ago who in the show business would have said that the Radio-Keith-Albee-Orpheum could earn a net of \$2,500,000 or more in a year? Yet that is what has been accomplished by and for R-K-O.

That Radio Pictures is mainly responsible seems beside the fact, Radio Pictures is an integral part of R-K-O and the bank account, one. However, its theatre end has made an individual showing, considering that the Keith-Orpheum chain was dipping into the red around \$150,000 a week when R-K-O assumed charge last Jan. and at that time R-K-O had no established picture producing end of moment, that R-K-O could turn that red to black by last Aug. and keep it black since, must redound to some one's credit, if not entire R-K-O theatre organization.

Meanwhile Radio Pictures bloomed and blossomed. R-K-O's Radio Pictures went into R-K-O's own theatres, making money both and are still going it.

R-K-O is not touching upon the money angle in its first anniversary edition, so Variety is doing it. R-K-O in this number merely itself before the show and newspaper business of the country as of the big parts of the theatre. No one could hardly be blamed, doubting its achievements in the first and single year of a company that was thought not to have a chance to succeed on Jan. 1, 1929.

In its reading matter herein R-K-O brings internationally known names in finance and business as by-line writers, nearly all associated with that ever spreading "Radio Family" of which R-K-O now is so important an arm. R-K-O is using Variety as a circulator of goodwill, and more importantly, taking the means of this Anniversary as the start-off to its expressed intention of bringing back vaudeville.

If for no other reason, R-K-O will or should receive many a pat on the back for the vaudeville attempt. It must overcome everything that has been mistakenly done to injure vaudeville during the past five years R-K-O when it says it is going to bring back vaudeville will be swinging that immense throng of once vaudeville fans from wherever they have gone.

R-K-O believes it can do it. So does Variety. And Variety hopes as much as does R-K-O. R-K-O may have made a belated start in vaudeville try. But any start is better than none, as its predecessor never started at all. A 100% theatre organization, with the same end's publicity, exploitation and booking, and vaudeville will back. But particularly a 100% booking department in its man-power that exploitation department R-K-O now is sadly without and so badly. Radio Pictures is set.

Special numbers in the show business have grown to be identified with Variety. Its Anniversary Number has been an annual special of this paper's first year. For a long while a Variety special issue was more of a favor to Variety than anything else. They were needed. Variety's income had been cut off to a great extent by very influential theatre companies, antagonistic to it. Those battles are of this with one prevailing exception. They need not be gone into or itemized.

Then Variety had two big personal special issues, one for Al Zukor and the other for Marcus Loew. Both were favors. Mr. Zukor agreed that Variety should issue a special number under his name. Mr. Loew suggested it, and Mr. Loew informed Mr. Zukor that for the Zukor number, there would be a Variety Marcus Loew number. Mr. Loew said Variety needed these numbers, to recoup its income through its battles. That was so.

Unfortunately, and to an unlimited degree for the show business, Marcus Loew had passed on when his number by Variety was printed. Variety has been severely criticized by competing trade papers for having printed the Marcus Loew number following his death. He was just criticized from their viewpoint, but three men, among others, close to Mr. Loew, asked Variety to go through with it. They said they had wanted it—for Variety. They were Mr. Zukor, Will Hays and Schenck.

These special numbers turned over to Variety as favors, with years and Variety's circulation moving on, brought out the complete possibility of Variety with a special number. This possibility included Variety as a good will extender to the advertiser, and a publicity me that could not be duplicated by any publicity department. The numbers go to all dailies in the U. S. They are retained for reference with either the picture, dramatic or Sunday editor always find a story in them when wanted, at any time. This was brought out by Variety's issue of the Paramount-Publix special number last September.

Now that Variety's special numbers have become commercial, are still essential to this paper's support. For the overhead of unusually high gaited paper, as a trade paper, has grown relatively much from the first anniversary 24 years ago as has this issue beyond its first one.

And for the first time in 24 years, Variety got out of debt in May it kept out. Some years ago it was said on this page that if Variety paid off, if ever, it would be told. Here it is.

see some vaudeville that they can sit through. Give them that vaudeville and they will sit through it. Vaudeville is not complex. It's a gamble or should not be. Vaudeville acts play all over. If towns of 10 take to an act, that act will be universally liked. If one town in 10 likes it, the act can be taken off. Between the two, 6,000 acts it seems as though a likable vaudeville bill of five acts be collected for once weekly playing.

If vaudeville passes, it will be no one's fault but those in charge of it. Vaudeville has the additional support of a talking picture, it is on an admission scale that closely parallels the picture theatre's, in as inviting theatres in the main, and it's human entertainment.

There are no No. 2 companies in vaudeville. Each act is by itself. But there may be too many acts of one style and there are. Often they get on the same bills. That's up to the bookers. It's all up to the bookers. Getting the right bookers is the right way. A dumb booker books dumb acts, literally as well as figuratively, and dumb acts are a dumb show.

BURLESQUE

Burlesque has a chance. Here's the stage show without opposition. There are only two types of burlesque shows playing. One regular (wheel) burlesque and the other stock burlesque. If the wheel (Continued on page 121)

YEAR IN LEGITIMATE

By Jack Pulaski

The season of '28-'29 in the legit was the worst as to business in a nine-year period. Current '29-'30 season may be no worse to date, but it is no better.

The start things picked up on Broadway. Half a dozen successes were ticketed generally. With that a promising season, shownmen predicted a season, but a bit too hastily. Trade started to slide in September, in fact never got into full stride when a fresh grief arose—panic in Wall Street, which continues a long drawn-out, disastrous story and, it seems, interminable interlude.

Last season it was the rapid development of talking pictures as all. There has been no abatement of talkers and now with the stock market collapse not only a personal worry, the ability of the average playgoer to pay high prices for shows has been seriously threatened by the wiping out of millions of traders on margins in the market.

Broadway is perhaps a bit better than the earlier third of last season. There are dark theatres, but less than last autumn. The shows are getting big money, as always have. But out of town, the threat of talking pictures is perhaps the most serious that managers have ever faced. Condition is clear. Musical comedies which were big hits on Broadway already have flopped, as in such stands as Chicago and Jackson. Where a run in Chicago virtual season was looked for, certainly, it was out down to weeks (cited case). "Follow the Sun," two companies of a musical smash of the previous season, flopped on the road early in November, and half a dozen other cases for musicals died on tour. Not a word of good for the drama, and comedies, either.

For Broadway Only
In some quarters there is a feeling that producers will soon be asked to produce for Broadway. That is an impossibility as the big musicals go. Such productions are claimed to cost \$400,000 and more, and a season's run on Broadway about wins that back. If the road is impossible, such production will die. It has out as dropped up with the making of several attractions with more money. At least two of the big musicals are so supposed, while at least one drama user made a deal to put on six picture money to pay for productions.

Aside from the drooping business in the legit, the high-light of theatrical year was Equity's move to invade the talking picture field. Without notice Equity asked an ultimatum that on and exacted June 5, 1929, no member was to accept a contract for talking pictures except that of a new standard form then issued.

Frank Gillmore set up headquarters in Hollywood on that day and then he and other Equity members had a miserable summer working after meeting whooped it parade out as week rolled last, without actual results. Equity's fight tanks started to crack. After a couple weeks, Gillmore returned to New York. The "strike" was fast abandoned as "temporarily" called with future movements in the direction have since been hazy.

It is thing that really beat Equity in Hollywood will exist. There is a motley, up-and-down group in the legit that wants its own organization, an Equity association but with autonomy.

Traffic
Then business was on the decline last season, Grover Whalen was appointed police commissioner of New York. He designed a new system of comic, which at first principally affected Times Square. The managers and the audience would be enabled to get away from theatres easily. With no in being rules and a horde of cops of new system started off with a big boom. It wasn't long before the franker showmen admitted the traffic display was a lot of hokey, and it seems to be that way still, big publicity and plenty of pictures for Whalen.

Things are somewhat better going north and south, but the east and west traffic now seems as good as before. As for show busi-

Gag Hely's Stock

All kinds of exploitation gags to keep a dramatic stock alive. One that has worked well is getting a play in Allentown, Pa., where the Lyric and dancing school under separate direction. The dramatic class numbers 82 while the dancing school has a list of 115. Special periods are set aside each Wednesday for the pupils. There is no charge for instructions, the only condition imposed being that each pupil must be a season's subscriber to the stock shows.

Smart Picture People
The expectancy of pictures going into the legitimate with screened stage plays appears to have faded, but deals between producers and film groups are in constant report. The Shuberts have attempted to make several combinations, several dropped because the picture people appeared to be too smart.

The march of players, managers, directors, staggers, authors and composers to Hollywood was believed to have affected Broadway's production capabilities, but that seems to be a question. New names and faces in pictures and the fact that talkers do not necessarily require legit people except in musicals, have changed the situation somewhat. Several legit producers discounted the Hollywood inclination and have cast musicals.

Leading Critics
The critics standing in the matter of predictions of rights and wrongs last season, developed a new winner in the person of Robert Little of the Evening Post. He had an average of 809, having reviewed 89 shows, predicting correctly in 72 cases, being wrong 16 times and having no opinion in one instance. The leader at the mid-year and three-quarter mark, however, was St. John Irvine, the World's guest critic from London, who withdrew before the season closed. Irvine's batting average was .53 correct predictions, being wrong in 12 reviews but always expressing an opinion.

The matter of legit Sunday performances came up early this season, the managers voting in favor, Equity members' meeting shortly afterwards voted against, saying the managers should clean house first before they would consider playing Sundays. The actors were inclined to blame ticket speculators for the present business depression, and the legit manager's manner of operating his theatre.

Three Below 42nd

With the Knickerbocker about to be razed Broadway will also lose the Casino, the Shubert lease on which expires in April. The first named house is on the corner at 38th street and the latter at 39th street.

The entire block will be used for another Lefcourt skyscraper. The passing of the houses means that only three theatres in the regular legit group will remain south of 42d street. Empire, National and Maxine Elliott's. The Comedy is rarely open, the Garrick virtually a dead letter, while the Assembly (Princess), the only other house in the zone, is a little theatre.

Jed Harris' Staff

Jed Harris has installed himself in offices in the Morocco theatre, New York, and is reorganizing his former staff. Whitaker Ray, former general manager, and Richard Maney, former general press representative will return to their former posts. Ray and Maney are handling management and exploitation for "50 Million Frenchmen" and "Top Speed" for Warners.



PAUL FRAWLEY

Featured in "TOP SPEED" at Chanin's 46th Street Theatre, New York extends the Season's Greetings to all Lambs' Club, New York

MOB SUPERS LOOK TOUGHER TO GIRLS IN THE CAST

Professional supers are the oddities of show business. They make no pretensions of being actors, are merely types. They have never acted a part in their lives, but those of them who are good types sometimes work 52 weeks a year. Supers, usually needed for gang or mob scenes, have to look rough. They usually are that and sometimes scare the actors to death.

In a play that recently tried out there were a number of gang type supers. One of the girls in the cast described them as looking like typical thugs, burglars and murderers and some of them reeked of alcohol. As the girl stood among them in one darkened scene she instinctively hid a diamond ring, she wore, and when one super asked if it was real, she said it came from the five and ten cent store.

There is one agency that specializes in supers who are gathered from any place in the city. Any one who looks the right type is accepted. Most of them now a days are used in picture work. On the lot they are o.k., but in the small confines of a stage production they are strange companions. Supers get about \$20 a week and generally the people who handle them have them under some sort of personal management arrangement, so they are taken for \$4 or \$5 a week of their \$20. All of them continue some other occupation on the side which is probably of a desperate nature, according to the actors.

Farnum Wants His "G" From Lettich's Job

Suit to collect \$1,000, claimed for services as personal representative, has been brought by Ralph Farnum against Alexander Lettich, legit director, in the Fifth District Municipal Court, New York.

Agent's complaint alleges written contract with Lettich, whereby former was to obtain the director's job with Arons & Freedly for "Hold Everything." This, Farnum declares, he did and also that as a result Lettich directed two other musical comedies for the combine, "Spring Is Here" and "Me for You."

Salary in all three cases for Lettich, it is claimed, was \$600 weekly for first five weeks and \$300 for added weeks.

Farnum claims that although by the terms of the contract with Lettich latter was to pay him 10% of the deal he has thus far received nothing.

Stocks Opening

The Playhouse, Poughkeepsie, N. Y., opened with dramatic stock Dec. 30. The promoters are McKelvey & Malakoff. A new stock started Dec. 30 at Parkview, under John Ravid. The Palace, Toledo, launched stock Dec. 30. The Rialto, Ellyria, O., opened Dec. 30 under Ken Cartier's direction. New stock in Reading, Pa., opened Dec. 30 with Charles Warde directing.

25 Outstanders of '28-'29

Shows Out

Early this week indications were that several shows of recent entry on Broadway would be taken off. "Half Gods," presented by Arthur Hopkins, closed at the Plymouth. Played less than three weeks.

HALF GODS

Opened Dec. 21. Anderson (Journal) found it "difficult and flat" and Brown (Post) reported, "particularly disappointing." Variety (Ibex) felt: "Little chance to land."

"Jenny" will leave the Booth after 14 weeks. Presented by W. A. Brady, Jr., and Dwight D. Wiman. Did very well first two months, averaging better than \$14,000. Then dropped and was not in the running during holidays.

JENNY

Opened Oct. 8. A relapse into showmen romance, said Atkinson (Times), while Little (World) more emphatically wrote: "Not even the wit and naturalness of its two chief performers can tempt me into thinking I really like any of it."

Variety (Ibex) thought star would sustain piece for moderate engagement.

"Damn Your Honor," presented at the Cosmopolitan by Vincent Youmans, off Saturday. One week.

DAMN YOUR HONOR

Opened Dec. 30. Branded as "preposterous." Lockridge (Sun), only first stringer to catch opening. Variety said: "May get a few weeks for laughs."

All three houses are dark.

FUTURE PLAYS

"Sporting Blood," by Lewis Ely, has gone into rehearsal as George M. Cohan's next and bows in at Pittsburgh Jan. 21. The piece will remain out several weeks before set for spotting in New York or Chicago.

The bow in date was set for Pittsburgh because George M. will be there in "Gambling" at the same time, and wants to be on hand to supervise the opening.

"Seven Keys to Baldpate," George M. Cohan's dramatization of Earl Derr Biggers serial, will be revived by the Washington Square Players at the Gansevoort, Greenwich Village, New York, Jan. 20. The revival is set for a four weeks' run.

"Sisters of the Chorus," tried out last summer by Louis Safian, has been taken over by Robert Newman and Arnold Johnson. Now casting and goes into rehearsal in two weeks.

"Harlemania," colored musical, has gone into rehearsal and due for spotting three weeks hence in a New York house. David Cowper is producer.

Cast includes Ida Shaw, Bobby Tennant, William Maher, Lew Hetherington, Mabel Stokes, Ruth Washington and others.

"City Limits" comedy by Arthur Keeler, is set for production next month by Cherry Lane Productions and will open cold at the Cherry Lane Playhouse, Greenwich Village, New York.

Piece is an elaborated version of a vaude skit of same title, which Keeler formerly did in vaude. "The Plutocrat" is being readied for a road tour. This is the Charles Coburn show, but Coburn isn't backing the proposed tour.

"Even in Egypt" the new Bert-Raim Bloch comedy, which John Golden is producing, with George Jessel as star, opens Jan. 13 at Verba's Flatbush, Brooklyn, and then goes to the Garrick, Philadelphia, for two weeks. Ferdinand Gottschalk, Alan Mowbray, Jona Blair and Frank Monroe are in supporting cast.

"Phantoms," produced by A. L. Safian, which was written as straight melodrama has been changed to a satirical comedy.

The season of '28-'29 is considered to have produced 25 outstanding legit successes. Some of the run ratings indicated several attractions in the group were really in the moderately successful class.

Last season's longest run show of last season's make was "The New Moon," which recently withdrew, after 66 weeks on Broadway. It held over into the new season as did six other shows, several of which are still running.

Among the musicals closest the "Moon's" run were "Hold Everything," which bettered a year's stay, "Whoopee," the biggest gross getter of the list, 50 weeks, and the same for "Follow Thru." Other musicals which made a run of it: "Good Boy," 37 weeks; "Three Cheers" and "Vanties," 26 weeks; "Animal Crackers," 20 weeks; "This Year of Grace," 20 weeks; "The Little Show," 36 weeks and still running.

"Street Scene" tops the dramas. It is now in its 63d week and still running as is "Bird in Hand" in its 41st week; "Let Us Be Gay" ran 43 weeks; "The Front Page," 35 weeks; "The Front Page," 34 weeks; "Holiday" and "The Perfect Alibi," 27 weeks; "The Age of Innocence," 26 weeks; "Paris," 24 weeks; "Carpenter," 21 weeks; "The High Road," 18 weeks, and "Cungai," 17 weeks.

ORIGIN OF 'TURKEY' AND 'ANNIE OAKLEYS'

The origin of the term turkey as applied to road attractions—and sometimes those on Broadway—has been explained in several versions. Most authentic is the word of the old showmen, who should know. Turkey shows were put on during times when bookings were as sparse as now or more so.

When a theatre manager found he had no attraction booked in at Thanksgiving he would issue a call and throw on any kind of a performance. Actors would gamble, generally taking a percentage of the gate and all would be assured of a little holiday coin, perhaps enough to partake of a turkey dinner with trimmings. Same procedure applied to Christmas and New Years.

It sometimes happened that such troupes were so well enough to last from Thanksgiving to Christmas. The expectation always was that if a show could get enough patronage at Thanksgiving it could last until after the other turkey holiday.

The expression "Annie Oakleys" as applied to free tickets to a show has nearly become obsolete. Annie Oakley would perhaps be the greatest woman sharp-shooter, or at least the first. To promote interest in subsequent performances, Miss Oakley was supposed to shoot holes in a pair of tickets, tossed into the air. These tickets were given away by being thrown into the audience to some lucky grabber. Free "ducati" are generally given away now, although some theatres when extending courtesies give a complete ticket which is accounted for on a special form. In one chain separate slips with the location of the seats are given, the ticket itself never being given in part or whole to the persons permitted in without charge.

Ray Leaves Warners'

Whitaker Ray has resigned as general manager of the Warners' legit production department. His withdrawal was timed when the department was moved from Broadway to the Warner building. No one has yet been chosen to fill the job.

Abe Hally is managing "Fifty Million Frenchmen" while Ted Barter is back with "Top Speed."

Ray was formerly general manager for Ted Harris, and may rejoin him.

"Woof" 25% Cut

A 25% salary cut is reported having been agreed to by the cast of "Woof, Woof," opening recently at the Royale, New York.

While the management denies intention of folding up, the arrangement with the players is said to guarantee continuance another three weeks because of the reduction.

Broken Promise and Other Things Cause Schwab & Mandel to Quit Legit

"Follow Thru" may have been Schwab and Mandel's swan song as legit producers. The show recently left Broadway after running a year. In an ad appearing in this Variety, the firm, outstanding among the younger producers of musical shows, state they are quitting the legit for pictures because of adverse conditions but hope for better things by the time next season arrives:

"Lawrence Schwab and Frank Mandel are taking an excursion into talking pictures until such time as ticket brokers, musicians and stage hands come to their senses. We sincerely hope that this will be in time for us to produce a new musical play to open next fall. Thank you."

There is another angle to Schwab and Mandel's professed reasons for becoming inactive in the legit. It concerns booking conditions and terms as conducted by the Shuberts. Early in the fall the producers were roused to anger when the Shuberts are said to have repudiated a promise concerning "The New Moon," another of the Schwab and Mandel smash successes of last season, the attraction having but recently left Broadway.

According to the understanding better terms were to apply to the attraction than at the Imperial, New York, during the summer. When Schwab and Mandel called attention to that, the Shuberts are charged with stalling and the winter terms continued. Finally Lawrence Schwab called for a settlement but he was told nothing could be done about it and the winter terms would hold.

Schwab and Mandel became incensed and ordered in several attractions from the road it is said. Both "Good News" companies and a "Follow Thru" troupe were brought in. The closings caused some surprise on Broadway but it now develops that poor business was not the only reason. It is claimed the grosses were good enough to keep the attractions going at a modest profit but the attitude of the producers was that they would not financially benefit the Shuberts if they could avoid doing so.

Although Schwab and Mandel are operating Chanin's 46th Street under a lease from the Shuberts, it is reported that if returning to the legit field, they will book through the Erlanger office.

Mary Lewis' Divorce

Hollywood, Jan. 4.
Reported here that Mary Lewis, opera star, has instituted divorce proceedings against Michael Bohman, Russian singer.
"Understanding is that Miss Lewis will remain here until her petition is granted. Bohman is supposedly on his way back to America from abroad."

Prolong Damita Stay

Lily Damita will remain with "Son of Guns," legit musical, an additional eight weeks after her present contract expires April 8.
Miss Damita's extension was arranged through Samuel Goldwyn, to whom she is under contract for pictures.

RAPLEY HEIR IN CHARGE

Washington, Jan. 4.
Daughter of William W. Rapley, former owner of the legit National here, has just acknowledged the receipt of an inheritance of \$109,000 left in trust for her by her father until she reached her twenty-first birthday.
She took the court procedure to discharge the present owner of the theatre, William H. Rapley, under the terms of the will.

MARIE AND LOUIS

Hollywood, Jan. 4.
Louis Mann and Marie Dressler will be featured in "Father's Day," an original for M-G-M by J. C. and Elliott Nugent.
Sam Wood will direct.

Dot Hall in Musical

Dorothy Hall goes into "Flying High," the new George White show. It is Miss Hall's first musical, her previous stage appearances having been in the other branches of legit.

A Natural—Good—Test

Those who have seen Lee Tracey's test, which led him into a three-year Fox contract, pronounce it the best reel of its kind made to date. That's from the actor's standpoint, not technically. With the wide difference between the tests as turned out in New York and on the Coast, invariably in favor of the west, plus the uncertainty of the person concerned as to what to do before the camera, an angle or two on the Tracey test may help.

Tracey walked in front of the camera and kept talking to the Fox casting official, who had prevailed upon him to go up against the lens, seated behind the camera. Actor simply rambled along saying, "Well, let's do a dramatic bit"—and then did it. But in the middle of the scene switched off suddenly by chirping, "Enough of that, how about a gag?" And then did one, after which the impromptu routine kept changing back and forth from tense bits to laughs.

Camera and mike, of course, picked up everything, including the by-play, with the total result bowling over the boys who sat in to pass judgment on Tracey as a picture possibility.

Test ran 700 feet.

London Legits, '29

London, Dec. 24.
Review of London theatrical field for 1929 is just a curate's egg. Bits that were good were very good; bits that were bad were worse. Ups and downs—more downs than ups, and many more failures than successes. Successes were smashes; failures, flops.

First the talkers, then the weather, then radio. More recently not any good managers. Then players they wanted. Then the Wall Street business, heard as an echo over here, gave the overdraft boys their best alibi in years.
Five weeks seem to have been a pretty good average. For a show, with five days more than many netted. Statistics reveal 139 plays were produced in London up to December. Out of that total about 50 were Sunday-nighters and arties. Rest the poor old commercial theatre. Of the 139 it is asserted less than 25 made real money. About that number have eased out square, with the rest majority playing through bright vermillion. Money wasn't short generally from the backing end. Enough saps to go round. Generally more shows waiting than theatres to house them.

Some theatres have had failure after failure, while others keep on velvet.
Noticeable thing over the year was that the big producers didn't get it all their own way. Some of the leading peddlers dropped flops quite frequently, while the smaller managements cashed in on good shows.

Another thing: Generally speaking, American plays didn't have too good a time over here this year. Bigger winners in their several categories have been nearly all British.
Refusing to accept a 25% cut in "Woof, Woof," the Demarest-Lohmuller musical, George Haggarty, Helen Goodhue, Jack Squires and Olive Fay are leaving the show.
Others of the cast, including Louise Brown and Eddie Nelson, featured, are understood to have compromised with the producers and are continuing.

HARBACH-KERN-MILLER

Hollywood, Jan. 4.
Unofficial word around is that Otto Harbach and Jerome Kern will do the book and music for Marilyn Miller's next picture, her second, for First National.
Miss Miller will again come out here this summer to go before the camera.

MACLOON-EQUITY PEACE; 'NEW MOON' IN JAN. 18

Los Angeles, Jan. 4.
Louis O. MacLoon and his wife, Lillian Albertson, have been removed from Equity's unfair list by Paul Duzzell, secretary of Equity. Move followed a two day conference between the producing duo and business agents of the stagehands, musicians and Los Angeles Amusement Federation.

Duzzell remained inaccessible to newspapermen throughout his local stay, both on the MacLoon matter and on the Equity attitude toward films in which some reporters were interested. It was announced that a statement anent the MacLoon matter would be made public Jan. 6 (Monday).

Those participating in the arbitration meeting were sworn to secrecy as to the details decided upon or the nature of the discussions. In agreeing to make good on all outstanding financial claims against Equity, the MacLoons satisfied not only that organization but also the L. A. Amusement Federation.

As a result of the axe burying "New Moon" will come into the Majestic Jan. 18 under the MacLoon banner.

Poor Management Killing Stocks; Remedy 1st Needed From W

Ushers as Scene Shifters Close Four-People Play

Los Angeles, Jan. 4.
Box office of unlucky Actors' Theatre refunded \$6.75 when Charles Miller, local Equity representative, said nix to actors working in front of scenery moved by ushers.
Ruth Rennick, the somewhat desperate impresario of "Power of Love," twice a flop locally, decided that the solution of her managerial problems might be found in converting also prowlers into scene shifters.

Miss Rennick had a \$240 bond up to cover two week's salaries of her cast, consisting of four persons at \$30 per weekly.

May Robson to Honolulu

Los Angeles, Jan. 4.
May Robson sails for Honolulu Jan. 14 for an engagement as guest star with the Richard Wilbur Play-ers. Opens Jan. 27. Will do three plays and maybe four.

Lillian Harmon accompanies her. Miss Robson closed her Duffy engagement Dec. 28.



NORMAN TAUROG

Noted director of comedies is now basking in the limelight as one of the industry's great dramatic directors brought about by the subtle dramatic touches incorporated into his recent production of "Troopers Three," a Tiffany special.

Taurog gained prominence by his direction of Clark and McCullough in seven Fox comedies and George Jessel's "Lucky Boy," all box-office naturals. It is an old adage that our greatest comedy directors have turned out some of the industry's best dramatic masterpieces, and Taurog, running true to form, has that happy showmanship wallop of coupling his great comedy ability with fine dramatic qualities of picture making.

Shoestrings in Legit

By Ed Barry

A tough year for the short rollers and shoestrings in legit. Looks like the boys are through and will have to pick another graft.

According to a notorious shoestring producer, the angels have their doughbags sealed as far as show angeling goes. That tells it. With veterans instead of newcomers rating whatever legit hits of late, the shoestrings are at a loss to line up prospective material for the usual prospectuses sent out as bait for chump money.

Of the dozen or more tries by independents this year there has been less grief for the trouperers than formerly.

Edward A. Blatt, going independent after serving apprenticeship under Jed Harris, rates the best on the past year's output with "Harlem" and "Subway Express." Blatt, like some of the others making the try did not go for the shoestring manipulation, but had their coin up before starting. "Harlem" hit fair for a couple of months, starting out like a world beater but petering later, but did it with both on profit and prestige builder for the young producer. "Subway Express" is still current and turning a profit.

Irving Lande, youthful publicizer,

was bitten by the producing bug and launched "Carnival," which had a brief run at the Forrest, New York, in early season, and "The Crooks Conventions," which had a brief run later at the Longacre, New York.

Lande copped something on the screen rights sale on the former but dropped it on the latter.

Several others also made the try, legitimately, but are in the red on the attempt after paying all obligations.

Film Rights Stall

Plenty of short roll producing still going on in the making but no takers to even get the boys started. The old sales talk of the film rights sale reimbursing the angel is out now, as it is too well known apple buying.

Despite tough conditions all around, the shoestrings and short bankroll boys still insist they're not licked. The few around and the others that crop up now and then insist they are merely "pending production activities" until times are better. The stock market alibi made to order for them.

These bad boys of legit, like the poor, will always be with us—while there is a legit.

An amazing statement in the Prompter, house of the Century Play Co., under of Jan. 4, which tells of some conditions giving stock a black not included in the recent offer of the Theatrical Stockholders' Association. That situation are true has long known by stock managers.

The statement is made by manager following a tour of in the east.

In part it says: "Conditions existing among We managers certainly are to blame for poor business. We give enough time, application and actual work jobs. The Talkie interests I waited, in one from 7:30 until 8:45 for the ager to put in an appearance curtain, too, was ten minutes in ringing up."

"I noted conditions in four theatres that were unsatisfactory. Also a deplorable interest and courtesy from players."

"I found a low grade of performance and actors. Inexpensive youth, poor studies among actors, and untrained young men attempting to direct shows, reduce them, and play in parts."

"I found a lack of judgment in the selection of plays."

"I found an excess of drama among actors, resulting in a lack of respect and the considerable interest of the public toward a stock company's receipts hasn't changed. I have to have a troupe that is moderate, and smiling!"

"I think stock's real money within ourselves. We must better managers—all the way to."

Stock Worse

With 80 stock companies the proportionate closings of December, 1929, were far greater than of any previous year.

Slump Hits Caster

Legit casting agents are crying the blues and about convinced their business is as badly as independent va bookings.

With little production and practically nothing in line, the casters are at a loss whether to fold or stick a further losses, hoping for later.

With road attractions fewer, even the larger casters feeling the pinch. Others set for season for late, though musicals are plentiful, were also badly hit through withdrawal of several attractions which they had placed in the past month.

Stock casting as also a part this year through the slim closings.

Without Rehearsal

Los Angeles, Jan. 4.
Sudden withdrawal of Mary from "Among the Married" of the tragic death of her husband Kenneth, who was killed while stepping into the role out a rehearsal, reading from Edward Everett Horton nounced substitution, from the stage Thursday night.

ACTRESS' REAL ESTATE

Bridgeport, Conn., Jan. 4.
Mabel Tallaferra, of E. Conn., has been named defendant in a \$25,000 real estate suit brought against her in Superior Court by F. M. Barrows, of Stamford.

Plaintiff alleges that Miss ferro employed him last fall to sell her property in Mayapple, Stamford. Barrows' claims are cured a purchaser, C. F. Ma who was read to pay \$30,000 for the property, but the defendant refused to sell.

Syracuse Stock

The Empire theatre, Syracuse, will begin a series of stock Jan. 13. Nancy Sheridan and lam Coleman will be the stock tures.

Critics

By Bob Landry

MARXES SHOW, 2 LEGITS BIG IN CHI

A Year in "Variety"

By Claude Binyon

"Animal Crackers" \$41,000—Others "June Moon," "St. Scene"

Chicago, Jan. 4. Year 1930 finds three productions definitely set on the Kaito: "Animal Crackers" at the "Street Scene" at the Apollo, and "June Moon" at the Selwyn.

Last week's grosses were added by capacity New Year's business at the top. Nick at the musicals was \$8.80.

Two productions left. "Blue Heaven" was taken off at the Garrick after grossing a low \$13,000 in two weeks. "Night in Venice" left the Majestic after six weeks; five of which were played at a loss. This musical started at around \$12,000 and then sagged, doing only \$12,000 its final week. "Queen Was in the Parlor" replaces "Blue Heaven" at the Garrick, while nothing has been booked to follow "Night in Venice" at the Majestic.

"Brothers' Departs Two closings are scheduled at the end of this week. "Brothers" leaves the Erlanger after 19 profitable weeks, with "Vanities" replacing, and "Queen Bee" goes out at the Cort after six weeks. House will be dark.

Next week, "Show Boat" ends a profitable run at the Illinois (15 weeks) and goes on tour. "Whoopee" comes in. Unless it repeats on last week's business, "Animal Crackers" will be taken off at the Playhouse. "Infinite Shoeblack" will finish its subscription run at the Princess.

"Animal Crackers" led the musicals with \$41,000, followed by \$39,000 for "Show Boat" and \$24,000 for "New Moon." "Black Birds" came up with \$19,000, which means stay on, as its production has a \$15,000 stop contract.

"Street Scene" was near capacity with \$23,000 to lead the dramas, and has splendid agency demands. "Bird in Hand" picked up at the Harris.

"Strange Interlude" continued its high pace at the Blackstone, with \$17,000. The other Guild play, "Satisfied," the subscribers at the Studebaker. "Interlude" continues at the Blackstones indefinitely. As it expects from \$15,000, ticket sales have been consistently heavy.

Estimates for Last Week "Animal Crackers" (Grand, 3d week). Max Brothers' nonsense at \$41,000. New Year's Eve top \$8.80, and was capacity.

"Bird in Hand" (Harris, 3d week). Up from \$12,000 for eight days to \$17,000. Next door this house might be expected to suffer somewhat.

"Blackbirds" (Adelphi, 7th week). Colored musical gained \$19,000; N. Y. Eve top \$8.80.

"Brothers" (Erlanger, 10th week). Consistent \$10,000 at cut rates. Gives way to the "Vanities."

"Infinite Shoeblack" (Princess, 3d week). Around \$8,000 for this tragedy of a Scot's idealism showing Leslie Banks off to advantage. Will be followed Jan. 13 by "The Matrilarch." "Scarlet Wrens" for "Infinite Shoeblack" not set.

"June Moon" (Selwyn, 3d week). Going stronger, and considered the comedy of the town. Last week \$22,000.

"New Moon" (Great Northern, 18th week). This Schwab and Mandel musical was satisfied with \$24,000, getting ready to leave.

"Night in Venice" (Majestic, 6th and final week). On the road after a discouraging and unprofitable stay; \$12,000. Hits Detroit first. House goes.

"Queen Bee" (Cort, 6th week). Around \$4,000. Closes the end of the week.

"Queen Was in the Parlor" (Garrick, 1st week). Presented by Edward Belasco after trying Detroit; Pauline Frederick back to Chicago, which liked her for a long time in "Scarlet Wrens" at the Cort.

"Blue Heaven" did \$6,000 and is out. "R. U. R." (Studebaker, 3d week). About \$15,000. Guild and subscription, but helpful box office.

"Street Scene" (Apollo, 2d week). All set and no worries over gross seen for some time, \$23,000 and beginning to spread.

"Strange Interlude" (Blackstone, 6th week). About \$13,000; length of stay undetermined, though to Feb. 1 certain.

"Show Boat" (Illinois, 14th week). Announced at Chicago date of Jan. 15, together with holiday advance, etc., brought \$39,000; top was \$8.80. Dec. 31. House awaits "Whoopee."

A couple of items weekly out of Variety in 1928: Jan. 2.—Al Johnson was rated the leading picture star of 1928 after making only two pictures, and everybody forgot to give Sir Jos. Gimsburg Xmas presents.

Jan. 9.—St. John. Ervine, English guest-critic on the New York morning "World," had picked more legit rights than any local reviewer, and 16 Russell Market girls were paraded at the Palace.

Jan. 16.—Rumors of deals in pictures were confusing everybody, and a French producer with b. o. (not body odor) instinct named his picture "Three Naked Flappers."

Jan. 23.—Abram F. Myers started as head of the Allied States indie Jan. 23. Alexander P. Myers started as head of the Allied States indie Jan. 23. Alexander P. Myers started as head of the Allied States indie Jan. 23.

Jan. 30.—George Godfrey was appointed Keith's sole booking head, and Mae Murray objected to paying commission to Keith's.

Feb. 6.—It was felt something was going to happen in the N. V. A. and Kresge's store in Newark announced everything from a shoestring and up could be purchased on the installment plan.

Feb. 13.—Almost certain Publix would take over R-K-O for operation, and furnish a group of the Vendome theatre in Chicago were sold at auction.

Feb. 20.—Department of Justice started probe of alleged sound trust in pictures, and Helen Morgan was named the best dressed woman of the week.

Feb. 27.—A special issue of Variety was devoted to A. J. Balaban, and Alexander Pantages ordered his New York office to quit booking acts for a while.

March 6.—Grosses of Eway legit dropped as much as 50% from the previous week, and the Broadway mob started visiting astrologers.

March 13.—Reformers were in a panic as Hoover started ignoring their job claims, and Eddie Cantor got \$10,000 for endorsing Lucky Strikes.

March 20.—David Warfield named the world's richest actor with around \$12,000,000 following sale of his Loew holdings to Fox, and "Singing Fool" was in its 27th B'way week.

March 27.—R-K-O was hoping for 15 weeks of two-a-day by Sept. 1, and space-early debutantes were hiring p. a's.

April 3.—Keith permitted its agents to start selling acts elsewhere, and performers were getting fed up with jobs as life of the party at summer resorts.

April 10.—R-K-O legit actors had made it tough for Eway producers by going to the Coast for pictures, and the latest merger was two guys pooling phone numbers.

April 17.—W. V. M. A. started issuing a 20-week contract in Chi for the first time in five years, and actors or the Coast were getting up at dawn to watch the ticker.

April 24.—William Fox told V. M. P. A. members at the annual dinner what a great guy Pat Casey is, and kids were being let into burlesque houses on a grocery store premium gag.

May 1.—Macy's department store in New York installed an \$800,000 cooling system, and 205 legit people were in pictures under contract.

May 8.—Eddie Cantor announced he would retire in June, 1930, and the Par-Warner deal looked almost set.

May 15.—Keith bought Proctor's 12 houses in New York, and 13 films on B'way were at \$2.

May 22.—E. F. Albee definitely out of N. V. A., and a painter said to be using Texan Gullman as a model for Sept. morn was told to give the little girl a hand.

May 29.—Indie exhibs wanted the Dept. of Justice to know that they were being ruined, and Shuberts' "Night in Venice" was using 42 "hells" and "damns" besides three pair of falling pants.

June 5.—Equity declared Equity Shop in pictures, and the Liberty in Watertown, N. Y., was scheduled to open with sound in four days.

June 12.—Five Minneapolis loop houses were dark, and four acts died at the Palace, Chicago.

June 19.—Equity act fighting on Coast, and a house in Dixon, Ill., cut its vaude from five to three acts.

June 26.—Over 1,000 theatres in the country were under negotiation for full control by Publix, and Ohio Amusement Co. in Cleveland went into receivership with 12 houses.

July 3.—Eddie Cantor elected president of the N. V. A., and two Sells-Floto baby elephants stampeded in Fitchburg, Mass.

July 10.—Acts were being gyped by racketeer agents, and holdups in Chi prompted Shuberts to install easy chairs in lobbies for coppers.

July 17.—Wall Street came out in the open to wage its fight against the electronics for control of picture business, and a mother who received a telegram from her boy that he had stopped the show, wired back: "Don't worry. You'll find something else to do."

July 24.—Noted an increasing number of college boys were invading show biz, and Western Electric employees who make sound apparatus were producing their own picture—silent.

July 31.—Roxy theatre got \$132,000 in a week with aid of its cooling system, and had brought new laws into seven B'way legit.

Aug. 7.—Special Paramount-Publix issue of Variety, and Equity fight for closed shop in pictures was in its last gasp.

Aug. 14.—Keith's two-a-day vaude starting weakly in seven cities, and exhibitors were told their only profit chance was a long-term R-K-O or Tiffany-Stahl franchise.

Aug. 21.—Equity fight, also big time vaude were extinct as an issue, and collegians in Toledo were annoying natives by appearing on the street in pajamas, pipe and cane.

Aug. 28.—Eastern legit acts were found unnecessary for talkers, and Alexander Pantages sent a hurry call for Max Steuer.

Sept. 4.—Eddie Cantor inaugurated N. V. A. president, and Chicago had only five vaude houses left.

Sept. 11.—Ringling bought out the American Circus Corp., and an amateur attempting a "living burial" stunt in Buenos Aires did it too effectively.

Sept. 18.—NBC banned all amateurs on radio programs, and manager's report on a vaude act breaking in commented: "Opened by mistake."

Sept. 25.—European animosity toward American films, especially talkers, reached fever heat, and manager of Capitol in St. Catherine, Can., barred breaking peanut shells because his house had been wired.

Oct. 2.—Paramount-Warner combine was the talk, and B'way legit was doing good for a change.

Oct. 9.—Britain had poured nearly \$200,000 into its picture business, and contestants in a flop Des Moines bunion derby got \$7.50 each.

Oct. 16.—B'way's early season legit hits were produced by veterans, and construction of \$1,000,000 theatre in Greenwich, Conn., was halted because nobody knew where to put the Big Dipper in a sky-effect ceiling.

Oct. 23.—Talking pictures had admittedly killed the road, and a Louisville dance instructor was teaching boys how to become gigolos.

Oct. 30.—Wall Street had laid its famous egg, and Nate Rosenthal, former manager of the Majestic in Dubuque, was transferred to the Avon.

Nov. 6.—B'way getting full effect of Wall Street crash, and a bare beaut in a night club show said she was going to heaven because she was needed there for decoration.

Nov. 13.—Clayton, Jackson and Durante squawked because their \$250,000 libel suit against Variety had received no publicity, and chorus girls were falling for "poor but hot" boys like Durante.

Nov. 20.—Mob of R-K-O bookers let out in revised lineup, and things were so tough vaude people were thinking of canceling Christmas.

Nov. 27.—All film arbitration had been called off in expectancy of a decree from Judge Thacher, and Mack Sennett, who had borrowed 65 (Continued on page 111)

critic, says Noah Webster, is who expresses a reasoned opinion involving judgment of value, or righteousness. This idea of a critic's function does not seem to be the daily critic's own idea of his job. With a few exceptions the critics who have come under the attention of "Variety's" box score have a minimum of regard for their readers and no monumental preoccupation with their own personal reactions, prejudices, and ideas. Several seem determined to be Heywood Browns, possibly a laudable ambition but not very satisfactory to the film-shopper looking for information, rather than autobiography.

Dramatic Critics Dramatic critics, taken as a group, cut a wider swath than the film critics. There have, after all, been William Winters, Bernard Shaws and other erudite geats among the dramatic corps. And dramatic criticism has the background of time whereas film criticism is upstart, smartaleck and only recently conceded any recognition, although actually of far greater potential general reader interest.

Sob sisters don't write dramatic criticism. Those who do are frequently men of genuine scholarship and wide cultural equipment. Others merely represent Broadway. "Variety" has perhaps been harsh on film critics. There have been complaints. Why didn't "Variety" pick on someone its own size, meaning dramatic critics, one girl reviewer of the cinema wanted to know.

It would be possible to trace personal animosities, taken as a group, to competence and professional laziness in dramatic reviews quite as easily as in the notices of the film writers.

There are those deliberate side-steppings, that false enthusiasm for Shubert musicals, for instance, an unwillingness to disparage what is fashionable, and innumerable other charges that from time to time could be made against dramatic reviewers.

Whether or not "Variety's" two box scores have made either the film or the dramatic reviewers self-conscious can not be affirmed. But it is a fact that they, despite the Shuberts.

While the Shubert intervention continuously and repeatedly with dramatic criticism wherever there is a Shubert theatre, it is worth telling—but not yet.

Killing Evenings

By Joe Bigelow

If you don't drink, smoke or care for a drink, the nearest way to kill time is to ask a cop how to get to Central Park. Up there after a drink, rent a boat and row the best of away on the silvery, moonlit lake. By killing an evening that way, you really kill it. Murder it, in which is the sum.

scribes winter time, rowing's out. paragraph his information is strictly limited New Yorkers, and everyone might think all real New Yorkers are Florida, for the winter.

Ladies are other ways to pass time in evening in New York.

with to the day bike races.

Dress Jos. Gimsburg polishing floor.

interfere with making money.

a mob-producers, losing it.

whicitors, riding in the subway.

foolish Kane imitators.

as pedestrians crossing streets.

qual drivers knocking over.

employed pedestrians getting up.

commented Bernard Shaw shaving.

drove watchmen sleeping.

die, boys laying off.

with leggers spelling prohibition.

come. What Do You Do?

ask at do you do with your eve-

ing. Do you waste them? If

enough to think of the advantages

might gain by putting them to

use. Change your plan of

operation.

ing drug store chemist spends his

wings making cream cheese and

dr combination sandwiches sprin-

gling with grated walnuts. He thinks

profits.

as, stop going out with girls.

as, stop going out with boys.

as, in may be wasting valuable

as, are a chump, discontinu-

Go to night clubs where you'll learn something.

Be cured. Stop listening to the radio. Go direct to the broadcasting station and see the sopranos in the flesh.

Get cured. If you are an actor, stop wasting your evening by working. Look at all those boys on the curb at 47th street. They refused to play night shows. They're smart.

They're watching the crowd go by and learning the oddities of humanity. Spurn all jobs at theatres open at night. Two matinees weekly are enough work for any actor.

For some actors two matinees would be a route.

It's hard to spend an evening in New York if you don't spend anything else.

Modest Stock Trouper Picks Picture Prize

Frances Dade, stock player, engaged by Samuel Goldwyn under a five-year contract. Miss Dade departed for the coast Friday and Jan. 15 will begin work as the feminine lead in U.A.'s "Raffles," to star Ronald Colman.

Miss Dade has never made a legit appearance in New York. All her experience has been confined to road shows and stock.

Phyllis a Girl

Phyllis Perlman (not Pearlman), formerly attached to Shuberts' publicity office (but lately with Lewis E. Gensler), has become associated with Warner Bros.

She (not he) will handle "Top Speed" (not "Sons o' Guns") and "Fifty Million Frenchmen," both Warner-backed legit musicals.

New Year's Eve and Extra Shows Sent B'way Grosses Up to \$55,000

Broadway's legitimate business came back last week with New Year's Eve and added matinees. At no time heretofore have so many big grosses been registered at the same time. "Wake Up and Dream," the new English revue at the Selwyn, got \$55,000. Ten performances were played, the premiere night having a top price of \$22 while \$11 was the lower floor scale on the holiday eve. Slightly more than \$55,000 was drawn by "Sons of Guns," which has been leading Broadway since opening. "One Extra Performance," "Fifty Million Frenchmen" also went to a new high mark—\$44,000. "Bitter Sweet" claimed \$44,000. "Sweet Adeline" got about \$40,000. "Skins in Boots" \$39,000. "Heads Up," and "Scandals" around \$36,000; for a new show, "Top Speed" was lagging at \$30,000; "Little Show" got \$23,000.

Not all the musicals gave extra matinees. "Dream" added a special performance, at midnight, New Year's eve, with a \$6.50 scale. With the leading musicals charging \$11, at least four of the front rows downstairs, the takings in a single performance the night before the 1st reached \$10,000.

Dramas
The comedies and dramas were not so high with their prices, but several approximated \$5,000 on New Year's eve. Top money among that group went to "June Moon" again, \$31,000 on 10 performances. Extra matinees, "Wise Child" bettered \$25,000 in nine times, with "Strictly Dishonorable" almost as much; "Berkeley Square" played an extra matinee, getting again \$21,000; "Kissing Sinners" inserted two additional afternoons, bettering \$18,000; the new "The First Mrs. Fraser" was figured around \$15,000. "Death Takes a Holiday" also new, did moderately at \$10,000; "Journey's End" estimated at \$16,000; "Street Scene," \$15,000, which also completed the list of new shows. "Meteor," the new Guild show, started at better than \$16,000, helped by subscriptions, but was forced to suspend after Wednesday, when the lead, (Alfred Lunt) was taken ill. Show resumes this week.

Cut rates reported thriving trade, even without an assortment of musicals such as are available there last year at holiday time. Business late week was especially strong in the agencies—premium and bargain.

Several of the newer shows were placed in cut rates and were not figured to last. Two closed Saturday. "Half Gods" and "Cosmo-politan." Unless business improves more will close this Saturday, at which time "Jenny" saves the Booth after three months.

Pittsburgh's Lack of Xmas Musicals Hurts

Pittsburgh, Jan. 4.
Legits missed New Year's week. Big fair but not up to usual holiday season. Both Nixon and Alvin housed dramatic attractions, former with "Children of Danes" and latter with Ethel Barrymore in "Love Duel".

Barrymore, in second week, had better of it, doing around \$20,000. New Basil Sydney "Billis" play about \$9,000, a terrific flop.

George Sharp, stock in special New Year's eve midnight show and extra mat went above usual figures at \$3,000 with "Getting Gertie's Garter".

"Front Page," Raw, Does Top for Bainbridge Co.
Minneapolis, Jan. 4.
The legit staged somewhat of a comeback this week.

With prices boosted to \$3.35 on New Year's eve and matinees, New Year's day and with the scale \$3 the balance of the week, "Foray" drew around \$10,000 on its return to the Lyceum. In on a stiff guarantee and lost nothing.

"The Front Page," put on without any expurgation by the Bainbridge dramatic stock company, made the nation gasp and gave the Shubert by far its biggest week of the season. The gross went close to \$9,000. With stock price, the Palace did around \$4,000.

MARY HAY PIECE JAN. 20

J. J. Leventhal has shuffled plans again and has sidetracked his proposed production of "Baby Bird" in favor of a new musical "You Don't Say" featuring Mary Hay.

It bows in at the Broad Street, Newark, N. J., Jan. 20, and comes to a New York house two weeks later.

Ticket Scheme Proposed To Control Agency Sales

What some legit producers hope will provide a solution to theatre ticket speculating—the charging of high or gyp prices for hits, is a plan worked out by a group of producers, who claimed late last week was subscribed to by managers representing 40 theatres on Broadway. The general idea is to limit premiums to 75 cents per ticket.

The committee working on the problem proposes that "buy-outs" of shows by brokers be discontinued. Ticket agencies have used as a defense of charging high prices, saying that when forced to accept allotment of tickets for shows which are not successful, they are left with tickets on their hands, which they must dispose of at prices under the box-office scales. To balance claimed losses, they charge more for tickets which are in demand.

The managers appear agreed that a certain number of agencies are necessary, as of service to the theatres in the matter of distribution and to the public.

However, they propose to make limited allotments to agencies which agree to bond themselves not to sell for more than 75 cents over the box-office price. The balance of the tickets are to be available at the box offices. How it is proposed to prevent "diggers" from gyp offices from buying such tickets in the guise of patrons has not been worked out.

The managerial committee is Gilbert Miller, Arthur Hopkins and Brock Pemberton.

Frisco Grosses

San Francisco, Jan. 4.
New Year's week proved proportionately more of a boon to San Francisco's legit houses than to picture palaces. Latter "did" good business, but nothing to write big heads about.

Quoted legit takings ran well ahead of Xmas week. Of the four attractions giving special New Year's Eve performances, the estimates are:

"Now and Then," President, \$8,000; "She Couldn't Say No," Alcazar, \$9,000; "Flat Tire," Green Street, \$10,000, and at the Capitol a resounding \$20,000 for "Follow Thru".

Other figures include "Journey's End," at the Geary, neck and neck, at \$14,000, with its next-door neighbor, "Chauve Souris," and \$19,000 for the Stratford Players repertory at the Columbia.

Though stock producers won't admit it, 1929 is the reddest of red years they have experienced in all their years. And 1930 doesn't augur well.

"Stock managers saw the cards being stacked against them by the pictures." Still, there's a struggle, the giving stock along the lines of yesterday, while the screen manufacturers kept whanging away at progress that finally brought them the talkers.

With the advent of the present season even the staid old stock speaker held out little hope, but opined that the talker would it all and that it would make it all the sweeter for the good old stock days to come back into their own. There are always exceptions to the rule and stock is pointing some of them out.

Few stock producers have big enough bankrolls to go very far against boxoffice crushing conditions.

And there's the radio. Radio handing a bigger and wholly unexpected angle through huge commercial firms and business interests of the country spending millions in giving hourly air entertainment has certainly added more than its mite to the downfall of stock.

The stock "guest star" is the



WARD SISTERS

This week, Paramount, Brooklyn, with Jack Parlington's "Now and Then" unit, doing their original Dance of the Markettes.

Direction MARK LEDDY.

DIAMOND LIL' L. A. NEAR-FLOP

Los Angeles, Jan. 4.
New Year's Eve and Jan. 1, itself, brought out extra business, but in general Los Angeles and Hollywood legit had scant reason for enthusiasm.

Town's best was the Mayran's \$20,000 with "Oh Susanna," helped by two performances at \$5 top. "Diamond Lil'" on its second and final week at the Biltmore, couldn't top \$9,000, which implies flop.

"Among the Married," at the Majestic, quoted around \$8,000, okay for house. Mary Astor withdrew from cast Thursday night because of her husband's death in an airplane accident.

Three Duffy houses quoted "Boomerang," at Capitol, \$9,700; "Dear Me," Hollywood Playhouse, \$4,500, and President, "Ferguson Family," final week, \$3,300. With heavy overheads involved, this doesn't listen like a profit.

Franklin Pangborn's "The Bear Car" did quite well at the Vine Street, copping \$6,000 in its second week.

Ershburg Paision's "Players at the Philharmonic Auditorium, and making a secret of it, couldn't do better than \$4,500 on the week.

"Power of Love" made a second try at the Actors' Theatre, and for a second time quickly and decisively flopped, withdrawing after the two holiday nights with about \$200 the total take.

Mollie Cohn and Jack Berlin, presenting Yiddish repertoire four nights and two matinees at the Belasco, attracted \$6,000, quite zottic.

Cast Changes

Lester Fair replaced Robert Lynn in "Nancy's Private Affair."

Stock Shows

By Mark Vance

source of considerable discussion among stock operators. Some maintain that it is a big draw and where the "stars" can be afforded business has been surprisingly larger.

This is true in spots. Yet the engagement of the "stars" has put a mighty big crimp in the b. r., and this year (1929) has seen any number of stocks put on the "guest star" gag and then collapse completely. It is almost absurd then for the managers to attempt the plain little permanent company in shows to follow the "stars".

Where one stock manager after another cries and bemoans hard times and the "breaks," others point to certain stock men who have kept producing. For instance, Henry Duffy, on the west coast. Yet, granting that Duffy is successful, his type of stock and the kind of productions are wholly away from the weekly change of stock bills in the stocks.

Few of the old stock warriors are left. They have found each recurring year a little tougher than the previous one. So they have folded and given it up as hopeless. Others hang grimly on, hoping apparently against hope which has yet to turn the big card of permanent success on stock.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained by the difference in house capacities and the varying overhead. Also the size of cast with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over \$3

"Berkeley Square," Lyceum (10th week) (C-\$37-\$44.00). Leaders got great money last week, with New Year's Eve and extra matinees; nine performances for "Berkeley" for over \$21,000.

"Bird in Hand," Forrest (1st week) (CD-\$1,016-\$3.85). Moved again; doesn't make much difference as English comedy continues to turn profit; over \$9,000 estimated.

"Bitter Sweet," Ziegfeld (10th week) (M-\$22-\$6.50). Dropped off somewhat, but made good \$10,000 (\$11 top); claimed \$48,000.

"Broken Dishes," Masque (10th week) (C-\$70-\$33). Moved here from Ritz; moderate money show but making money because of operating out; \$9,000.

"City Haul," Hudson (2nd week) (CD-\$1,094-\$3). Notices on whole pretty good but business very weak; will continue, however.

"Damn Your Honor," Cosmopolitan. Closed Saturday; panned severely by one week.

"Death Takes a Holiday," Barrymore (3rd week) (D-\$1,090-\$3). Expected to build, but first week not exceptional despite agency buy; around \$10,000.

"Fifty Million Frenchmen," Lyric (2nd week) (M-\$400-\$6.00). This success and "Top Speed" backed by Warner Brothers; "Frenchmen" took to eight performances; got \$10,000 with \$11 top on holiday eve; gross went to \$49,000.

"First Mrs. Fraser," Playhouse (3rd week) (CD-\$79-\$3.85). Off to fine start; one extra performance; virtual capacity through week; claimed takings exceeded \$19,000.

"Candle Light," Empire (15th week) (CD-\$1,000-\$3.85). Did Well New Year's eve, but otherwise not too hot; bit under \$10,000; may stick through month.

"Children of Darkness," Biltmore (1st week) (D-\$1,000-\$3). Presented by Macgowan and Reed; written by Edward Justin Mayer; due to open Tuesday.

"Ginger Snaps," Belmont (2nd week) (R-\$15-\$3). Colored show was somewhat razzed by first lighters, but house reports fair trade and show will stay for while.

"Half Gods," Liberty (1st week) (CD-\$1,000-\$3.85). Taken off Saturday; 2 1/2 weeks.

"Heads Up," Alvin (3rd week) (M-\$1,387-\$5.50). Biggest gross to date last week; without added matinee, but with excellent money New Year's eve; \$36,000.

"Houseparty," 48th St. (18th week) (D-\$69-\$3). Best money last week; estimated at \$7,500.

"Inspector Kennedy," Bijou (4th week) (CD-\$605-\$3). Started lightly, but picked up very well, closing strongly.

"It Never Rains," Eltinge (5th week) (C-\$82-\$3). May stay another week or two; slim, but operating cost small.

"Jenny," Booth (14th week) (CD-\$46-\$4.40). Final week; slipped down under \$9,000, but very good first two months; no new attraction booked as yet.

"Journey's End," 44th St. (43d week) (D-\$94-\$4.40). Holding up to excellent business; added matinee \$16,000 or better.

"June Moon," Broadhurst (14th week) (C-\$118-\$3.85). New high mark for comedy leader with 10 performances; that and big eve money sent gross to \$31,000.

"Mendel, Inc.," Ritz (7th week) (C-\$95-\$3.85). Moved here from Har-

ris Monday; laugh show too fair trade, but under expectation \$12,000.

"Meteor," Guild (3rd week) (C-\$14-\$3). Only three performances last week because Alfred Lunt had quarrel; started with better than \$16,000; resumed Monday.

"Phantoms," Wallack's (CD-\$70-\$3). Announced to open several times set for Monday (13).

"Red Rusty Beck" (4th week) (C-\$1,189-\$3). Claimed to be drawn from East Side and Russian drama doing very well \$15,000.

"Sad, Mad and Beautiful" (7th week) (C-\$900-\$3). Due to move to Little soon; "Even in Egypt" mentioned to follow; paced around \$8,000, but somewhat better last week.

"Sap From Syracuse," Harris (11th week) (C-\$1,051-\$3). Presented by Robert Newman and Arnold Johnson; written by Jack O'Donoghue and John Wray; opens tonight (Jan. 8).

"Scandals," Apollo (16th week) (C-\$1,168-\$6.50). Not as big as some other musicals; holiday week trade considerable improvement around \$37,000; leaves after two weeks more.

"Seven," Republic (3rd week) (C-\$90-\$3.85). Expected this week. Must improve or war drums out.

"Sons of Guns," Imperial (7th week) (M-\$1,400-\$6.50). Another big money musical for show, and house "Guns" held Broadway leaders and with \$10,000 New Year's and added matinee, bettered \$7,000.

"Sketch Book," 44th St. (28th week) (R-\$1,200-\$3.85). Moved upward holiday going; no extra performance and \$11 price New Year's eve; gross for two rows nearly \$39,000.

"Street Scene," Ambassador (3rd week) (C-\$1,200-\$3.85). No extra matinee; switched from \$10,000 with gross approximating \$15,000.

"Strictly Dishonorable," Avon (1st week) (C-\$380-\$3.85). Some edges got \$10,000; \$500. In this case, 10 performances and almost \$25,000 for this smash.

"Subway Express," Liberty (1st week) (C-\$1,000-\$3.85). Listed to leave soon; fairly good engagement, with claimed average \$12,000; "Earl" in Hungarian in.

"Sweet Adeline," Hammerstein (19th week) (M-\$1,265-\$6.40). H. to eight performances, but no holiday scales and capacity week added, nearly \$40,000; been off.

"The Criminal Code," National (16th week) (CD-\$1,164-\$3). One of best of season; \$50,000 plus average; \$10,000, but considerably better last week.

"The Little Show," Music Box (3rd week) (R-\$1,000-\$4.40). One extra matinee; gross mounting upward to \$23,000 or better should last into spring.

"The Street Singer," Shubert (1st week) (M-\$1,375-\$5.50). Dropped to \$20,000, but better big week; doubtful of sticking much longer.

"The Unsophisticates," Longacre (2nd week) (CD-\$1,019-\$3.85). Razz week start; went into cut rate right after opening; must improve materially to stay.

"Top Speed," Hammerstein (1st week) (M-\$1,413-\$5.50). With \$400 New Year's eve, holiday we went to \$30,000, not big for major musical.

"Wake Up and Dream," Selwyn (2nd week) (R-\$1,067-\$6.66). Played 10 performances with high scales for premiere; average \$55,000; closing "Sons of Guns" for leadership last week.

"Waterloo Bridge," Fulton (1st week) (C-\$119-\$3.85). Presented by Charles Dillingham; written by Robert Emmet Sherwin; opened Monday.

"Wise Child," Belasco (23rd week) (C-\$1,050-\$3.85). Nine performances for New Year's eve; added matinee with five grand holiday eve, bettered \$25,000.

"Wonderful Night," Majestic (11th week) (M-\$1,174-\$5.50). Dropped to \$20,000, but pace materially proved by holiday going.

"Woof Woof," Royale (3rd week) (M-\$1,118-\$4.40). Cast reports New Year's eve comedy music off to poor start, using some cut rates.

"Young Sinners," Morosco (7th week) (C-\$83-\$3.85). Extra matinee went to capacity; closing in 10 performances takings quoted over \$18,000.

"Your Uncle Dudley," Cort (8th week) (C-\$1,042-\$3.85). No extra matinee; last week better, between \$7,000 and \$8,000.

Literati

RITZY

London As It Looks

By Hannen Swaffer

London, Dec. 20.

The year 1929 was a bad one for American plays in London. The American musical comedy boom came to a sudden end. American crime plays disappeared. The few American plays that did appear on the screens, and I usually found it most interesting when I saw it on the screen, after careful consideration of a dull year's plays, I believe it is true that not one American play produced in London made money during the whole of 1929!

American Musical Comedy Fails

"Merry Merry," "The Five O'Clock Girl," "The New Moon," "Hold Everything," "Follow Thru" and "A Yankee at the Court of King Arthur" were the only American musical plays staged. "The New Moon" brought the run of Drury Lane's luck to an end. "Hold Everything" dragged along, its story of a boxer being unsuitable for London, where, in spite of Carmen and all that sort of nonsense, we all pretend to take our sports seriously. "Merry Merry" was a bit too noisy. I did not see "The Five O'Clock Girl," but I am told it was badly cast. "Follow Thru" suffered from the largeness of the new Dominion theatre where, playgoers write to me, "The actors and actresses look like marionettes, so far away are they. In many of the seats you cannot hear."

Well, the worst of them all was "A Yankee at the Court of King Arthur," which, based though it was on Mark Twain's splendid book, looked like the most amateur drivel when you saw it on the stage.

Good Shows That Did Not Pay

The best American play produced in London during 1929 was "Porgy," which, as you know, was most artistically staged and most naturally acted. Still, it did not run for more than a few weeks, in spite of the tremendous yelp of praise I gave it.

"Caprice," which was much boasted here, when done by the Theatre Guild, was, to my mind, altogether too precious and self-important. The actors really acted as though they were acting and you had to know it. Still, they call that art, nowadays, I suppose. The back parts of the house were not full, even on the first night, and although I believe the stalls were always pretty well patronized, the public did not care.

Some Bad Flops

Much worse was "Coquette," which flopped and sagged and proved childishly artless. It ended the London career of Helen Ford, whose drum had been banged so much when she appeared in "The Patsy." Arthur Hopkins had a bad flop with "Paris Bound," which set the fashion for young gentlemen to go on the stage and play the piano while two or three other people were talking. This bunk idea fortunately has been killed now. I like it because you cannot hear the piano and you cannot hear the dialog. Still, the public think the other way.

"Afraid of the Dark" was perhaps the worst American production of the year. It ran for only five nights and therefore shared the glory of the shortest run with "The Man Who Missed It," an English farce, which also ran for only five nights.

Indecency of a Maternity Home

"Little Accident," committed the indecency of being a funny play about a maternity home and started off with the idea that English audiences would think it funny to see unfortunate men waiting in a nursing home full of anxiety while their wives had babies.

I did not see "Craig's Wife," which ran for only a few nights. Nor did I see "The Black Ace," which made no impression. Nor did I see "The Devil in the Cheese," which also flopped.

"The Bachelor Father," broke all the rules in a remarkable way. The censor passed it in the original New York style. Then it flopped, of course. So Aubrey Smith cleaned it up and ran it as a commonwealth. Then they cleaned it up again, and revived it a few weeks afterwards with Peggy O'Neill. It had three leading ladies and it was played in three theatres all in about eight weeks. Still, it failed to make any impression.

The Return of Gladys Frazin

"This Thing Called Love" proved a clumsy failure for, like "Paris Bound," it took an American slant on marriage and was quite misunderstood here. "The Devil in Bronze" made its author, Austin Page, so optimistic that he took the theatre for six months. It flopped from the start.

"The Woman in Room 13" brought J. L. Sacks back into management for about three weeks. He had been trying to get back for two years and then, when Monty Banks married Gladys Frazin, he got Monty to put some money up for his bride. There were rows in the theatre and arguments of all kinds, and people lost their money.

"The Stranger Within" dragged along for a few weeks. "Brothers," brought from New York by Edgar Wallace, who apparently could not spare a couple of hours in which to write a new play himself, did nothing.

Lucille and the Face-Slapper

That is the history of America's year in London, except that Lucille LaVerne insists on playing Shylock in "The Merchant of Venice" for one entire week. Virginia Pemberton, of whom I said frank things when she played Portia, is still writing me nice letters about it from New York, sending poems and all sorts of things. I shall like Virginia, when I meet her.

Unfortunately, I did meet Lillian Foster, who, thinking I was attacking her personally when I was only finding fault with her stage voice in "Conscience," smacked my face in the Savoy Grill Room. She will be interested to know that cuttings are still coming from Australia and Africa and India about the incident but that few mention her name. All are about me.

Profits and Losses

I reckon that the 24 successful plays produced in London during 1929 made £1,000,000 and that the 86 failures lost £1,410,000. I reckon that the 22 American productions of various kinds that London saw this year cost \$520,000.

I was barred from 11 first nights. Nine of those 11 plays lost money.

A Few Odd Greetings

Ladies and gentlemen, I wish you all a scrappy New Year. I send my affectionate greetings to Charlie Chaplin, Walter Wanger, Joe Schenck, Nathan Burkan, Sophie Tucker, Bayard Vellier, Al Woods, Charles Dillingham, Noel Coward, Bill Thompson, Du Bois Hayward, Irene Franklin and husband, Doug and Mary, Clive Brook, Frank Wilson, Evelyn Laye, Reginald Denham, James White, Winnie Sheehan, Karl Kitcher, George Kauffman, Ashton Stevens, Bill Morris, and daughter, Arthur Hammerstein, Arthur Hopkins, Pauline Lord, Ernst Truex, D. W. Griffith, John Emerson, Lionel Belmore, A. E. Matthews, Lyle Andrews, and Lillian Foster.

I always try to turn the other cheek. After all, I have got enough of it.

let out by Paramount as its foreign play reader. Glover, like so many other Parisian newspapermen, held down this alternate job, with a desk in the Paramount offices in Paris, in the French translations of French plays to Jesse L. Lasky with a view to his picture rights. Lasky assigned a man from New York for that post combined with other duties.

This multiple job-holding by newspapermen in Paris seems to be generally accepted by their sheets, the latter probably realizing best that the pressmen must augment their incomes in view of local standards. As a result, they double, triple and even quadruple in their tasks, dividing their interests accordingly, chiefly as press-agents for hotels, fashion houses, etc.

In the case of Paramount, the thought that possibly favoritism to a theatrical interest by a "Herald" newspaperman in the circuit's employ, seemingly means nothing.

Paramount, as a result, is said to have things pretty well sewed up locally in the way of publicity, charging those extra francs off to the general exploitation overhead, and probably the cheapest buy for the theatre operators through this more or less frank subsidy.

Fiction Writer's Income

When writers gather they say it never has been so easy to break into the writing field as now. Numerous new gags are responsible for a drop

Best Sellers

(Compiled by Womrath, Inc., retail and wholesale booksellers)

Fiction

Farewell to Arms.....	Ernest Hemingway
My Husband.....	Anonymous
Gallery of Women.....	Theodore Dreiser
Anna.....	Emil Ludwig
Anna the Pit.....	Kuprin

Non-Fiction

Specialist.....	Chic Sale
Caught Short.....	Edith Wharton
Twelve Against the Gods.....	William Bolitho
Peter Arno's Parade.....	Peter Arno
Sex Necessary?.....	Thurber and White

(Compiled by Brentano's, retail booksellers)

Fiction

Hudson River Bracketed.....	Edith Wharton
Farewell to Arms.....	Ernest Hemingway
My Husband.....	Anonymous
Gallery of Women.....	Theodore Dreiser
Anna.....	Emil Ludwig

Non-Fiction

Peter Arno's Parade.....	Peter Arno
Twelve Against the Gods.....	William Bolitho
Sex Necessary?.....	James Thurber
Marriage and Morals.....	Bertrand Russell

anger houses did a terrible business according to "Variety." Mr. Saenger always reported the New Orleans grosses. The Saenger Circuit on the grosses printed in "Variety" secured some very low rentals from the film distributors in New York, it has been alleged. When the rentals weren't low enough, the Saengers probably threatened to have the Mississippi beflow. Anyway, there was a flood in New Orleans and the Saenger rentals went lower. After that the South was a bad cotton year, or if not war, always something to keep down the rentals.

When the Saenger Circuit was bought by Public, everything changed in the South. The Saenger leaders, Julian and Abe, retired. They rented a house in Rye, N. Y., where the Ossie Mugg started to build a home in New Orleans. It's all a very peculiar. One wouldn't suspect the red headed bandit of being a Saenger payroll while with a variety, and those grosses, how this new home all of a sudden?

And nowadays, when New Orleans grosses are reported, they appear to have immensely increased from the when the Saenger Circuit dropped itself and paid its own rentals. Fortunately, Mr. Samuel didn't with New York this year. He can't have got the idea from a letter written to him. He likely wants to wait until that Saenger explanation goes too long overdue to be requested and person. Besides, his wife is riding a maddie horse the mugg bought her, and she fell off the horse and she hurt her back and the mugg got off free and Sam says she's why he can't come to New York this summer.

Sideline in Paris

For Glover dramatic critic of the New York Herald, is confining his duties to a paper exclusively, having been

in standards. Most anyone who can be understood has more than a fair chance of acceptance.

Competition for able writers is keen. They are being tied up by the mags for exclusive work. Quantity is desired, as always. Nom de plumes are used to get a writer represented more than once in any one issue.

It's responsible for scores of writers mostly those contributing to the pulp-wood mags, going in for full-time work in the fiction field. Limited markets and difficult entry formerly made it necessary for most of them to hold on to non-writing jobs to live, burning the midnight oil to write on chance. Now they devote all their time to writing, and selling all they turn out.

Average income of the average fiction writer in New York is \$5,000 a year, most of it coming from George T. Delacorte, Jr., Street & Smith, W. M. Clayton, Bernarr Macfadden and W. H. Fawcett. Especially the last-named.

International P. A.

First International publicity man will be Benjamin Sonnenberg, 247 Park avenue, New York, p. a., who opens a Paris branch in May, to handle Mauboussin, French jewelry concern, Minerva, France Matchable perfumes, Hotel George V, etc., in Paris.

Sonnenberg now has the Grand Duchess Marie of Russia at Bergdorf-Goodman in New York as fashion consultant.

St. John Ervine has written an article on New York's critics of the drama. It will appear in a Sunday edition of the New York Morning edition, which requested the yarn. The English author and reviewer was guest critic for the World last season. Ervine rates New York's critics as an honest bunch of fellows and marvels at their type-writer stamina. As for himself he

(Continued on page 117)

Mr. and Mrs. Owen Johnson recently gave a big luncheon party at Mayfair House, Park avenue, for their son-in-law and daughter, Mr. and Mrs. Peter Chambers, and their son, a baritone with the American Opera at the Casino theatre, and is a nephew of Robert W. Chambers, the novelist. Mrs. Chambers, 2d, and Mrs. William E. Kugeman, Jr., are daughters by the first of Owen Johnson's five wives, the late Mary Galt Stovick Johnson, a well-known novelist, son of Underwood Johnson, former ambassador to Italy, was next divorced by Esther Cobb, who sings professionally as Mme. Cobina Wright. She became the second wife of William May Wright. Owen Johnson's third was the late Cecile de la Garde, and his fourth the late Patricia Johnson. The fifth Mrs. Johnson was Gertrude Bovee, who was first Mrs. Mackay and then Mrs. John A. Le Boulleuil, with a Mackay daughter, Lorna.

The guests at Mayfair House included Mrs. Dorothy Caruso (the lady who divorced Capt. Ernest Ingram now calls herself), and Mrs. William Astor Chanler (who, as Minnie Ashley, was once a musical comedy favorite).

Mrs. Campbell Visiting

Mrs. Patrick Campbell is at the Hotel Ambassador, with Mrs. Benjamin S. Guinness. The latter makes her home in London, where her husband enjoys a large income from the brewery business. Mrs. Campbell was born in 1865, daughter of an Englishman, John Tanner, and his Italian wife, Lucia Romanini. She began acting in 1888, in 1893 making her big hit as "The Second Mrs. Tangueray," and another in 1895, as "The Notorious Mrs. Ebbesmith." In 1902 she made the first of several visits to America, where her husband was Patrick Campbell, and her second George Cornwallis-West, many years her junior. He had previously been divorced by her intimate friend, Lady Randolph Churchill, who was Jennie Jerome of New York, daughter of Leonard Jerome, founder of Jerome Park racetrack.

In "Syricusa" From Trenton

Ruth Donnelly, who returns to Broadway in "The Sap From Syricusa," hails from Trenton, where her uncle is mayor. She recently authored the deepening of the canal, so has been nicknamed "Old Man River."

When Ethel Barrymore made her stellar debut, in 1901, it was in "Captain Jinks," by Clyde Fitch. She played the role of a singer from Trenton who became known as Mme. Trenton.

Frances Alda's Farewell

The "farewell" staged by Frances Alda at the Metropolitan Opera House was certainly a touching affair, after a 22 years, during which she had made and divorced Gatti-Casazza, the director. She is to devote herself to radio. In the spring Mme. Alda publishes her "Reminiscences." In her native Australia, as Frances Adler, she started in the chorus of an opera company. She was named after an aunt, Frances Simonson, known in opera as Frances Savile. Another aunt was Florrie Simonson, actress. Her grandmother, Mme. Simonson, was a music teacher in Melbourne. Of recent years Mme. Alda has often been sued by tradespeople.

"Virtue For Sale" Soon

"Virtue For Sale," by Lillian Trimble Brady, soon opens in London. Mrs. Brady married George Broadhurst, who built the theatre at New York bearing her name, after she was named after an aunt. She produced Mrs. Brady's "The Wonderful Thing" as a starring play for the late Jeanne Eagels.

At that time Jeanne was expected to marry Thomas L. Chatterbourne, whose second wife had just died. Later, however, he married Margjorie, daughter of the late Dr. H. Holbrook Curtis, throat specialist.

The Rankins

Arthur Rankin, film actor, separated from his wife, Ruth Rankin, scenario writer, is the son of Phyllis Rankin, actress, by her first husband. Phyllis has long been married to Harry Davenport, brother of the late Fanny Davenport, famous star. Arthur is a grandson of the late Mr. and Mrs. McKee. McKee long had Nance O'Neill as

(Continued on page 118)

As Paris Is Staged

By Abel Green

Paris, Dec. 22.

Paris is considerably tamed. In a quiet, sub rosa manner, and only noticeable to an avid nite lifer, spot after spot is being eliminated for one reason or another, noticeable only to the rounder who might return and discover that somebody again has been quietly put out of business on one pretext or another; chiefly not because of any moral breach, for the Frenchmen resents that, but perhaps through after-hour errors, improper tax remittances, or the like.

The joints now know that there are varying rules governing the eateries and cabarets and they observe them diligently. A dinner spot can't remain open after two. A "couper" spot—supper club—if opening at midnight, can go until dawn. The "brasseries," meaning the many sidewalk cafes where only aperitif beverages, coffee and an occasional sandwich or piece of cake is served, are not as stringently limited, although they automatically close on the grand boulevards around one or two, at which time the nite life has shifted into the Montmartre or Montparnasse, where no time-limits obtain. The dinner-supper restaurants, rather than brook official frowning, commence to ease the patronage out 15 minutes before the allotted time limits.

This curb on the nite life dates to the first convention of the American Legion here, two years ago. Many of the Legionnaires came over with their American wives and the Prefecture of Police ordered "the girls" off the grand boulevards, as the visiting and automatic female companionship, they could find it aplenty on the side streets, but the main boulevards then, it was ordered, were to be cleared of any strolling ladies. That was the beginning.

Easier Way

As a result, this habit for a time has driven the better type of girl into the many spacious cafes, where they find it more attractive to create contacts in a much easier manner and under more pleasant circumstances.

There is a special class of "conde" girl who is more or less favored, through many being police informers. They flourish in the Montmartre mostly.

From that, many of the freak establishments have been curtailed. The notorious Bal Colonial—better known as the Bal du Negre—on the Rue Blomet (Left Bank) still remains a highlight. This dance-hall seems "dancing" such as no American ever has in the States. It's a haunt for the dapper Senegalese and the dusky-inclined white girls, and vice versa, but one perceives more palefaced femmes and ebony males than the other way 'round. They do a type of body-swaying, slide-hip form of terpsichore that was a secret, more or less, to even the seeker-out of this type of thing until the recent French scandal of the Jane Weller household brought it into the limelight. That woman murdered her husband and she herself is now serving a relatively light sentence. The Bal du Negre received great publicity for it was here that the erotic couple both picked up dusky companions and retired to their household, where the tragedy occurred. From thence on, the Bal Colonial has been doing a great biz to a seven-franc admish "pour mœurs" and a franc less for women.

One stagey "nancy" spot on the rue St. Jacques has been quietly slipped the lock although another is still blasting away for the tourist shekels. It's comparable to tourist establishment on rue Blondel where every morbidly-inclined tourist goes to view an assortment of femmes parading around in complete undress and serving your champagne en deshabille, but also sitting down with you—as many as a dozen if you're a prize chump—to help you consume it fast at 200 francs the quart. If the madame knows you, of course, that's different, and you get away with a couple of extra art and only about three or four of the "waitresses" to assist.

In Montparnasse are two spots, opposite each other on the Boulevard du Montparnasse, where the black-and-tanning is proving a gold mine from every direction.

Along with this is an assortment of nite spots for almost every taste

and purse, excepting that once you've seen one, not only have you seen them all but you've seen enough. They are not conducive to repeats. From then on, having gone in for an intensive nocturnal faunt for several weeks, it's just a matter of returns to show other visiting fremen around, or a return in ennu through not having anything else to do.

Class Places

There are a few class rooms that are possessed of a more attractive character. The swanky Casanova, with its Russe motif, is one. It's ultra and ultra-expensive. Ditto the Sheherazade and the Russian Eagle, all of the vodka motif, with the same 250-300 franc per bottle for wine imperative, and that means at least three quarts per hour, if you're gonna stick. That's \$48 and the McCoy, although they have plenty of extras, taxes, percentages, etc., to jack it up.

Montmartre in the main is just a glorified counterpart of any Anglo-American nite life sector, principally designed to cater to the Americans and the British, chiefly the former. Joe Zell's Royal Box boozey is part of the picture and Joe is a great male Texas Gulman, besides which he features the meanest spaghetti extant.

The Abbaye, just reopened is class; ditto the Rat Mort (Dead Rat) but not nearly so attractively. The Palermo, Florida, Florence's (where Peppy de Albrow hosts on a percentage-per-bottle basis), Troika Keshke, Chateau Caucasien, Chauve-Souris, Pile ou Face (Heads or Tails) completes the roster, all closely grouped together, all offering nothing especially attractive. The Brick-Top is a black-and-tan windup spot which doesn't open until 4 a. m., but why this silly regulation when there's hardly any life in the joint at that hour, or later (for the reason that Montmartre goes dead quick nowadays) has yet to be ascertained.

Freak Spots

There are many and sundry bars all over, intimate little rooms for a drink, but the "make" thing here is to prove alluring in that respect. There are spots of course that unofficially draw certain freakish clientele.

A performer may go to the American quick luncheon in the Rue Pigalle, formerly Lou Mitchell's property and still known by the pioneer, in colored name. It's clean but cheap eatery, cheap in its appointments but not the scale. Through the type of clientele, it is possessed of a character that elevates the general drabness of the room. It looks like a 6th avenue cafeteria and has a thin Lee type of doorman at the door, just to add to the picture.

All over Montmartre there are Senegalese gone Oriental, in Turkish fezes, owning the coffee concessions in the class cabarets. There are American negroes, obviously proud of the white women they meet, and if an other American white party is in the room, they make their familiar relationships a bit more marked, strictly for audience effect. For Van Vechten Paris is it. There are other less dusky, just slightly swarthy and more regularly featured Senegalese and Africans, who are pseudo-Argentines or South Americans or Spaniards. However, these subterfuges are extraneous, for there is no color line anywhere.

There are other type joints, strictly tourist like La Fetiche, which is the genuine counterpart of La Petite Champs. Here the gals wax very masculine and while it's all staged, as is the Apache hooey, these spots attract the queers of all kinds.

Rue Delaphe and its alleged Apache sector look and dress the part, but the tip-off is that throw-aways and handbills are circulated on the grand boulevards for tourist edification and the scale they get from the non-natives. The picturesque attired peasants are just midnights and messenger boys in the main—and couldn't afford the tariff per drink slipped on to the tourist. An occasional handsome youth doubles in brass as "manager" for two or three of his parlor girl friends. A giver gets for the joints of course. And nothing to worry about, either, what with a couple of gendarmes stationed at all such spots, just in case. These cops are the best ballyhoos.



Globe Girlding Greetings To Every One

Jimmy Myrtle CONLIN and GLASS

"WHOA" Direction: THOS. J. FITZPATRICK WM. MORRIS AGENCY

they suggest a non-existent danger, and the uniformed boys deserve being on the payroll, as they probably are.

Staking

That's the underside of Paris in the main. Certain customs, of course, must be conformed with. The bowing orchestra maestro of the terrible orchestras—he's usually a fiddler—when he gives you that grand "bon soir, messieurs," it means you can be a spendthrift and give him all of 20 francs (80c.) as "pouroire" (drink money, gratuity or just plain tip) for his staff. Don't do that and you're embarrassed, you won't come back. It's a bad idea for the management, but they all take that same attitude of letting the public pay for everything, not alone for the merchandise or entertainment they have to offer, but also for the service, music, the "vestiare" (coatroom, which is oke, of course), an assortment of door-ward and starters, and withal to greater degree, if not as expensive, as in New York.

Running out of the nite life, the visitor will go in for the Bal Tabarin and Moulin Rouge, bals, merely large, glorified dance halls, featuring a form of floor show, the highlight of which is the "can-can." That's a pip specialty for New York as a demonstration of an original school of French terpsichore.

From that one goes in for an assortment of indoor circuses, as at the Cirque Medrano, de Paris and D'Elter; also the Palais de Glace (ice skating arena on the Champs Elysees), or for the local hotel activities. That usually obtains more for the natives—those who don't know what else to do.

Swank Stuff

There's Ciro's for the swanky, and its next-door Phillips', equally as good and expensive if not famous. Right across the street, on the Rue Danton, is Harry's famous New York bar, a meeting-greeting place, as are the nearby Henry and Johnny's bars; ditto the W. K. Scribe and Ritz bars, or further uptown (westward), on the Champs Elysees, are the Claridge, Le Berry, Fouquet's and the basement of the Restaurant des Champs Elysees; also downtown, in the form of swank eateries, are the Cafe de Paris and Delmonico's, rating indifferently, but heavy on the checks, both.

If you're in Paris for any length of time you get to know the general picture in a hurry. You absorb it as unconsciously as you do the occasional word of restaurant French to help you eat successfully things other than poulet, veau, jambon and oeufs, because these are the easiest to remember for chicken, veal, ham and eggs.

On the Left Bank of Montparnasse, along with its saucy Jungle and Jockey clubs, there are the famous Dome, La Coupole and La Rotonde cafe bars, the hangouts of the artistically inclined, especially at the Dome, from whence the other similarly paraphrased cafes got their ideas. These are the greatest museums of humankind in the world; veritable cocktail of faces and phases. You can stall over a drink for hours and be interested in your surrounding personalities.

The upstairs of an adjacent brasserie is a cabaret and notorious for the general viciousness of its import, approaching more the charac-

Inside Stuff—Legit

What's a team of oxen worth? There is no quotation available from Wall Street and the Butchers' Digest doesn't say so, it may take more than a board of arbitration to decide. Anyway a pair went into "Woolf Wock," with the angel of the show assessed for \$7,000. The man who paid for them made his b. r. from the wide sale of "Konjola," a patent medicine, and buying oxen or beef on the hoof is out of his line.

Stock actors seem to have disappeared since stock went blooey. They have even lost track of each other. A few around looking for work on Broadway ask where the others are.

A couple of former stock producers are now turning toward Broadway and propose using their old people. Looks as though it won't be long before there are at least two stock companies on Broadway.

Conditions of show business have scared all the smaller producers. They sit in their offices in frightened uncertainty and mutter that a play must be a hit or nothing.

They all have a play that they want to do, but they are afraid to start.

Formerly nothing but getting the backing worried an indie producer. He always thought his play was great, but now even if he has a bit of cash on hand he hesitates. He frankly doesn't know about his play and says so.

An unintentional break favoring Arons and Freedley was the booking of "June Moon" into the Broadhurst, New York, which they have under lease from the Shuberts. The show has been leading the non-musicals on Broadway, averaging over \$25,000 weekly. It was originally slated for the Royale which Sam H. Harris, the show's producer, favored. The Shuberts received a report from a couple of yes men that the show was not so hot, so the booking was switched. It was a case of the Shubert office outsmarting itself.

The Broadhurst is more adaptable to musical shows, having 712 seats on the lower floor.

A Year in "Variety"

(Continued from page 114)

pigs for a picture from a farmer, was being sued for 24 pigs born during the shooting.

Dec. 4—Amusement stocks were lagging in a recovering market, and embalmed whales at two-bits a look were mopping up as an outdoor attraction.

Dec. 11—A committee of trustees for Fox, including John E. Otterson, Harry L. Stuart and William Fox, had been appointed, and belief was growing that picture business eventually would be a branch of the American Telegraph and Telephone Co.

Dec. 18—Sidney R. Kent, general manager of Paramount, told his sales force the independent exhibitor must be saved in the interests of picture business, and Clara Bow and Harry Richman were forced to quit clowning their amorous affair in the interests of the same picture business.

Dec. 28—International air hookups for film exploitation look like a big thing for 1930, and a guy was running around Broadway with a black eye because he mistook asthma for passion.

LITERATI

(Continued from page 116)

says he could not stand the almost nightly pace of covering new plays, though he expects to return here soon for one purpose or another.

His play "The First Mrs. Frazier" opened in New York recently, but his story was timed to break sometime after its premiere.

Ervine stood very well with the newspaper crowd over here. There were several exceptions, notably the two columnists Heywood Brown and Walter Winchell, who were minded to kid with St. John rather than annoy him.

Frank Wilstach's Similes

Filmdom's simile expert, Frank Wilstach, who has compiled a dictionary on the subject, has just finished picking the finest 200 similes conceived during 1929.

The winners include scribblers, novelists, playwrights and all species of the literati field, lowly film trader-pen men as well.

Most remarkable quality is in the sticktoftiveness exhibited by Frank. All during the year his office has been piled high with books, periodicals and papers of nonedescript classification. He read each and every one for the digest.

Anybody can get a free copy of the list by writing to Frank at the Hays office. Briefly, the semi-metaphors run all the way from "She is long and thin as a wax candle" to "About as uproarious as a snaf's laugh."

Novelizing Talkers

Harry Sinclair Drago, the novelist, goes with A. L. Burt Co. to

ter of an establishment de femme rather than a nite club.

For the most it's nothing you can find in any other metropolis, excepting that here everything is wide open. Everything pampers to the meretricious tastes of tourists and it's all a case of as-you-like-it. Little wonder, therefore, that the Parisians resent the general reaction, knowing that New York, London, Berlin—which they say is even hotter, if you know how—Vienna, Rome and Barcelona (also extra-extra) are on a same par.

Spurge in El Paso

El Paso, Texas, Jan. 4. Calls-Baker Players at the Texas Grand theatre here playing "The Hole in the Wall" as first of a series with scenic splurges, "Is That So?" "East of Suez," "Just Married" and "Zeppelin" follow.

Ethel Jackson and Richard Elfers have just joined the company as ingenue and juvenile respectively. Elfers comes from the Denham Denver, stock which closes Jan. 4.

novelize a series of films, to be published in a popular-priced edition. First two will be "Rio Rita" and "The Trespasser." Films Fox scenarist, has done one novelization for Burt, that of Dolores Del Rio's "Evangeline," and may do some others.

Chic Columnist

No doubt. Specialistically established as an author, Chic Sale is going to do a daily column.

The backyard architectural authority has been given a contract by the National Newspaper Service. His first syndicated column will be released Jan. 8.

That drug-store giveaway, "The Fuzzler Magazine," is published by the M. P. Gould Co., and edited by Edna Mayo. It has not established a dramatic department—yet.

For lawful obscenity, get a load of that in one of the new books, "Death of a Hero," Richard Aldington's inspiration.

Thurston Macauley, who has a Broadway flat for Paris, has written a biography of the late Donn Byrne, Irish-American writer who was killed recently. Century Co. is publishing.

Edna W. Chase, who edits "Vogue," is the mother of Ilse Chase, the actress. Mrs. Chase never stage-struck, nevertheless.

With the collapse of "Snappy Stories," "Snappy Magazine" is her to take its place. Virginia O'Day is selecting the snappy stories for the new mag.

The John Presland, who wrote "Mosaic," one of the newer books is Gladys Skelton.

OUT-OF-TOWN REVIEWS

OH, SUSANNA

Los Angeles, Dec. 31.

A musical comedy and six scenes. Book by Bernard Macdonald; lyrics by Alfred Hawstick; music by Arthur Stauder; directed by George Roemer; dances staged by Bud Murray; orchestra and choral direction by Constantin Bakaleinoff. Presented by the Fox Theatre at the Mayan, Los Angeles, Dec. 30. Susanna Marlowe.....Don Jose de Ortega.....Wallace Macdonald Aunt Hetzel.....Georgia Caine Judge.....Roger Gray Blackstone.....Redmond Wells Silk Weston.....Gary Harris Jack Marlowe.....James Ford Toliver.....Ernest Murray, Sr. Wong Lee.....Haines Twins Sweet Sisters.....Aber Twins Sonoma Bill.....Sweet Sisters Padre.....Harry Stanford Pablo.....Eva Rosita Rosita.....Eva Rosita Teclero.....Bud Averill Panchito.....Edward Delgado Old Dona.....Fred and Charles Millard U. S. Marshall.....Leslie Everson Gypsy.....Fern Redmond

California has sunshine and hordes of loyal residents. They are vain, too. So when someone says something nice about California everything is hotly today, whether it is good, bad or indifferent, as long as the fair name of the state and the talents of its "sun loving citizens" are glorified.

Therefore, on the opening of "Oh, Susanna," a story based on early California life in romantic operetta form, done in lavish, colorful fashion, no one dared do anything but praise it. Local boasting will be heavy for "Susanna" and the attraction has really something to boast about.

It cost about \$85,000 to put on. Spectacular and atmospherically it depicts the "Golden West" in Chamber of Commerce fashion. It is a perfect producing job and it is just too bad that the chap who built it is not given program credit.

Franklin Warner, who made pictures in the east and who got Sol Lesser into Bristolphone promotion, is sponsoring the opus. He does not profess to be a theatre showman. However, he was smart enough to surround himself with people of the theatre who knew how to put on a production in great fashion. He likes to promote and make pictures. His idea here is to make his grand entry in show circles in such a manner that he will be accepted in the picture field and turn whatever productions he has on the stage to the talking screen.

Were he to figure on making any profit from the theatre producing end there would be little hope for him. This particular show will stand around \$18,000 to operate weekly and the capacity of house will hardly exceed \$22,000 at a \$2.50 top. But he is enough of a promoter to gamble one way and garner another. His pictures never carried him to the apex of a production career. Now he wants to do pictures in a big way.

Getting back to "Susanna," it has a weak book and a musical score which at times leads one to suspect the composer has great adapting ability. "Saceramento Packer" sounds much like "Robert of Lee" in tune as well as lyrics. But it will be okay in California.

The story deals with life in the Mission of Monterey. The opening scenes show the festive merry-makers. One appears, crying he has been attacked by the bandits of "Dead Man's Pass," who stole the sacred rosary from the shrine of the Sacred Virgin. Don Jose, a community leader, characterized and played in Douglas Fairbanks fashion by Wallace Macdonald, swears he will get it back. Rest of the story is made up of his adventures.

The book in itself will mean nothing. It is dragsy and at times the producers inject their specialties and wily lib comedy.

Carlotta King as Susanna was a pretty figure to gaze upon. Though she has a thin voice and started a little nervously, she was a good deal of the first act and acquitted herself creditably. Wallace Macdonald, who did an out and out good performance. Fortunately for him and the operetta there was a male chorus of some 32 who put over all of the production numbers with a spirited fashion. Don Jose's voice being none too strong.

The high spot of the performance was the comedy of Redmond Wells, a vaudevilian. Wells stole the show outright with his comedy and dancing and then was allotted about ten minutes in one as a prelude to the final act to do his "concentration" finale with his partner, Fern Redmond. That was show stopping throughout. A bit he did with George Harris in the third act held up the parade for minutes.

Roger Gray, a seasoned comedian, had no chance with the material he had to work with. Had not he and Georgia Caine, his femme foil, been adept at the art of selling it, it would have been just too bad. Miss Caine has plenty of ability but was held down on

material. There was also Rosita, the girl of the camps. She is a Spanish wiggler, but proved in one scene that she can act. With their desire for this type on the screen the producers might not make a mistake in grabbing the girl.

The femme chorus costumed in the period of '50 were plenty 1929 in execution of their steps. Though none of the numbers were extraordinary Bud Murray is entitled to a bow for the manner in which he staged them.

George Roemer did the staging. There is little doubt that he did a lot of fixing of material to get it on in showmanlike fashion and to have the performance on the opening night go without a hitch. He brought out a lot of detail that reveals a seasoned producer.

Story and score will hardly make it a big picture. It is not an "Arizona" or a "Virginian" by any means and the expense of production involves a considerable risk.

Up and down the Coast if they decide to send this production out, it will get b. o. encouragement, but whether or not it would pay, considering costs, is a question.

Ung.

Ritz

(Continued from page 116)

leading lady, Arthur is a nephew of Doris Rankin, who divorced Lionel Barrymore, and of the late first wife of the late Sidney Drew.

Mr. and Mrs. Messmore Kendall have leased the David H. McCullough villa at Palm Beach. The theatrical producer was divorced by Elizabeth Thomason of Memphis, who then married Eugene Davis. She is the mother of Elizabeth Kendall. Messmore then married Katherine Flynn of Brooklyn, and they had a son.

Among the 300 guests at the reception given on New Year's Day by Mrs. Alice Foote MacDougall at her apartment, 111 Park avenue, were Effie Shannon, Grant Mitchell, Emma Frohman, Mr. and Mrs. Irvin S. Cobb, Mr. and Mrs. Kingdon Gould and Mr. and Mrs. Charles M. Schwab.

Getting Stories

By Ruth Morris

A reporter may be out for a quiet evening off. Someone will say something bright—or near bright—and the thought will occur that in that remark lies a potential story. Whereupon the rest of the evening is ruined in contemplating how that remark can be made to hit type and not the waste basket.

You grow bitter at a task like that. Sulk in corners. Morose. Lose your elan—if you have any.

Lose your appetite. Whoever found a story in a baked potato? Just silly vegetables, some meat, salad and dessert—food! You stop eating.

You even lose your friends. People who may have seemed diverting become obnoxious. Did they ever say anything bright or suggest a lead to good copy? Tell with 'em.

You get clubby with press agents

PLAYS ON BROADWAY

Playboy of the Western World

Comedy in three acts and one set by J. M. Synge. Produced by the Irish Theatre. Staged by Mical Breathnach. Setting by William George Gaskin. Opened at the Irish Theatre, \$3.50 top.
Christopher Mahon.....Sean Dillon
Tommy Farrell.....Joe Sheehy
Michael J. Flaherty.....Royal Dana Tracy
Margaret Flaherty.....Betty Murray
Widow Kelly.....Frances O'Malley
Shawn Keough.....George Mitchell
Philly Cullen.....Francis McCarthy
Sara Tansey.....Ann Mitchell
Susan Brady.....Frances Kennan
Nellie.....Cele McLaughlin
A Belman.....Thomas McLaughlin
Some Neighbors.....Barbara Robins, Kathleen Baddoley, Walter Murphy, Bernard Cahill

A third revival for New York and second bill for the Irish Theatre. From an acting standpoint okay. Tubular, but it is no production will raise any more dust for the group players than their first.

"Playboy" created considerable stir when first brought out by Lady Gregory's Irish Players in Dublin 25 years ago. It got somewhat the same reception as "McFadden's Flats" here, with the exception that potatoes and other garden varieties were tossed instead of eggs at the actors. Besides which the Celts figured the hen fruit too good to be wasted on the thespians, whom they claimed were libelling their forefathers by participating in this more or less broad satire on the frailties of the Irish. Lady Gregory revived it in New York on her first trip over with her Irish Players at Wallace's some 20 years ago. Irish societies created a stir at the time. The play opened and ran briefly without further interference.

Current edition is reported partly purged of former objectionable material, so as not to offend.

Story is of the weaking Irish boy braggart who becomes an overblown hero with the village maidens upon the premise that he has slain his tyrannical dad. Peasant girls and pub house owner's daughter worship at his shrine after hearing his tale of the homicide; but when it develops that the hardy Irish father survived the assault, the halo of herodism is shorn from the youth and he is booted out to continue his tramping.

Story is told in a serio-comic vein in three acts, with most of the comedy running to the satirical. It is hardly material with which to establish the Irish Theatre movement in New York.

Several good performances are registered, with Betty Murray grabbing stellar honors as the innkeeper's daughter. Sean Dillon gives a good account of the braggart, while Jess Sidney does well as the supposed murdered father. Royal Tracy is capital as the inebriated innkeeper. Rest of the cast do well in less important roles.

Not much chance of the piece being given sufficient support from its subscribers. Aside from that contingent it would be doing well to survive two weeks.

Edbs.

GINGER SNAPS

Colored revue at the Belmont Dec. 31. No producer credited. Book and lyrics by Homer Tuttle, Donald Heywood and George Morris. Music by Heywood. Dances staged by George Stamper. Settings by Ben Gluck. Staged by the authors. With Roscoe Simmons, Maud De Forest, Monday, Bertha Wright, Walter Meadows, George Stamper, Selma Smith and Larry Seymour. \$4.00 top.

Most putrid exhibition on Broadway this season. If this colored farce is still at the Belmont when this is printed it will be another error.

Supposed to open a day ahead, but postponed at the last minute. No producer credited. Just as well. Opening night mob, on a New Year's eve spree, razed the show unmercifully, and not without cause. Discounting the protracted stage waits after the curtain went up 20 minutes late and another 20 minutes between acts, the rest was plumb pathetic. Staged on a shoestring of the short, the long, the fat and gingham dress and a group of 10 line girls who looked anything but.

At least to be anticipated from a colored aggregation is hoofing here not even a solitary unusual step from principals or chorus, and a voice in off, not the semblance of a voice in the layover. Shouts and blackouts just a lot of rebuffed phoneys, ages old. Audience did laugh at some, but in the wrong places. Just Got so bad that by the middle of the second act for house three-quarters empty. They walked in flocks. If any real talent had submerged in the gloom.

The original opened by mistake. Span.

AHEAD AND BACK

A. W. Bacheller, back "June Moon," Chicago.

Mrs. Genevieve Kasper press agenting "Queen Was in the Parlor," Garrick, Chicago.

Sam Straton, ahead, and Frank Buehl, back, "Nina-Rose," Great Northern, Chicago.



Season's Greetings to All Our Friends

AL GOODMAN

And his "BRUNSWICK RECORDING" ORCHESTRA.

Engaged for George White's forthcoming production, "Aces Up."

At present pinch conducting for Jack Donahue in "Sons o' Guns."

The Holy Night

By Rev. Hugh J. O'Connor

General Supervisor of Public Relations, De Paul University

Every actor and actress pauses and listens in awe and admiration to the great artist super-woman Madame Schumann-Heink, carolling "Heilige Nacht." The story runneth thus, the pathos and love of her voice, the depth of the meaning in the words of her carol.

It brings us to many years since Joseph accompanied by Mary, his wife, quitted his native hills to go at the command of his worldly Lord to be enrolled at the City of David, the birthplace of the great King from whose tribe and family Joseph had sprung. Four days they had been on their way. Tired with travel over a rough and dangerous road and suffering from exposure to the weather by day and still mindful of the chill of the nights spent in the open, they came at last within sight of Bethlehem, a town located upon a long and whitish hill, whose slope rose in terraces like steps. From the summit of this slope can be seen in the distance the most fertile of valleys where, in ancient days Jacob mourned for his dearly beloved Rachel, where at one time stood the home of Boaz and his rich harvest field in which Ruth had gleaned. Here in this green valley also David as a boy had tended his father's flocks.

Wearily these two travelers

hastened their steps at the sight of the housetops, but with all their haste, night had settled down as they passed within the town. Anxiously they came on to the inn only to find that their hope of shelter was in vain. There was no room in the inn for them. Sadly and drooping in spirits they retraced their steps to the town's outskirts where they found the cave used oftentimes to stable animals.

Out of the Syrian winter's night with its fretting winds, they passed into the stable dark but soon to be brightened with a stage setting, the longest and most glorious act in the history of mankind.

The time for Mary's delivery came. Amid the straw used as bedding for beasts, she brought forth into World, Jesus. And presently an angel bore glad tidings to some shepherds, who not far away were guarding their flocks throughout the night. These heard with wonder the message. Very soon they realized too, that the messenger was not alone for the music of a celestial choir fell on their ears. The angelic strains became fainter and fainter and faded away with the Heavenly visitors into the farthest depths of the skies.

They then hastened to Bethlehem, but none knew of the Saviour but they found the cave. Entering they saw a little infant, wrapped

and then discover that not even the famous four-out-of-five number of film-star interviews have that certain quelque-chose that lands write-ups where they're headed.

So, feeling like the spirit of O. Henry, you wander along the highways, trying to hear the voice of the city.

Color, that's what you want—"Broadway the Street of Squawks," "Heater Street Hey-Heh," "No Clancy on Delancey"—hot titles. Feel psychic, ready to hear the great cosmic message in the city's small, still voice—only that day it has laryngitis.

Friends

You're friendly to taximen, street car conductors and stage hands. You can never tell who they're going to spill some inside dope that's good for at least a laugh. You try to draw life stories and comments on the town from waitresses and hat check girls. They're difficult to interview if they suspect the possibility of a newspaper story. Unlike celebs they have not been bitten with the urge to see their names in print and always fear for their jobs. The Sphinx would be easier.

A sad life.

in swaddling clothes and lying in a manger.

The whole world today listens in awe and admiration to the carol of "Heilige Nacht." Its echoes bound and rebound with Glory to God in the Highest, Peace on Earth to Men of Good Will, for this day is, born to us a Saviour.

Year in Music

By Abel

Viewing the American music situation and reviewing its revolutionary turmoil in the year just past, 1929 certainly was an epochal landmark in the history of Tin Pan Alley. For the first time in its career it established the music trade as a big business.

The talkers saved what threatened to become a doddery by-product of the show business. With the same effectiveness that it enriched the opportunists and the visionary music men, it swept aside or almost ruined, as the case proved to be, many an old-established, prosperous firm.

The lions of Tin Pan Alley were like unto lambs in the Musico-Cinema League when the financial battling averages were turning topsyturvy early in the year.

Upstarts who never before rated found themselves sitting on top of the world, thanks to fortunate theme song hook-ups.

Soon they came to the realization that it wasn't the song as much as that the screen plug to the masses that counted. Frantically everybody cast about for a picture hook-up.

Taking its cue from the picture mergers, the music business was fast spreading out and certain parent firms were absorbing or financing or buying-in on others.

Warner was the pacemaker in the music absorption business.

The performing rights were still and are another theory. With its multiple companies, Warners now control the majority of the governing board of the American Society of Composers, Authors and Publishers. It can rule and dictate importantly on performing rights revenue.

The basic economic factor also figures. The revenue from the many rights such as publication, sheet music, mechanical, performing, cinematic, etc., as it has since worked out, is no negligible factor. It's an important investment basis.

The Songwriter

For the creative artist, the songwriter, it meant a new era. Hollywood was the objective of a contemporary 1929 gold rush. It gave the songwriter next to dignity. For once assumed importance. The writer was the keynote. The worthy and past-proven songsmiths found themselves besieged with offers calling for their services in a duplex fashion. Not only as songwriters, contributing theme songs on spec, but as paid employees, worthy of their hire, were their services in demand.

Anywhere from \$350 to \$1,500 a week as advances on their royalties were songwriters offered. Half of these amounts were their "gravy." These were met by the picture producers for services rendered exclusively to sit in on song conferences and fashion themes as the pictures were being "shot." The other half, say of a \$500 weekly drawing were the songwriters' next to royalties. And where else when could a songwriter in the past be assured of a \$25,000 annual income? Many a phenomenal hit songsmith was lucky to round out that income from a number of songs. Here, all of a sudden, he found himself guaranteed, black on white, in contract form, an income in excess of a bank executive. And under what pleasurable circumstances! No longer the underling who must await the pleasure of a more or less thick-headed music publisher. No longer competing with the staff writer. No longer subjected to the "angles" and "ins" of any publishing establishment.

Here was a new personality. A 20th century minstrel. A gum-chewing, peculiarly-phased piano-twanging, side-of-the-mouth and nasal-twanging contrivance of the ditties which moved a nation to terpsichore, a universe to song or pucker of the lips. The Tin Pan Alley boys found themselves sought after to drop in on this and that swimming-pool-fronted manse and "have a drink," and mayhaps "give out" their latest "ditty" or a "reprise" of their past performances in the realm of popular song.

And so the situation rests today. The ultimate of it all is the commercial phase—the gross sales. What's gonna happen to the theme song?

The Best Song

What'll this avalanche of cinematic pops evolve into? Obviously, as with the avalanche of popular songs, i. e., the pre-theme song, itests.

2D CHICAGO AGENCY DROPS OUT OF RACE

Chicago, Jan. 4.

Chicago Music Corporation has closed, following a dissolution by the partners in the venture. While the outstanding debts were rather low the members of the firm decided to quit.

At a meeting of the creditors decision was made to sell all fixtures of the offices, with creditors agreeing to divide the proceeds pro rata. Officers of the corporation were Rico Bosca, president; Louis Salami and Frank Sherman, vice-presidents; Daniel Johnson, treasurer, and Al Ferris, secretary.

The collapse of this company follows the recent closing of the Edgar Benson agency here, and leaves Music Corporation and Amusement Service as the main contenders for business.

Economic Consolidation

It is reported Warners may shortly consolidate two or three of its smaller music publishing houses by placing them all in one office, operating as a single unit.

This they will do with an eye to cutting the overhead which their many music subsidiaries now entail.

Just when this move will be made, or the publishers involved, has not been stated.

Big Artists, Pop Scale, Civic Bust in Minn.

Minneapolis, Jan. 4.

The municipality of Minneapolis is finding the amusement game a tough one. Its initial ally into this new field put it on the losing side of the ledger.

In an effort to keep the municipal Auditorium out of red, the city council authorized George L. Adams, new manager, to arrange "civic concerts."

Even with popular prices from 50c to \$1.50 for the first individual concert by Zimbalist last week, there were only a few hundred people in the 3,000-seat hall, and the city went into the red. Sophie Braslau was last Sunday's artist.

means the survival of the fittest. The best songs will click. True, it is that the popularity of the silver screen is an element not so unlike that of the popularity of the radio or the stage. The ether or any one personality has yet to put over an inferior song—one that isn't basically metrical. It has been tried, and again, and nobody, no matter the popularity of the performing or broadcasting artist, has been capable of single-handedly, or in concert with anybody else, to foist a song on the public and force it into hitdom.

Not so of the screen. It has been proved time and again that the talkers can, if the picture itself is of sufficient merit, successfully exploit a mediocre or inferior song into important sales popularity.

For a time the mechanicals were swamped with theme songs. Anything and everything that was a theme, almost, was "canned," even by Victor. Then Victor and Brunswick and Columbia and the rest decided that there was no use clogging up the lists that way. They'd record only the themes of the big pictures or the hits.

Mechanicals

It's gotten to be so now that the mechanicals, especially their west coast scouts, are now going in for the pre-viewers just like they did with the new Broadway musicals on their break-in stands. It's in this wise that the recording scouts can judge for themselves not alone the merits of the songs but the prospective success of the pictures, knowing that if the flicker has merit it will carry the song or songs along with it, as witness the "Dancing Daughters" instance.

So the music business rests today. The screen has been the savior of the industry. Even the die-hard admit that as witness again the most recent affiliations.

So far, everything's been hunky-dory for the music-picture industry.

POLLACK RENEWS

Remick's Takes Up Option—\$28,000 Year's Salary

Remick's has exercised its option on Lew Pollack calling for him to remain with the organization as composer for another year at a reported salary of \$28,000.

Pollack has been allowed to play vaudeville as a side line, but upon completion of his recent Keith route ending in Chicago Feb. 15, it may be necessary for him to return to the coast and join the First National-Warner songwriting staff. In this event Pollack would demand the studio to pay him in addition to the Remick salary a sum equivalent to what he could draw from vaudeville.

Continental Copyrights On Music and Confusion

Paris, Dec. 24.

Still a problem here to the continental representatives of the American music publishers is the copyright tangles that so often result from a Tin Pan Alley songsmith "adapting" a classic which, in America, may be legally regarded as being in the common domain, whereas in France or Germany, Italy or Austria-Hungary, it is still protected by a longer term of copyright.

The reason for this is that creative artists are accorded greater copyright protection here for longer periods than under the American statutes which call for 28 years plus 28 more renewal. In some countries on this side, a copyright is valid for 50 years more after the death of the last collaborator, be he only a new arranger of the original composition.

As a result, where the tin pan alley may have free access to some classic, without any legal complications under American jurisdiction, on this side, the local agents of the American publishers find themselves faced with expensive lawsuits from the estates of some ancient composer whose work may have been "adapted" in the w. k. a. fashion.

The procedure, of course, now is for the defense to trace back the plaintiff's alleged composition and endeavor to show that he in turn had adapted it from something else.

Song-Writing for Pictures

By L. Wolfe Gilbert

After eight months of contact, observation and experience, I am of the mind that the boys who write the Nation's Songs are part and parcel of picture making, and are here to stay.

The vanguard and pioneer had tough sledding, convincing dyed-in-the-wool picture executives, directors, scenarists and particularly continuity-writers, who all thought a song should not be dragged in. The inevitable argument was "What is the reason for going into the song?" "Where does the orchestra come from?" "It looks too much like plugging." "It's not in keeping with the character and besides it's out of kilter with the mood of the picture," etc., etc.

All these and many more the pioneer had to break down, until now many, if not most, of the industry, realize that the best excuse and relief for tedious and continuous dialog is a song.

Notwithstanding this foregoing optimistic conclusion the writer who works with an entire commercial sheet-selling outlook, is doomed to go.

Songs and music are now a necessary evil, but they must have story value and must dovetail with the whole scheme of the picture. The writer must be prolific and can't survive just writing the elementary love song with trite sentimentalities. Hence, the out and out theme song is too obvious and will not be tolerated by producer or public.

Much that is fine will come out of all this. While it has become a mechanical work shop type of writing, yet we now supplied with atmospheric ideas, the medium of the story of the picture, the characters, the locale, etc. Heretofore, we had to grope in the dark and pick ideas and titles from a source of inspiration governed by trying to guess the pulse of the public as to its emotion and tempo.

Riding the crest of a wave of unprecedented stock market speculation, Florida's main winter resorts, Miami and Palm Beach, flourished as they never did before last winter.

Practically everybody was playing the market and with the bulls-in control, money was plentiful and worries few.

Everybody was pleasure-bent, none giving a thought to real estate ventures or financial gain through other means.

An hour or two in the morning watching the trans-lux ticker in a beach-side brokerage office sufficed most visitors and after that it was one pleasure.

Miami, last year operating on a liberal policy of giving its visitors whatever they wanted in the way of recreation and amusement, early in the season attracted enough people to fill all its class hotels.

Racing at the Hialeah track and golfing were credited with having contributed considerably to Miami's popularity last season, followers of these sports sticking around for the full 70 days.

Nite Life

In nite life, Miami Beach had varied spots for the stay-up-lates Club Lido, the Embassy and the Deauville getting the class play while the Floridian, the Roman Pools and a half dozen hotsy-totsies on the outskirts of Miami divided the rest. The Lido and the Embassy were the big money-winners, the Deauville being handicapped in its first season by political trouble on the casino end.

During the season there were at least a dozen game rooms around Miami open. The Palm Island Club drawing the big money players as in former years. At least three games were run in hotels, the operators taking over an entire floor for their layouts of usually a half dozen roulette tables, two dice outfits, bridge and Faro bank.

Theatre executives were as prominent in Miami Beach last winter as they are on Broadway. Many who in former years had made Palm Beach their winter headquarters last year switched to Miami to be with the mob. Practically all the picture executives were south of the line or another during the season.

Grandmas Go Jazz

Chicago, Jan. 4.

Small girls' orchestra on the north side here is advertising itself as the only orchestra with two "singing grandmothers."

Many curious come to the Chinese spot where the girls play.

Two white-haired women, one on drums and one with sax, croon, play and kid with the crowd.

With Red Star

Jesse Greer and Ray Klages, on the Coast, have been engaged by Red Star Music Co. to write for Fox. Greer and Klages were formerly under contract to Robbins.

Edward Pola and Eddie Brandt, engaged by Pat Flaherty two weeks ago, departed for the Coast Friday.

Organists Switch

Omaha, Jan. 4.

Con Maffie succeeds Herbie Koch as organist at the Paramount. Koch goes to the Paramount, Des Moines.

Maffie is from Denver where he was succeeded by Elmy Muth, transferred from the Palace, Dallas, where the organ job is now held down by Johnny Winters, formerly at the Capitol, Cedar Rapids.

S-B Revue Music

Shapiro, Bernstein has obtained the publishing rights to the music written by Jimmie McHugh and Dorothy Fields of Lew Leslie's "International Revue."

Hamp in L. A.

Los Angeles, Jan. 4.

Johnny Hamp and his orchestra are due here this week to begin a 12-week engagement at the Coconaut Grove, Hotel Ambassador, Jan. 14.

S-B 2 Talkers

Shapiro-Bernstein have the music from the current Broadway talker specials: Son Art, "Blaze o' Glory" and Tiffany's "Party Girl."

Billie Shiffrin will locate with Sam Robbins, music publisher, charge of radio and vaude exploit 40n.

Radio To Date

By Mark Vance

Money invested in radio during 1929 showed that this baby of some few years has grown so vigorously it has become the fourth biggest thing in American industry. The future (maybe 1930) with experiments and research work by electric wizards may bring some startling announcements for the radio fans. Already Westinghouse has a cathode tube which speeds the camera of home television. Then there is the new electrical transcription which indicates the time isn't far distant when important broadcasts will be mailed to the stations for proper release with the speeches or music upon plates.

And Uncle Sam! What a busy guy he is on the radio. During the first ten months that the National Broadcasting Co. operated in the United States used exactly 300 hours. And of that 300 the three service bands of Uncle Sam's consumed 135 in rendering programs for the fans.

Big Booster

Radio is the biggest booster that has come down the pike since Noah's ark for business. All business interests get results. The radio is the biggest go-getter that commercial products have had in years. At first only the rich and highest standard goods had nerve to expend for radio advertising. But now anything for the house, home or farm plugged on the ether.

Selling coal dirt! And fish! Nothing missing by big business. Paying high money for the air is only part of the racket. The commercial accounts handled by advertising agencies must also pay for artists. And artists cost money. And so does music. Stage and screen stars are no exception.

It may seem worth \$100,000 for Stokowski symphonies but how about the same amount for a brief period of blackface comics such as Amos N' Andy now receive for their exchange of low negro conversation? Radio grabbed them out of the small time vaudeville in the mid-west. And Pepsodent, toothpaste concert, foots the bill.

Bunk Salaries

It's the general impression announcers receive enormous salaries from the stations. That's the bunk. The average weekly stipend of an announcer is between \$75 and \$80. Granting that—Graham McNamee cleans up \$50,000 a year it doesn't come from the NBC stations. McNamee receives his biggest make from the special accounts that demand McNamee and pay accordingly and from his personal appearances and "concerts."

The big systems are paying more attention to the Sundays. Heretofore, Sunday programs have been attractive in spots.

International radio exchange now in vogue. American programs are being broadcast over CKGW, the Trans-Canada broadcasting station at Toronto. And in return the Dominion station offers its programs for NBC broadcasting.

Radio Spends Money Looking over the weekly broadcasting programs the manufacturers of radio outfits and accessories spend more money than all the other interests combined.

Reports show radio imports increased almost 100% over last year. Argentina, Brazil and Chile lead in imports of American radio in South American countries. Spain and Italy have displayed prodigious increases in radio selling. South Africa has turned in glowing progress. And even China (with the embargo off) is hitting on all trade frontiers.

New stations are now operative in Argentina and Brazil while Mexico City plans a big new station. Amateur radio continues active. Last year there were 16,626 licensed amateur radio stations.

According to the Federal Radio Commission there are now 694 licensed radio stations. In February of 1927 there were 733. So little the air is becoming more clarified and broadcasting made a whole lot better. There is still room for improvement.

Acts Off Hotel Floor

Chicago, Jan. 4. Commencing Jan. 27, the Terrace Garden in the Morrison Hotel here will operate minus vaude material acts. Entertainment will be in the hands of Dusty Rhodes and band, who open at that date.

AIR LINE

Back to Normal

With Christmas and New Year's hullabaloo over, radio programs have resumed normalcy. NBC spread itself in heralding the new year, going from New York to Chicago to Denver to San Francisco. Bands were hooked up at each place, with the noisy touch coming in from Frisco. There the mike was on Market street in the open, and at 3 a.m. the celebration there was recorded. After all a great plug for NBC.

Jessica Dragonette, with one of the best soprano voices on the air, now with the Cities Service WJAF and an unquestioned asset to this weekly NBC period. Sam Herman directs the band with the comedy assigned Lou Noel and Jim Whalen. "Harbor Lights" still holding tension on WJAF, thanks to work of Edwin M. Whitney. Last decidedly meller.

Pickers Picking Up

Schradertown Band (WJAF) stepped on "Stars and Stripes" for results. Planters Pickers (WJAF) got away from some of its former style and dashed off a little more class. Brown Bilt (WABC) playing up fashion talks via interviews with Madame Hamilton Jeffries. Sure-fire for the ladies. Eversharp Penmen (WABC) pretty talky between musical numbers. Eversharp getting its money's worth on the air plug.

Usual callopie and band mixture for Bob Sherwood's Dixie Circus period of WJZ. Vincent Lopez (WJAF) giving band individuals some single opportunities to shine on the air. Jones and Hare gagged and cued fast for Interwoven Hose WJZ.

Two good programs follow each other on WJZ: Armour products and Armstrong Quakers. Letter go in for more novelty in way of in-

Inside Stuff—Music

Indie Publishers Sore

Many indie publishers are doing a burn up over the story in Variety last week, which reported that they were bombarding the film companies for picture contracts. Reason quoted for the burn is that the film companies are liable, and some said most likely will get big headed when they read it and make their demands more stringent than heretofore before contracting an indie publisher.

"What do you want to do?" said one publisher, "make it more difficult for us to get in on the film end? I think Variety is biased against the indie publisher and all for the film publishers. Variety is afraid to print anything against the film publishers because it might lose a page of advertising. But let me tell you something," he went on, "a good song is a good song and it will sell, picture tie-up or no picture tie-up."

Special Plug Slides

Special slides and novelties to plug "The Vagabond King." Par's next \$2 special, are being sent all Public theatres with a view to giving the songs from "Vagabond King" and be used as filler in Public houses to take the place of orchestras where they are out. A non-syn device was used in such Public houses regularly until recently when the records were made interchangeable so that they could be played on the regular Western Electric equipment.

Asks \$200,000 for British Rights

A story percolating into Paris from London and New York concerns Pat Flaherty's extraordinary demands for the British rights to the Fox Red Star Music Co. catalog, when he asked Jimmy Campbell, of Campbell-Connelly, for \$200,000 for one year.

It wasn't so long ago that \$5,000 a year was considered a good advance guarantee, or even \$10,000 for three years, when American firms of the lesser grade were glad to get hold of that much ready cash. Lately, with the picture thing, prices went up, as for example Campbell-Connelly before to have paid DeSylva, Brown and Henderson \$100,000 for the foreign rights to Great Britain. It's a definite fact that J. H. Wood, of Francis-Daey, took the Robbins-Metro catalog away from Campbell's firm for \$50,000 annually for England and \$10,000 for France. Wood, when in New York, beat Campbell by 24 hours, closing the deal personally with David Bernstein, acting for Metro, although Campbell, with \$125,000 in his possession, was prepared to pay almost any price for the Robbins-Metro catalog. Jack Robbins is supposed to have favored Campbell in view of the latter having given him (Robbins) a hit in "If I Had You" when he needed it badly.

Digging Up Old Tunes

Of late publishers are noticing a marked resemblance between a few of the present theme tunes and old numbers, long since withered. This resemblance has become more noticeable lately.

Working Cheap on Coast

A vaude agent had a New Year's party booked where the top of a five-piece orchestra was \$40. Union scale for the job was \$75. Agent called in a band leader who turned it down because of the price. Later, the agent called up the man giving the party and said he couldn't furnish a band for \$40. Host then told the agent he had a band for \$40, naming the leader who had previously turned down the job because it was below the union scale.

COLUMBIA ELIMINATES DEALINGS WITH AGENTS

By way of doing away with confusions, annoyances and cancellations, the Columbia broadcasting system hereafter is going to do all of its bookings direct via its Artists' Bureau, now in complete charge of Henry Burr. Assisting Burr is L. C. Montcastle.

Outside interests have cluttered up the Columbia offices. With appointment of Burr a number of booking contracts were immediately abrogated. Only where Columbia feels that such talent is absolutely necessary will it recognize artists under agency representation.

The direct booking plan is expected to provide for free lunch of artists for single dates without impelling the Columbia to put any artists under a term contract. In order to insure their services for one broadcast.

This new arrangement gives Burr considerable booking power.

Introducing numbers. Joseph Koestner for the former has one of the largest bands doing radio service. Abe Lyman and band were missing on regularly assigned WJZ period from Club Richman. Replacing was Smith Bell and orchestra, which has been coming along slow but sure.

Landeau's Serenaders from Oakland Terrace (WJCA) giving Landeau a better break. Landeau's music at times doesn't come through so sweetly. Will Osborne (WABC) has settled down for a permanent stay with his assignment subject to Columbia shifting. Ballads his best. Brunswick program (WABC) entertaining in spots. Norman Brokenshire's announcing, enlivens.

Slumber Music (WJZ) has some pleasing stringed music. Ludwig Laurier AI on musical arrangement. Ben Pollack and band now regular (WABC) assignment from Silver Slipper. Pollack's programs generally very effective. Dave Bernie and band (WOR) have little in way of novelty.

Along the Coast

By Bill Swigart

Los Angeles, Jan. 3. More than 5,000 songs, including special and incidental songs, have been composed and used in pictures during the past year. Of this number it is estimated that less than 1,000 have been published.

Carl Laemmle, who is still active and a pioneer picture producer, was also a music publisher as far back as 1910. It was a side issue with Laemmle and was operated entirely separate from his picture producing interests under the firm name, "The Music House of Laemmle." Paul Gulick, now in Universal's New York office wrote many of the lyrics published by picture producer and would be contributing today had not Laemmle disposed of the firm to Joe Morris a decade or more ago.

Disguised Advertising

A clever system of advertising over the air is being practiced at the KOX station in Long Beach. Announcer here pretends he is phoning and asks for various stores and merchandise in such a way that it is entertaining and gets the name of the advertised product over with the listeners in that they don't suspect the real motive. Song pluggers who get an opportunity to sing over the station and knock over the radio programs a day are also fooling the public by using alias names. This, they contend, will establish many individual followings with each of the stations and keep the listeners from growing tired of hearing the same name. One would think that sufficient radio talent could be re-

cruted from all the First National-Warner players for the First National weekly radio hour over the FWB, but it seems not. Among the outsiders selected for last week's program was Ruth Clifford, now attempting to stage a comeback in pictures to prove to the producers that she has a voice, Miss Clifford sang "You're always in My Arms," Feist song from Radio's "Rio Rita."

Frank Givney, representing the Witmark office in San Francisco, has been relieved of this post without any successor. All business for this section will be handled from the Los Angeles office of Jack Reed, who succeeded Abe Blum in the Berlin office in San Francisco, is also out after holding it down for three weeks.

There are only three living American music composers listed in the Encyclopedia Britannica. Charles Wakefield Cadman, Irving Berlin, George Gershwin.

Joe Burke's option has been taken up by Warner. He will remain with Al Dubin until Feb. 1 at which time the latter goes to M-G-M for Robbins. Burke will then possibly team with Grottel and Mitchell. Abe Meyer returned from New York intending to open a Hollywood branch of his music publishing pictures produced by independent producers. Henry H. and Harry Tobias are in Hollywood looking for a studio berth. For the present they are working with Norman Romero, who is writing the book for a screen musical. Charley Tobias is expected here next month.

Speakeasies

By Wallace Sullivan

Although the "speaks" of Times Square have become commensurately more popular than the night clubs, as a result of the stock market crash, they are, nevertheless, pining for business. Most of them are doing just well enough to get by, although a few are doing a hot trade.

The majority are operating on sound business principles, seeking "repeats," finding it more lucrative in the end than "taking" a customer. Thus they offer the covert places stiff opposition, not only in department, but in value received.

With music and, sometimes, dancing, aside from a regularly-fashioned bar lunch free, their lack of covert is just what the doctor ordered for the Wall Street blues. Most are careful to avoid a "kick" from any patron who might contest the size of his check. For the patrons realize it will go hard if a lawsuit arises.

Numerous of the "speak" owners are men of criminal caliber, who have long records. Yet they have

found the old-time cut throat methods of operating fail to pay in the long run. One fellow who has served 20 years in jail in his 40 odd span was knocked off three times in the past two years, but his present "speak" has no tincture of those he ran in the past. Now he serves a fine meal and excellent liquor.

He breaks about even on the food and makes up his profit on the stuff. Many of the "speak" owners are members of the better golf clubs and purvey their wares to the members. The sportsmanship demanded by that class of men prevents the speak proprietor from slipping one over. So he plays according to the ethics one expects on the links.

Good, Commercially

A speak proprietor relating the in and outs of his game said that never makes up his profit on the food. In fact, the business has been so favorable, commercially, that instead of the usual brawl and a derand business involved, they are now conducted on regular business methods.

The customer is always right now, he asserted. Instead of getting a brace on the skull for a beef, one can get a square deal, and patrons enjoy the feel of safety, which formerly rarely prevailed.

Conformity with the laws—aside from the liquor laws—is the desideratum of every owner. He closes promptly at three to obey the police, and otherwise conducts his bar in accordance with good laws.

In a recent decision handed down by a court, the judge said of the defendant, a "speak" proprietor:

"Inasmuch as the defendant sold good liquor and carefully complied with city ordinances, I shall be more lenient in sentencing him. Furthermore, his prices were reasonable."

It is such a decision which tends to establish quality in the intoxicants dispensed in a speakeasy. An owner who sells the best stuff can look any judge or jury in the eye and admit he sold good stuff at a reasonable fee and hope for a "break."

Few Drunks

It is remarkable that there are fewer drunks on Broadway in the speaks and night clubs than ever before. The reason is that people are handling liquor better or not staying out so late.

Most rowdiness and drunkenness prevails in apartments and homes, this speak owner declared. Club and speak operators are quick to rid themselves of any patron showing signs of going under.

Soph in Miami

Miami, Jan. 4. Sophie Tucker will open Jan. 14 at the Floridian Club in Miami Beach. Sophie is to remain there three weeks.

Disc Reviews

Jimmy Rodgers

(Victor 22143) More "Frankie and Johnny" and based by "Everybody Does It in Hawaii." Dealers should use discrimination and not sell this into polite families or for juvenile consumption.

It's never made clear what everybody does in Hawaii. That leaves the sensitive listeners in a state of unrelieved embarrassment.

Ford and Glenn

(Columbia 2025) Middle west radio fans collaborated on "Daddy's Lullaby," backed by "Old Virginia Moon."

Sentimental stuff of some appeal, and particularly good for territory where pure radio-known.

Sandy MacFarlane

(Columbia 2039) Scotch combo, "When the Heather Bells Are Blooming" and "In the Morning." That old gag about being able to distinguish the grass is apples.

Entirely unintelligible. Hence limited.

Helen Morgan

(Victor 22189) "Don't Ever Leave Me" and "Way W.I. Born," from the musical "Sweet Adeline." Typical Helen Morgan stuff.

Johnny Marvin

(Victor 21857) Johnny Marvin is well sustained by "Happy Days Are Here Again" (appropriate after Black November) and "Lucky Me, Lovely You."

William McEwan

(Columbia 2055) Imported brace of sacred tunes, "Thou Remains" and "Sweetest as the Years Go By." There must be a market—some-

The Show Business

OCCUPATION.	Fox	Warners	First National	M-G-M	Fathe	Tiffany	United Artists	Universal	Columbia	Radio	Paramount	Free Lance	Total
Composers and lyricists.....	14	12	10	18	5	2	4	8	2	6	12	50	143
Musical conductors.....	3	2	2	4	1	..	1	1	1	1	4	10	30
Staff musicians.....	24	12	12	12	..	..	..	23	..	4	25	..	112
Arrangers.....	5	2	2	13	..	..	1	3	..	2	5	50	83
Average outside musicians employed weekly.....	75	50	60	75	25	15	15	25	15	30	75	..	460
Librarians.....	4	2	2	5	..	..	1	4	..	2	5	..	25
Miscellaneous jobs.....	5	5	5	15	2	2	2	8	..	..	10	..	54
Executives.....	2	1	1	2	1	1	1	1	1	1	2	..	14
Singing choruses.....	..	..	..	..	..	..	..	..	..	..	500	..	500
Totals.....	132	86	94	144	34	20	25	73	19	46	138	610	1,421

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

BROOKLYN	130	MONTREAL	130
CHICAGO	122	OTTAWA	130
DENVER	122	PITTSBURGH	122
DES MOINES	122	PORTLAND, ORE.	128
DETROIT	128	PROVIDENCE	128
JACKSONVILLE	122	SALT LAKE CITY	130
LOS ANGELES	122	SAN FRANCISCO	122
LOUISVILLE	128	SEATTLE	122
MILWAUKEE	128	TOLEDO	122
MINNEAPOLIS	130	WASHINGTON	122

CHICAGO

Englewood

Opening day of the last half found stand-out business at the spot. McDonald Trio, bike act, brought up the curtain and managed fair result with a fair turn. South and West, blacked out comedy songs with two lifted gags and satisfied beat with their harmonica and guitar stuff. Boys are made up poorly and don't work in the proper comedy vein.

Walsh and Ellis, man and femme, have some good crossfire interspersed with a gag or two. Girl tried a semi-classic dance, and the man handled two comedy songs. Edwards and Sanford have a louder and noisier act than the preceding turn, but in the same manner. Some talk, a song, and close with a clowning impression of the Duncan Sisters. Needs some finer touches.

Marcelle and Williams company, formerly with the "Kitchen Pirates," adagio routine, with three men as cats and girl as mouse, have taken the "Pirates" idea, and are now working against a pirate boat set, with three pirates and femme captive. Routine is unchanged in any way; costuming and setting has made it somehow less effective than formerly. Should at least work in full to relieve the cramped impression set now given.

"Red Hot Rhythm" (Pathe) feature. Business excellent. Loop.

Jack Fine, producer, has turned the "Nutty Club," radio feature of several years' standing at WBBM, into an act.

On New Year's eve the Selwyn, with "June Moon," grossed \$5,700, which is the largest figure this time of the year. The Harris, has had since erected seven years ago. Reason for record is high top for show on the holiday, namely, \$6.50. House seats 1,050.

Ainsley Lambert, formerly dance producer with Marks Bros., is staging ballet numbers for the Oriental.

First annual benefit ball of the Actors' Union of America will be held at the Morrison hotel Feb. 21.

Varsity, 500 seats and wired, Valparaiso Ind., goes to George Shauer on a new lease. James Gregory re-qualifying the operation. Shauer also operates the Premier and Opera House, small sound theatre.

Dick Bergen, booker with Keith western, leaves for New York to spend a couple of weeks scouting for new acts for the western territory.

Hollywood and Los Angeles

"Hunting Tigers" will follow "Diamond Lil" into the Biltmore Jan. 12.

Charles Kenyon engaged by Warner Brothers to do a screen treatment.

Al Cohn has increased his duties at First National by filling in at Graham Baker's post as scenario editor. Latter is convalescing from a tonsil operation at Palm Springs.

Fox's "If I Were Alone with You," written by Richard Connell, and a starring part by Whiting Jackson Smith, will reach the screen as "Alone with You."

Jack Edwards, in charge of exploitation at the Orpheum, Salt Lake City, has been transferred by RKO to the Orpheum at San Diego. James Quinn, former eastern theatre manager, replaces Edwards at Salt Lake.

Construction of three-story Santa Monica Playhouse at the beach starts this month at Wilshire boulevard and 10th street, Santa Monica, Cal. Wilshire Playhouse Corp. figures investment will go to \$250,000.

N. MacK has acquired the Hidalgo (350-seater), North Main street, from M. Trulliss.

Fairland, Anaheim, Cal., went sound Jan. 2 with W.E. equipment

and Warner pictures. Operated by R. D. Whitson, president of the M.P.T.O. of southern California, and his father, W. W. Whitson.

Col. A. P. Dobrynin, doorman at the Moscow Inn cafe, filed salary claims with the Labor Com. against Harvey Bowles, proprietor, alleging he has been paid with bouncing checks for the past three weeks.

Claims were also filed by L. G. Mamer, bookkeeper, against the Colorart Synchro-tone Co. for \$100.

E. L. Calvi, A. Baffino and Frank Bufta took over the York (900-seater), York boulevard, from Lawrence Cohn.

Robert Foster and F. Harper, carpenters, filed salary claims with the State Labor Com. against Alexander Drinkhoff, operator of the Volga Boat Cafe, Venice, amounting to \$200. They were engaged to do remodeling work at the cafe.

Charles Hott, former foreman of the candy stands with the Buck Jones Wild West Show, filed claims against Jones for \$250.

Union Theatres of Australia has discontinued its local office. Eric Strelitz, former Com. manager, is now located in the N. Y. office.

At the election of the Motion Picture Projectionists' Union, Local 159, E. C. Hamilton was elected president and D. Levitt vice-pres. T. H. Eckerson was re-elected business manager, and M. J. Sands sec. and treas.

PITTSBURGH

By HAROLD W. COHEN

Alvin-Thierson.
Nixon-Dark.
Pitt-Sharp stock
Academy-Music burlesque.

Penn-"Their Own Desires"; stage show.
Stanley-"The Kibitzer"; stage show.
Enright-"To the Next Room"; stage show.

Grand-"Sally".
Aldine-"Sunny Side Up".
Harris-"Wall Street"; vaude.

Harris will not dispense with vaude when "Rio Rita" comes in January 13 for first downtown run. Picture previously played record four weeks at Sheridan Square, neighborhood.

Nite clubs took back seat to hotels this New Year's Eve, the big spots being jammed to capacity while some of the smaller cabarets had plenty of empty tables.

Thurston at Alvin for two weeks at \$150 top. Magician has always played Pitt where he usually stayed for month.

Little Theatre of Pittsburgh has leased big room in downtown section and plans to convert it into a laboratory theatre and workshop.

Wiring of Palace will leave only two silent downtown houses, the State on Fifth avenue and Avenue on Liberty avenue.

WASHINGTON, D. C.

By HARDIE MEAKIN

National (Eringer-Rapley)—"Sherlock Holmes".

Columbia—"Condemned" (2d wk.).
Earle—"Painted Angel" (2d wk.).
Met—"Show of Shows" (2d wk.).
Palace—"Great Life".
Princess—"The Girl in the Red Velvet".
RKO (Koltis)—"Love Comes Along".

National had one of the largest advance sales recorded on the rather thin season—with William Gillette's farewell in "Sherlock Holmes," now current.

Universal's Rialto was only house not giving midnight show New Year's eve. Others had capacities and near riots in attempting to handle the jams.

Harold Pease, for many years a Crandall organist, is now doubling in the front of the neighborhood Ambassador as assistant manager.

TOLEDO

By E. H. GOODING

Palace—"I Was Right" (stock).
Paramount—"Laughing Lady"; stage show.
Vita-Temple—"Show of Shows" (3d wk.).
Fashion—"No, No, Nanette" (3d wk.).
Valentine—"Condemned" (2d wk.).
State—"Seven Faces".
Princess—"Tiger Rose".
Rivoli—"Vaudeville".
Emblem—"The Burlesque".
National (Eringer-Rapley)—"Sherlock Holmes".

Ohio censors let "Applause" (Par) through after two months' stalling. "This Thing Called Love" (Pathe) suffered some deletions, but finally passed. Princess playing "Applause" next week. Censors wouldn't look over "General Crack" (WB) in showing holidays, so Ohio showing is delayed.

Parrot belonging to Harry Blackstone, "magician," appearing this week in the "Blackstone" show. Men in an apartment house blaze last week, shouting maledictions in various foreign tongues. Blackstone finally awoke and fled, as did Jack Merriman, manager of Joe's Valentine, and nine others.

O. J. Motry, operator of Lyric theatre, Timm, sued in federal court here by T. J. Producer, claiming Motry leased the film, "Clothes Make the Woman," for the Lyric only but exhibited it on other dates and in other places.

Bay Shore dance hall padlocked last week by government. Place raided in September, 1928, and Max Richland, proprietor, given two years in Atlanta for operating a booze resort.

Earl Fleischman, 17, only son of Clarence Fleischman, owner with George Kroetz of the World, State and Atlas theatres; died Dec. 26 following an appendicitis operation.

SAN FRANCISCO

By WALTER RIVERS

Art Hickman, band leader, is out of the hospital after six months and back in his own home. He was reported at the point of death several times and still is a very sick man.

Nick Turner, recently returned from a tour in Europe, is back in the Fox managerial service in charge of State, Stockton, Cal. When the new Fox theatre is completed in San Francisco, probably by September, Turner will become city manager and supervise both houses.

Henry Duffy has signed Betty Bronson, picture actress, to play a stage role in "Your Uncle Dudley" opposite Taylor Holmes. Show scheduled to open at Duffwin, Oakland, Jan. 11.

T. File Bledsoe, press agent Public St. Francis here, has been moved to same job in Public United Artists theatre, Los Angeles.

Prisoners in San Quentin penitentiary were given a New Year's Day vaudeville show comprising twenty-one acts recruited from various theatres in the San Francisco Bay region. Harry Ettinger of R-K-O had charge of the bill and stage managed the show.

Acts taking part included, Hermie King and orchestra; Rue Enos, Billy Banks, Les Poe, Art Varian, George and George, Irving Kennedy, Lou Emmel, Frank Sieglitz, Don Smith, Joe Smith, Dick Mera, Buss McClelland and Jimmy Barr, Michael Patrick Brennan, Max Dorr, Tillyou and Rogers, Johnny Toifoli, F. L. Ham and Hurley and several others.

DES MOINES

Berchel—"Porgy".
Casino—"Chicago".
Des Moines—"Glorifying the American Girl".
Garden—"Marlene".
Orpheum—"Vaudeville".
Palace—"Three Tommys".
Paramount—"Navy Blues"; stage show.
President—"The Command to Love".
Princess—"The Girl in the Red Velvet".
Shrine—"Dark".
Strand—"Woman Trap".

C. D. Krepps, former manager of Glida Gray and recently a salesman in his father's clothing store on Maquoketa, is now being divorced by his wife of six months. Alice Krepps charged Krepps married her out of pique at Miss Gray, with whom he was in love.

Oberfelder-Ketcham Production Co. opened Dec. 28 with "The Command to Love" starring Ian Keith. Company includes Frances Dale, Georgia Neese, John W. Moore, Vessie Farrell, Fred Sullivan, Jonathan Hall and Anthony Blair. Addie Pitt is director; George Clarke, manager; Allen Franklin, general business, and Frank McDonald, stage manager.

H. L. Waters, a stagehand, fell 50 feet from a platform at the Berchel during "Porgy" show. Reoperating at Polyclinic hospital.

"Journey's End" scheduled for Berchel Jan. 10-11.

E. O. Ellsworth, manager of the Metropolitan, Iowa Falls, also a rep-

Obituary

BETH CARSON

Death of Beth Carson, appearing in "Animal Crackers," came exactly at the stroke of midnight, Dec. 31, in a Chicago hospital.

Ailing with a cold, Miss Carson refused to miss performances until two days before her death, when she was taken to a hospital. Double pneumonia developed within 24 hours, and death followed.

The husband, Bud Carson, also of "Animal Crackers," survives.

WILLIAM LONG

William Long, 58, theatre owner and sportsman, died Jan. 1 of intestinal trouble at his home, 355 West 84th street, New York. He is survived by his widow, son and a brother, Edwin J. Long.

Mr. Long at one time owned an extensive racing stable and was also identified with the fight game and was associated with the promotion of the Jeffries and Corbett fight in Coney Island. He was also prominent in politics.

He owned considerable theatrical

IN SAD MEMORY OF
My Late Governor
FRANK VAN HOVEN
Highest Esteem by All
LESLIE KETTLE

property and in addition to owning part of the Riverside theatre property at 96th and Broadway was also associated with William Fox in the arena ownership in Manhattan. He never owned any houses, but for years had always been a silent financial figure in Fox operations on Long Island.

GUSTAVE DRAWE

Gustave Drawee (Gustave Becker), 68, died of a heart attack in the Philadelphia General Hospital, Dec. 26. Drawee in former years had been internationally known as a comedy juggler. Among his acts was that of Drawee, Hambo (colored) and Frisco.

Drawee at one time worked for Barnum & Bailey and had also appeared with the Eugene Sandow Co. He came to the States from Germany in 1885 and later took out citizenship papers. His widow and daughter, living in London, survive.

Interment in the Ardley cemetery, Ardley, Pa.

Jack Gumpert, vice-president of S. Gumpert Co., Inc., of Brooklyn, died of heart disease Dec. 30.

DEATHS ABROAD

Paris, Dec. 24.
Paul Dragage, 50, manager of Folies Dramatiques, Paris, died suddenly of pneumonia.
Jean Manoussi, 40, picture producer, died in Paris.

of opinion. Cabaret acts picked up some change here, then blew.

Holiday biz excellent in all houses.

SEATTLE

By DAVE TREPP

Metropolitan—Colbourne's Players.
President—"Let Us Be Gay" (stock).
Nude Box—"Show of Shows" (2d wk.).
Fifth Ave—"Navy Blues" (stage show).
Princess—"Tiger Rose" (2d wk.).
Seattle—"Condemned".
Fox—"Hot for Paris".
Coliseum—"Untamed".

Julius B. Reisman has resigned as city manager for Fox at Medford, Ore. Succeeded by S. G. Mendonhall, former manager of the Houses when owned by George Hunt.

Circus Maximus, put on by Bress club, failed to get over. Used publicity, but no advertising. In Portland American Legion put on the circus, following Seattle and used heavy spreads in daily papers, one amounting to a food solid pages. That woke 'em up and biz okay for Portland.

With Frank Russell succeeding Joe Muller as manager of Yak Russell Musical at old Fantages theatre, Russell is now manager of the house as well as of the company for his brother. This gives Seattle dramatic stock, vaude and musical, and but one presentation house.

Andy Gunnard is new manager of Public shows at Metropolitan, succeeding Harry Wareham, resigned.

Jim Meriam, formerly with John Hamrick, is back as assistant to Hamrick, for circuit of Hamrick houses.

Henry Sommers here as new Orpheum (R-K-O) manager, succeeding Bob Hartung, resigned.

KENNETH HAWKS

Kenneth Hawks, 33, Fox film director, was killed in a plane crash at Santa Monica, Cal., Jan. 2.

Hawks was a native of Goshen, Ind., and attended Yale. During the war he became a naval officer, after which he returned to the university and resumed his studies. In 1919 he was captain of the Yale tennis team, and with C. S. Garland held the interscholastic doubles championship. After graduating, Hawks began his film career in an assistant director at Paramount, later going into the scenario department. He had been at Fox for three and a half years and was a supervisor of production until he made a request to direct. His first picture was "Big Time". He then did "Such Men Are Dangerous" and was working on "The Grange" at the time of the crash.

Two years ago Hawks married Mary Astor, screen actress. Surviving him are his widow, parents and two brothers, Howard, a director, and William, husband of Bessie Love.

LOUIS N. SCOTT

Louis N. Scott, brother of Robert Scott, operator of the Metropolitan theatres, died, aged 70, of pneumonia.

Mr. Scott, one of the best-known showmen in the United States, was proprietor of the two Minneapolis and St. Paul houses and directed their operation until the time of his death. His theatrical experience dates back 47 years in St. Paul and 35 years in Minneapolis. He first came to St. Paul from St. Louis to work in the office of a river packet line as a checker.

Capt. W. P. Davidson, owner of the packed line, employing Mr. Scott, also owned the opera house in St. Paul. He needed a manager and asked Mr. Scott to take the position. Although he had no theatrical experience and had not been inside a theatre more than a half a dozen times during his life, young Scott accepted the offer.

Mr. Scott contracted a bad cold Christmas eve and it developed into pneumonia. He had been in ill health for several years; but during the past six months his condition was greatly improved. In a comparatively weakened condition, however, he was unable to stand the ravages of pneumonia.

Robert Scott said he would continue road show; legit bookings as before. "Journey's End" for three nights each in the two houses is the only forward booking.

BETH CARSON

Beth Carson, 23, died in Chicago, Dec. 31, of double pneumonia. She was in a dancing turn with her husband, Bud Carson, in "Animal Crackers" when taken ill. Burial was in Los Angeles.

representative in the Iowa legislature, celebrated his 30th year as manager of the old "opera house" last week. Theatre is now 15c. grind.

The Rex, Grand Junction, Ia., purchased by R. O. Wellmyer.

The Iowa, Waterloo, formerly the Plaza, reopened Christmas under supervision of R. O. Rosenthal. House remodeled and redecorated and now seats 1,200. First-run sound policy in effect.

A. Tomlanovic has bought the New Lyon house at Madrid, Ia. Former owner, Marco Lyon.

Louis Lynk, Forest City, has leased the picture house at Pomeroy, Iowa.

G. A. Howell and M. L. Sauvago have purchased the Lyric, Coon Rapids, from J. E. Ridgeway. To remodel and wire.

Villisca, Ia., has new \$25,000 house, opened Dec. 31 by F. B. Pennington.

JACKSONVILLE, FLA.

Arcade—Peruchi Players.
Florida—"New York Nights".
Imperial—"Show of Shows".
Imperial—"So This Is College".

Beginning Jan. 12, Arcade stock house will cut to 60c top and put company-and-house crew-in-charge. Gerald Rowan and Leslie Rice head the company.

Addie Berry, local radio organist and singer, is playing requests in outer lobby of Florida theatre. Has attracted much attention.

Frank A. Keeney's runoff at the local park race track gave the Keeney sports, outside bookers, and horsemen, one grand pain. Keeney's Florida goose is cooked, consensus

A Carnival Grifter in Winter

By Ruth Morris

(Ruth Morris comes from a good family, is young, a looker, lives at home, reads nice books, works on this paper when she works, earns a good salary (for a girl), and heretofore has borne a No. 1 reputation.

As any one knows who has ever seen the gaff put on by an outdoor outfit, no girl reporter could remember all of the lot lingo below at one sitting.

As Miss Morris is now single and her own boss in a way, she can do whatever explaining is necessary to them who want it. Otherwise it sounds as though one of Ruth's summer vacations was spent shilling.)

What does a carnival man do to live? A carnival man is going to take the winter when the gimmick racket for which he is peculiarly gifted does a lay-off?

According to one of the brethren, he's "too lazy to work and hasn't enough nerve to steal."

His code wouldn't permit adoption of a legitimate trade, and his vocabulary would make it impossible.

Listen to the carnival lingo of one who tells of a pinch while working his racket:

"I'm working the gimmick on a mark who looks like a solid chunk when the leg grabs me. I try to do business with him, but he's a mug. Probably wants to get a gold tin. So he books me and lugs me off to the anacy. Pretty soon the fixer comes down and gives me the stand pat to open my kisser; to stand pat, that everything's set. Justices of the Peace, get me, will take anything from a red hot stove to a cross on a church. So I'm sittin' pretty."

"After an anacy in the ugly I gets a chance to reel my spiel to the J. P."

It Was This Way

"Well, yer Honor, I starts, 'it was this way. The monkey stuck his nose in my joint. My sticks ducked him in and he went for about 3 C's on a set joint when he got hip to the squeeze. I couldn't let the mug ewersay with all that scratch, so I sprung the old reliable in the count-em-up store that never blows. I fero-banked him and threw him out a half a C cop, re-hashed him and clipped him for about 5 yards, or half a grand, when he got hip to the out-count."

"Well, it was only one thing to do, yer Honor. I couldn't let that umphay screw with all that line. So I used a last come on and popped out with that old crowd that clips everybody—the peek am store."

"The coppers gave the mark the peek with the rest of his scratch. The uckersay started to beef. My sticks lugged him away. I took my joht, my drop-case and a super, put it in my vest pocket and lammed to grab a rattler when the law nabbed me, yer Honor."

"The judge says, 'Is that all you have to say, young man?'"

"To help me, yer Honor, I answers."

"And he says, 'Case dismissed—next time bring an interpreter.'"

What chance has a guy like that to turn an honest penny? He can't even turn an honest phrase.

2 Kinds

According to the informant, there are two types of carnival men—honest ones who work a legitimate business in the summer, and racketeers. The former are considered by the latter the "buns" of the trade. They save enough to see them over the winter season, during which they live in cheap dings. They never put on the dog even in summer, when they scrip and pick up what food they can find on the lot.

"They do worse than that," said the big info man. "They even cook for themselves. They live in tents. They're not gyps—the're gypsies," he added in red disgust. "Those honest guys—and the shells and sticks who hang around all day for a fin—are the biggest monkeys of all."

"Mugs are the only ones who live high. They live by their wits. When the other guys are starving, the wise ones ride in cars in Miami."

"A first class racketeer, as I said, is too lazy to work and hasn't enough nerve to steal—he'll do anything—in the way of short con—that will not cop his liberty."

In the Bag

"But he's got to know that the game is fixed. Big carnivals don't usually get the racketeers, but the gilly outfits that travel a merry-go-round, a coach show and 8 joints have the town constabulary in the bag weeks before they play the burg."

"Everything's fixed, see? There won't be no pinch. No real car-

EMBALMED WHALE ODOR TOO STRONG FOR COAST

Los Angeles, Jan. 4. After numerous complaints had been filed with the health department, the police asked P. W. Fowler to remove his embalmed whale from L. A. The whale had been on exhibition in a parking station opposite the United Artists theatre. Shopkeepers and office help for a block on each side of the whale complained of the odor of formaldehyde and turpentine which arose from the whale.

Frink as Downie Gen. Agt. Havre-De-Grace, Jan. 4. F. J. Frink, last season assistant general agent of the Al G. Barnes circus, will be general agent for the Downie Bros. truck show this year. Frink was formerly general agent for Downie when he was owner of the Walter L. Main and LaTena titles.

Mugivan on Chi Fair Board Chicago, Jan. 4. Jerry Mugivan has been appointed one of the Indiana representatives to serve on the 1933 Chicago World's Fair.

OUTDOOR SLANTS

Jack Wright, Jr., will pick the 1930 towns for the Nat Reils Melville carnay.

Jack O'Brien will assist John McCaffery on the Gruberg outfits as assistant general agent.

Wm. Riley again ahead of the Sheesley carnival for 1930.

John Smith, horse trainer at Peru, Ind., has gone to the Al G. Barnes circus on the coast to brighten up the equine numbers.

Robert Hickey was given assurance at the Ringling office last week that he would again be a John Robinson trick.

Many old timers writing the Ringling office to come back, among them Billy Euton, former puff scriber for circuses.

Red for Carnivals in 1930

Nineteen-twenty-nine slapped the carnival in the eye about as hard as Wall St. slapped everything and everybody.

For the past few years the carnivals have been taking the rap pretty hard.

This season when John Ringling outlined his fair program it marked the 10-count for the midways and the joints.

Along with this hurrah is the alarming number of changes of general agents. Even the old timers have been switching about this year hoping to grab something that would be sure of wadding the bank roll. Everyone in the racket is up in the air.

The big thing, for the past few years, for carnivals, was the fair dates. There's not many of these that all the carnivals could crowd in. Those that did got a little dough. The rest either blew up or folded and went to the barns. Those that stuck out the season came home in the red, except in one or two cases. And these had plenty of rides and clean amusements. They got away from the games and saved the bacon. Some of the mugs still try to keep on with the wheel and polke con games. This year's biz has hammered home

that's what carnival men do in winter. "What's a mug gonna do? He can't set up his spindle or creeper on a street corner in winter. He's gotta put his wits to work. The better the line, the bigger the payoff—and wet the bell, if everyone was honest life would be a bust."

That's what carnival men do in winter.

"What's a mug gonna do? He can't set up his spindle or creeper on a street corner in winter. He's gotta put his wits to work. The better the line, the bigger the payoff—and wet the bell, if everyone was honest life would be a bust."

"Take from them that makes—

Talbott Dodging

Chicago, Jan. 4. Edward O. Talbott, carnival operator and a former president of the Showmen's League, dodged process servers here when his wife tried to forbid him leaving the state pending a settlement of divorce action. Talbott's trouble with his wife has been on for a number of years. His income is reputed to be \$20,000 yearly.

R-B at Garden

The Ringling-Barnum and Bailey circus will play Madison Square Garden, opening in March. It was announced that the Sells-Floto show would play the Garden, but with control of that outfit passing to John Ringling, the booking change followed. Ringling's first New York date will be in the Bronx, as last season.

SARASOTA'S IDEA

Sarasota, Fla., Jan. 4. Biz men here have approached John Ringling to bring all circuses to this town next winter. Claim they can offer him more than any other town and that the coming of this business will help increase the value of Ringling's and their own Florida land.

Zack Terrel for S. F.

Chicago, Jan. 4. Zack Terrel went into a huddle the last day of 1929 with the Ringling offices here and emerged manager of the Sells-Floto circus. Terrel is considered a key-man by the Ringling office. His capitulation, after holding out for two months, is considered some sort of Merry New Year by the big office.

St. L. Garden Manager Out.

St. Louis, Jan. 4. Geo. Holcombe, builder and manager of the St. Louis Arena, was let out last week by the major stockholders. Successor not appointed.

Holcombe has a record for building more fairs and fairgrounds in Mo. and Ill. than any other one man. He also built the first dog track near Chicago.

Circus for Fairs

Chicago, Jan. 4. Earl Taylor and his offices here have taken on the Sells-Sterling circus which will be booked as a fair attraction. Trick consists of 30 trucks of circus equipment.

RINGLING OUTFIT TRIES TO HEAD TORONTO EXPO

Toronto, Jan. 4. Asking \$124,000 for each week's showing, the Ringling-Barnum circus is making a strong play here to be the feature attraction at the 1930 Toronto Exposition.

Ambassadors from the Ringling office in Chicago have tried to close this deal, but so far without success. All representatives have had to work on the plan that if after they have finished with the fair officials and Ringling doesn't like the frame-up it can be cancelled.

Chi's Civic Circus

Chicago, Jan. 4. Biggest thing in independent circus dates in Chi will be a circus under auspices of the United Suburbs of Chicago and Chicago Policeman. Contract calls for the showing time in June.

City Hall, anxious to help the bluecoats, has stamped its O. K. on all copies of the contracts. John McGarr promoted.

Christy Show Sale

Houston, Jan. 4. The precarious condition of G. W. Christy, owner of the Christy Circus, may force the sale of the show. It is not likely that Christy's health will permit him to go on the road next season. No one else can handle the show and make money, which leaves it open to bidders. Two already have been received.

British Film Field

(Continued from page 77)

now figured that Alga may start around Dec. 30 with Mark Hambourg on the life of Beethoven, Mark playing the title part and Herbert Wilcox directing.

British Film Revue

Dan Fish, artists' agent, started promoting a series of revues. He got a bit too big for his pocketbook. So John Maxwell took it over, and it's now in production with a working title of "British Film Revue." Max will have, Three Edliss and Jack Hulbert and band as principal acts. Adrian Brunel directing and Jimmie Sloan, through with Blatner Corp. as production manager.

Sloan was formerly P. M. for Paramount when it started a studio over here in 1919 at Islington. Brother of Daisy Sloan, former vaude star who married Major Charlie Bell, electrical head of Paramount's theatre building activities.

Lloyd Opens Okay

Paramount opened "Welcome Danger," Dec. 13, at the Carlton, though "Four Feathers" was holding well enough to go another month.

Lloyd's talker opened to capacity. Far's auto train is one of the shoppers' sights of the West End this week and causing plenty of talk.

Bits and Things

Board of Film Censors now has its own theatre wired with the A. W. H. device with which George Smith hopes to salvage the fortunes of British Photocine Company.

Board of Trade has refused to pass "Song of London" as a Quota film on grounds it is mainly a "record of current events," and newscasts do not qualify for Quota. Picture was made by Harry B. Parkinson and Norman Lee, and is much about the same as the "Berlin" film made more than a year ago. Agitation for going on strongly, with the B. O. T. sitting pat on its decision.

Film business is being dragged into the Provincial fight for newspaper supremacy, started by Lord Rothermere pushing into the Provincial daily field. At Bristol the "Evening Times and Echo" has been running for a week a picture matinee for kids at the Hippodrome and drew a protest from the local branch of the Exhibitors' Association. "Times and Echo" pays the house for the "Bristol Evening News," has made a counter to the "Times and Echo" stunt by promising to double all money taken for the Lord Mayor's Christmas Dinner for the Poor Fund if the picture houses run their special fund performances as "Evening News" shows. Most exhibitors agreed.

Congratulations

VARIETY

NORMA SHEARER

SEASON'S GREETINGS

**ALAN
CROSLAND
PRODUCTIONS**

1929

"ON WITH THE SHOW"

"GENERAL CRACK" with JOHN BARRYMORE

"THE FURIES"

"SONG OF THE FLAME," All Technicolor

Warner Bros.-First National
Vitaphone Productions

WARNER BROS. STUDIO
Hollywood, Cal.

SEASON'S GREETINGS

GENE MARKEY

Wrote the Story and Dialogue for

MISS MARION DAVIES'
next M.G.M. Picture

"THE FLORODORA GIRL"

Management
MYRON SELZNICK, Inc.
Hollywood, Calif.

I WISH TO PUBLICLY THANK:

F. Ziegfeld,

For His Wonderful Production of "Whoopee"

William Anthony McGuire,

For His Intelligent Adaptation

**Gus Kahn and
Walter Donaldson,**

For Their Unusually Fine Lyrics and Music

Seymour Felix,

For His Excellent Work in Staging the Dances

*And The Entire Cast and Ensemble for Their Loyalty in Making "Whoopee"
the most memorable engagement of my career*

Now on Tour—but after April 1 all bills should be sent to me at Hollywood, California, where I will be making the Ziegfeld-Goldwyn talking picture of "Whoopee."

EDDIE CANTOR

"——— and author."



—and mine too

George M. Cohan



Congratulations to my new boss, Radio Pictures

ARTHUR LAKE

Season's Greetings
to
All Our Friends
IN THE THEATRE WORLD

PUBLIC SERVICE
TICKET OFFICE, INC.
JOE LEBLANG, President

Frank Joyce—Myron Selznick, Ltd.

Exclusive Management

Hollywood

California

DETROIT, MICH.

Wilson—"Earl Carroll Vanities."
 Sinsberg—"A Night in Venice."
 Civic—"Remote Control."
 Fox—"Love Star Ranger."
 Oriental—"Phantom of the Opera."
 United Artists—"Condemned."
 Michigan—"It's a Great Life."
 Paramount—"Love Parade."
 Fisher—"Tiger Rose."
 State—"Show of Shows."
 Adams—"Dynamite."
 Madison—"Sunny Side Up."

Leo Devaney has been appointed manager of the Detroit Universal branch to succeed Ray Moon, who resigned to become manager of an exhibitors' booking office which is to start operating January 15.

The Michigan Motion Picture Theatre Owners will move their headquarters from the Wolverine Hotel to the new Fox building Feb. 1.

Detroit hotels and night clubs re-

ported the lightest New Year Eve business in years. Across the river, in Windsor, hotels and clubs were filled to capacity.

LOUISVILLE, KY.

By RICHARD B. GILBERT

State—"Dynamite."
 Rialto—"Glorifying the American Girl."
 Strand—"Show of Shows."
 Alamo—"Broadway."
 Anderson—"The Battle of Paris."
 Brown—"Connecticut Yankee" (road show).
 Walnut—"Stock burlesque."
 Gayety—"Mutual."

James Moyer, formerly assistant manager of the Penn theatre, Pittsburgh, has been transferred here to manage Loew's and United Artists' State.

Owners of the Log Cabin, recently destroyed by fire at a loss of \$250,000, have rebuilt and opened on the same site a less pretentious place called the Pom-Pom Club. Floor show.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Evangeline."
 Davidson—"Mamas."
 Garden—"Show of Shows."
 Gayety—"Mutual burlesque."
 Majestic—"Tiger Rose."
 Merrill—"Dynamite."
 Pabst—"German stock; concerts."
 Palace-Orpheum—"Taming of the Shrew."
 Riverside—"Love Song"; vaude.
 Strand—"Welcome Danger."
 Wisconsin—"The Untamed"; stage show.

Holiday business was extra good in local theatres. Factories shutting down for a week or 10 days gave many an opportunity for theatre-going.

German Grand Opera Company is listed for the Pabst for three days starting Jan. 30. Theatre Guild will offer "Marco Millions." "Volpone" and R. U. R. at the same house week of Jan. 13.

Davidson has temporary wiring for "Mamas," jungle picture.

PROVIDENCE

Opera House—"Dark."
 Carlton—"Her Unborn Child."
 Fay's—"Vandim."
 Empire—"Dark."
 Loew's State—"Condemned."
 Majestic—"Show of Shows."
 Strand—"Double feature."
 Albee—"Vandim."
 Victory—"Vagabond Lover."
 Modern—"Burlesque."
 Rialto—"Ed run."

The Magnifoscope, enlarged screen, is being used for "Show of Shows" at the Majestic theatre here.

Talking version of "Her Unborn Child" in its second week at the Carlton. House formerly used for vaude, but dark for months, especially wired for showing.

PORTLAND, ORE.

Broadway—"Hot for Paris."
 United Artists—"Sunny Side Up."
 Alder—"It's a Great Life."
 Portland—"Love Parade."
 Risko—"The Kibitzer."
 Music Box—"Show of Shows."
 Blue Mouse—"Tiger Rose."
 Oriental—"Sailor's Holiday."
 Orpheum—"His First Command."
 Dufwin—"Henry Duffy Players."

Universal's Columbia, closed several months, reopened under lease to Col. Woodlawn, indie operator. First bill had "Dance of Life" with RCA Photophone.

Portland Civic Theatre has cast in production of "Juno and the Paycock" to be presented at the Studio theatre this month.

Leo Lindhard joined the Henry Duffy stock cast. Irene Tuttle, leading woman, also back after recent illness.

Vaude Reviews

(Continued from page 103)

the tough breaks she received, much too long.

As entertaining as ever, Marshall Montgomery and Co. were the most pleasing turn. Ventriiloquial work of Montgomery is always expert, plus the snappy crossfire and the clever manipulations of the dummy.

Buck and Bubbles, those two colored boys, must have received a distinct shock that they weren't even called back to take the habitual encore. In fact, not much of a hand at all for them. Somehow the turn didn't appeal, with the house thinking many of the gags unfunny or perhaps they just aeroplaned over

their heads. Buck's legmania is the outstanding attraction of the turn, helped along by the comedy of Bubbles, at the ivories.

Six Jansleys, swift moving acrobatic and body balancing turn, closed.

Feature was "This Thing Called Love" (Pathe), Fables and Pathe sound news.

58TH STREET

(Vaudefilm)

Appeared as though a last-minute change was made in the first half bill this week. Two acts programmed as appearing are out. All around good bill and a well filled Saturday matinee received the show nicely.

Edna Torrence, dancing and warbling turn, opened and got away to a neat start. Adagio ballroom dance by Miss Torrence and her brother, Johnnie, pushing off. Assisting was a gushing blonde, Mary Dunn, who vocals sweetly and also supports with a little stepping. Special conformation of Miss Torrence, followed by the legmania of all three, closed neatly.

Deft digit manipulator, Cardini, fooled them and they like it. Toby Wilson, Co. comedy skit, supplied chuckles. Wilson, as a hick and with a hayseed goatee, is capably assisted by two girls and a young chap. One of the femmes is a personable blonde and a neat hoover with a catchy style of song delivery. Nan Halperin, doing her four character songs, earned and received a big quota for herself.

Jack and Kay Spangler closed oke, but were somewhat at a disadvantage due to spotting. Their set represents a hotel lobby, as did the Wilson turn, besides which some of the bits resemble each other. Cross fire not as effective as the song and dance work. Miss Kay is a neat and easy kicker, with the male half also going in for a bit of leg work plus some singing. Support people were unusually well liked. They were Kooper and Kliff-ton, comedy acrobats, and Red Coleman, a red haired youngster, on once for some fast eccentric stepology. "This Thing Called Love" (Pathe) feature film.

NANCY GIBBS

IN

"DEAR LITTLE REBEL"

BOOKED SOLID UNTIL APRIL BY

MAX RICHARD, WESTERN REP.

PERSONAL DIRECTION WM. MORRIS AGENCY

Hotels LORRAINE and GRANT--Chicago

LORRAINE

SINGLE ROOM, BATH, \$2.00 UP
 DOUBLE ROOM, BATH, \$17.00 AND \$21.00 WEEKLY
 DOUBLE WITHOUT BATH, \$14.00 WEEKLY
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GRANT

SINGLE ROOM WITHOUT BATH, \$1.25 AND \$1.50 PER DAY
 SINGLE ROOM, BATH, \$2.00 PER DAY
 DOUBLE ROOM WITHOUT BATH, \$14.00 PER WEEK
 DOUBLE ROOM WITH BATH, \$17.50 AND \$21.00 WEEKLY

MADDIE MADISON and his R-K-OLIANS

R-K-O THEATRE, LOS ANGELES

WARNING

TO

ADOLPH ZUKOR
HARRY WARNER
WILLIAM FOX
DAVID SARNOFF
JOSEPH SCHENCK
NICHOLAS SCHENCK

Listen, sweethearts, I wish you all a Happy New Year and the Most Prosperous Season the talkies ever had, but only on condition that you don't take any more Equity actors to Hollywood this season, as I would like to produce the following plays, which, I think, will make wonderful talkies, so, you see, I'm working for you:

"RECAPTURE"

"MAN'S ENEMY"

"LATITUDE OF LOVE"

"THE GRAND HOTEL"

"QUEEN OF CONEY ISLAND"

"THE IRON WIDOW"

With Love and Kisses,

A. H. WOODS

SEASON'S GREETINGS

MARY NOLAN

UNIVERSAL PICTURES

Starring in

"THE SHANGHAI LADY"
"UNDERTOW"
"WHAT MEN WANT"

OTTAWA

By W. M. GLADISH

There has been a persistent rumor in Canada's Wall Street that N. L. Nathanson's theatre chain project will be held up until William Fox matters are straightened out. Credence has been given this report because tenants of the property held in Montreal, by Nathanson, for a big theatre site have been granted a further year's lease.

One year ago there were three near-plots in theatres, due to overly-wet patrons. A sober effect was maintained in Ottawa theatres this year by the presence of a police officer in every aisle.

The E. L. Ruddy Advertising Co. big bill posting firm in Canada, has been sold for \$1,000,000, and E. L. Ruddy, founder of the company 25 years ago, has retired. N. L. Nathanson is reputed to have a substantial

interest in the company. J. R. Robinson, vice-president, becomes head of the new enterprise.

The Operators Local, at Hamilton, Ont., has been using newspaper advertising space to publish lists of both union and non-union theatres in Hamilton.

Cent. W. A. Summerville, prominent official of Famous Players Canadian Corp., headed the polls in the municipal elections at Toronto, on New Year's Day, for re-election to the Board of Control.

Following the theatre disaster in Paisley, Scotland, in which 75 children lost their lives, officials of the Quebec Provincial Government declare that the Quebec law prohibiting all children from seeing a moving picture performance in Quebec cities is justified. The law was passed following the Laurier Palace theatre fire, in Montreal three years ago, in which 78 children were killed.

Following the announcement of a huge surplus for the Ontario government for 1929, exhibitors of the Province are looking to the forthcoming session of the Ontario legislature for a further reduction in the amusement tax as promised by Premier G. Howard Ferguson.

Fred Buchanan, owner of the Robbins Bros. Circus, may turn to straight picture star, either man or woman, for 1930 if he can't get the cowboy he is after.

Floyd King, failing to raise money for his own trick, is connecting with the Ringling-B-B show, where he will be car manager.

SALT LAKE CITY

Jack Edwards, who joined the R-K-O as publicity man when the house was taken from Pantages four months ago, has been transferred to R-K-O at San Diego, Calif. James Quinn relieved Edwards at Salt Lake City.

When Publix bought the American theatre from the Glassman interests last June, they took over the Orpheum theatre in Ogden, also owned by Glassman. The American was changed to the Granada, but the Ogden house continued under Orpheum name until this week when it was changed to the Granada.

Salt Lake's Granada was closed due to sale of the building to Grant & Company, chain stores, so new large Neon sign was sent to Ogden. Hence change of name of Ogden house.

P. A. Speckart, for the past five months manager at the Victory theatre, left Publix Jan. 1. He is replaced by Eugene Carlin, sent here from San Francisco.

Publix has taken over the Strand theatre at Boise, Idaho, renaming it the Paramount, and wiring it with equipment from the darkened Granada in Salt Lake City.

Rialto theatre, 1,500 seating capacity, popular prices, threw out independent sound equipment in favor of W. E.

Amplion Corp. of America, New York, since purchasing the Great Western Radio Company's Salt Lake loudspeaker factor is going after sound business, and placing equipment in the smaller towns.

BROOKLYN, N. Y.

By JO ABRAMSON

Malette—"Little Accident."
 Flatbush—"She Got Away With Murder."
 Jamaica—"Let Us Be Gay."
 Boulevard—"Nancy's Private Affair."
 Century—"After Dark."
 Paramount—"The Laughing Lady," stage show.
 Fox—"Broadway Hoofers," stage show.
 Strand—"No, No, Nanette."
 Loew's Met—"The Trespasser," vaude.
 Albee—"This Thing Called Love," vaude.
 Orpheum—Picture.
 Brooklyn—Newsreel.
 Momart—Shorts.
 St. George—Picture.
 State—Mutual burlesque.
 Gayety—Mutual burlesque.

The town has two new legits this week. "She Got Away With Murder," Lee Shubert's production, starring Fay Bainter, at the Flatbush, and "Nancy's Private Affair," with Minna Gombel Myron Fagin, at the Boulevard.

New arrivals scheduled for next week include "Even in Egypt," with

George Jessel in the lead. This is the Golden production with cast of 50.

Academy of Music, high-hat opera house in Brooklyn, started Sunday silent pictures. Plan to offer a foreign film every Sabbath eve. "The Weavers" on the first bill.

Martin Dickstein, picture critic of the "Brooklyn Eagle," is confined to his home by illness.

Lou Goldberg, press head at the Brooklyn Paramount, suffering from a slight attack of ptomaine.

MONTREAL

His Majesty—"Strange Interlude."
 Palace—"Paris."
 Capitol—"The Vagabond Lover."
 Loew's—"Love, Live and Laugh."
 Princess—"It's a Great Life."
 Imperial—"The Mighty."
 Orpheum—"The Forward Pass."
 Strand—Double bill.
 Empress—Double bill.
 Rialto—"The Wrecker."
 Gayety—Musical stock.

Protest in the province of Quebec against Sunday closing of picture theatres, which began a couple of weeks ago at Granby, has spread to Three Rivers, where three theatres opened simultaneously last Sunday and are now awaiting action by the civic authorities. Sunday closing is a matter of local option in the province and the theatre men hold that this is unconstitutional.

Hundreds were turned away last Monday from an Ottawa picture house where the "Acid Patrol" was advertised to be shown, produced by the Dominion Government Motion Picture Bureau. Manager was advised by the government his license would be forfeited if he showed the film. This will give government travel pictures a black eye in the capital of Canada.

Montreal censors are on the war path again. Hundreds of feet of film have been cut from recent releases and some of the pictures have had to be cancelled since they no longer held together. Others were so mauled that most of the coherence was lost. There is no remedy.

MINNEAPOLIS

Metropolitan—Dark.
 Lyceum—Dark.
 Shubert—"Ladies of the Evening" (stock).
 Fox—"Flight," vaude.
 Seventh St.—"The Racket," vaude.
 Palace—Stock burlesque.
 Minnesota—"New York Nights," stage show.
 Century—"The Love Parade."
 State—"Dynamite," "His First Commandment."
 R-K-O Orpheum—"His First Commandment."
 Lyric—"Mysterious Island."
 Astor—"Twin Beds."
 Grand—"Rio Rita."

Vitagraph, Inc., has announced plans for immediate construction of a new five-story exchange building to cost approximately \$250,000.

G. C. McKinnon, formerly assistant manager of the Century theatre, has been promoted by Publix to manager of the Chateau Dodge theatre at Rochester, Minn.

DENVER

By JACK ROSE

America—"Evidence."
 Aladdin—"Show of Shows."
 Denham—"Dark."
 Denver—"The Kibitzer," stage show.
 Broadway—"Dark."
 Orpheum—"His First Commandment," vaude.
 Rialto—"Mysterious Island."
 Taber—"Forward Pass," Fanchon & Marco idea.

S. F. Millard has leased the Empress for sex pictures.

H. M. Gring, R. S. Post and Sam Horner have incorporated Nokomis Theatres Co.

Ralph Lee and Fred Dunham are dickering with local capital for backing for Danham. C. C. Spicer, Los Angeles capitalist, has the lease and closed the house Jan. 4. Lee and Dunham are members of the Denham stock company.

LETTERS

When Sending for Mail to VARIETY Address Mail Clerk.
 POSTCARDS, ADVERTISING OR CIRCULARS LETTERS WILL NOT BE ANSWERED.
 LETTERS ADVERTISED IN ONE ISSUE ONLY.

Barnett & Co. Dorothy	Kentucky Twins
Bernstein Abraham	Menke Frank G.
Brown W. H.	Miller Helene
Byrne Dolly	Orma Grace
Carrette Bessie M.	Owen Betty
Chicago Carol	Paige George
Davidson Gene	Perry Harry
De Val Marie	Purcell Pete
Ferguson W. N.	Reeves Jack
Haight Coolidge	Remington Joseph
Hendrix P.	Rice Andy
Hilton Maude	Riglietto Bros
Hoey Little Mary	Sadler Dorothea
Innes William	Sexton Al
Johnson Ruth	Sheppard J. S.
Kaye Muriel	Switsky B.
	Washington Betty
	Watson Minor
	Young Hall

CHICAGO OFFICE

Alexander Roy	Holt Miles
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Baker Doc	Jones Davy
Binder Ray	Jones Teresa M.
Blumenfeld Herman	Keechaya Violet
Capman M.	Lange Howard
Chandler Pehmer	Les Byron
Chang Jack	Lisa Clara
Churchill Ben	Leslie & Vnd'gritt
Citizens Jack	Lopez Bobby
Coster & Rich	Lyman Tommy
Davis & McCoy	MacGowan County
De Lane Dale	& May
Duffy J.	Novit Jules
Evans Alvin A.	Pymn F. & P.
Ferguson Mae	Robertson L. E.
Frohmman Bert	Rose Charlie
Gifford W. C.	Ruth Sis. & Moore
Gilbert Bert	Silly Nat
Gillette Lucy	Steinbeck Bruno
Goodette W. J.	Van Rost
Hall & Essley	Vanderkor H. E.
Halligan Jack	Verobell Madame
Hammond Al	White H. Pierre
Hart Lois	Wynn Ray
Hertz Lewis	
Hertz Lillian	
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William Nunn
and Co.
 in
"BLOOD and THUNDER"
 Now Playing R-K-O Circuit

FIRST PUBLIX APPEARANCE
 IN NEW YORK
MADOLON
MACKENZIE
"STREETS OF BOMBAY" UNIT
 THIS WEEK (JAN 3)
PARAMOUNT—NEW YORK
 NEXT WEEK (JAN. 10)
PARAMOUNT—BROOKLYN
 Thanks to MAX TURNER

TRIXIE FRIGANZA
 METRO-GOLDWYN-MAYER STUDIO
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GREETING FROM

CLIFF WEBSTER and his R-K-Oians

R-K-O ORPHEUM, SAN DIEGO, CALIF.

NOTHING BUT FEATURE OVERTURES ARRANGED BY

CLAUDE K. WEBSTER

CLAUDE K. WEBSTER, Piano

CLARENCE CREAMER, Violin

GEORGE FISH, Clarinet

HARRY LANDRY, Bass

JULES JACQUES, Trumpet

HARRY JONES, Trumpet

SI JAMISON, Trombone

BURTON SWIFT, Drums

ROMA LINDSAY, Organist

R-K-O'S FIRST



MILESTONE

Congratulations and Best Wishes

To

R-K-O

One of Our Highly Regarded Members

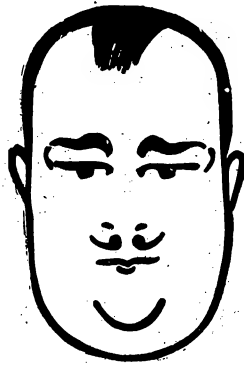
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A NEW REGIME IN THE



ENTERTAINMENT WORLD

SEASON'S GREETINGS



"The King of Jazz"

Universal Pictures

Personal Direction
JAMES F. GILLESPIE

1560 Broadway
NEW YORK



FIRST MIRACLE MILESTONE



HAPPY NEW YEAR TO EVERYBODY

From

Three SLATE Brothers

Have Just Completed Featured Specialties for
 "NO, NO, NANETTE"—First National Corp.
 "SHOW OF SHOWS"—Warner Bros.
 VITAPHONE SHORT—Warner Bros.
 "NEW ORLEANS FROLIC"—Fox Studios

Now Featuring
 FANCHON & MARCO'S "GARDEN IDEA"

THANK TO
 MR. ABE SUGARMAN
 MR. MARCO
 MR. AL KNIGHT, Personal Representative

R-K-O Agent
 MR. JOHNNY SIMON
 WEBER-SIMON AGENCY

DELL ARTIE
CHAIN and CONROY

Best R-K-O Wishes

Booked Solid
 Direction WEBER-SIMON AGENCY

Liazeed-Demnati Troupe

Best Wishes to R-K-O

Direction WEBER-SIMON AGENCY

Best Wishes to R-K-O

Hungaria Troupe

Season's Greetings to All

Direction
 WEBER-SIMON AGENCY
 MAX LOWENSTEIN

JACK and BILLYE
CAVANAUGH

A piece of rope and a pair of personalities

Many Thanks to R-K-O

Direction
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Fastest and Cleverest Novelty Act in Vaudeville

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R-K-O

For This Coming Season

JOE MENDI

THE \$100,000 CHIMPANZEE

3rd Consecutive Year with R-K-O

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A NEW REGIME IN THE ENTERTAINMENT WORLD

SEASON'S GREETINGS



RICHARD DIX

SEASON'S GREETINGS

FROM

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R. K. O. PRODUCTIONS

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MILESTONE



A Happy and Prosperous New Year to All My Friends

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Pronounced by Critics to Be the Theatrical "Find" of Many Seasons

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BOOKED EXCLUSIVELY THROUGH WEBER-SIMON AGENCY

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OF THE SEASON

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CIRCUIT OF
THEATRES**EVA PUCK and SAMMY WHITE***Wish All of Our Friends A Happy New Year*

NOW IN THIRD YEAR, ZIEGFELD'S "SHOW BOAT"

ILLINOIS THEATRE, CHICAGO



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ADE DUVAL

IN

"A Rhapsody in Silk"

Direction
HARRY WEBER-SIMON AGENCY

CORINNE TILTON

BEST WISHES

HARRY WEBER-SIMON AGENCY

ANGUS and SEARLE

SEASON'S GREETINGS

Direction
HARRY WEBER-SIMON AGENCY

BEST WISHES TO R-K-O

Chevalier Bros.

SEASON'S GREETINGS TO ALL

Direction RUSSELL DECKER
WEBER-SIMON AGENCY

May the R-K-O Live Long and Prosper!

**ROSCO ATE
DOROTHY DARLING**

HARRY WEBER Got Us Our Picture Contract
FRED SIMON Booked Us Solid in Vaudeville

THE LAMONT FOUR

THANK R-K-O
for 50-Week Route This Season

Also HARRY WEBER-SIMON AGENCY
for Obtaining Same

TOM BROWN and ORIGINAL BROWN BROS.

CONGRATULATES THE R-K-O

For Whom They Are Scoring the Hit of Their Career
NOW PLAYING ORPHEUM CIRCUIT

HARRY WEBER and SIMON AGENCY Keep Us Working

HARRY WEBER — SIMON AGENCY

Representing

BOB HALL

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R-K-O

St. Claire Sisters' 'I O'Day

WISH THEIR MANY FRIENDS

A HAPPY NEW YEAR

Direction HARRY WEBER-SIMON AGENCY

CHERRY BLOSSOM and JUNE

SOUTHLAND'S DANCING DAUGHTERS
AMERICA'S GREATEST JUVENILE DANCERS

AND
THE DARLINGS OF THE R-K-O

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JIMMY LUCAS

BEST WISHES

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BEST WISHES

Direction WEBER-SIMON AGENCY

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KLAISS

PERSONALITY PLUS

Direction WEBER & SIMON

Manager, FERD SIMON

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ANN SUTER

"The Girl From Dixie"

Resume

1927 Opened London (Palladium) July for three weeks and stayed five months.

1928 Australia. Booked for ten weeks. Stayed sixteen weeks. Then Africa, where booked for one month and stayed two months. Back to England to play return dates for General Theatres Corporation and Stoll's Circuit.

1929 Continued to play English dates. Then Apollo, Copenhagen, month of August, followed by the Casino de Paris, where booked for one month and stayed two months, till termination of revue.

**ANN SUTER IS THE ONLY ENGLISH SPEAKING COMEDIENNE
EVER STARRED IN A FRENCH REVUE**

**Now Playing Third Return on General Theatres and Stoll Circuits, Where Booked
Right Up to June, Nineteen Hundred and Thirty, Then Returning to America and Home**

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Continental Representative:
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English Representatives:
REEVES & LAMPORT, London

A HAPPY NEW YEAR to My Friends All Over the Globe
Love to DAD, MUMMY, JIM, TOM, PAPPY and the Rest of My Family
(This is the first time I have been away from you all, and I miss you terribly!)

R-K-O'S FIRST



MILESTONE

Greetings

ESTELLE TAYLOR

in

"THEME SONG"

---+---

PALACE---New York
Dec. 28-Jan. 3

RIVERSIDE---New York
Jan. 4-10

A NEW REGIME IN THE



ENTERTAINMENT WORLD

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from the

WILLIAM FOX VAUDEVILLE BOOKING OFFICES

JACK W. LOEB, Gen. Booking Manager

ASSISTANTS TO MR. LOEB

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A. P. ("Bill") YOUNGER

—(Whom some people have accused of being a writer)—

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"Brown of Harvard," M-G-M
"Slide, Kelly, Slide," M-G-M
"Twelve Miles Out," M-G-M
"Tillie the Toiler," M-G-M
"Souls for Sables," Tiffany
"Wild Geese," Tiffany
"While the City Sleeps," M-G-M
"Alias Jimmy Valentine," M-G-M

PRESENT

"Take It Big," Van and Schenck's first talking picture, M-G-M
"Fresh From College," starring William Haines, now shooting, M-G-M
"Father's Day," featuring the Nugents, production to start soon, M-G-M
"The Coach," for Lon Chaney (if he'll talk), M-G-M
"Get Rich Quick Wallingford," William Haines' next, M-G-M

FUTURE

"Resurrection," an amazingly different version of Tolstol's classic with musical interpolations for Tiffany
"Pardon My Glove," the life and loves of a likeable young guy who thinks he's a prize fighter, Tiffany
"Happy Daze," a lot of college kids having a good time with the audience, Tiffany
"Lasca" in story and background, this should be one of the year's big pictures, Tiffany

ARTHUR KAY

Musical Director

FOX FILMS

SEASON'S GREETINGS

WILLIE AND EUGENE HOWARD

STARS OF "GEORGE WHITE'S SCANDALS"



FIRST MIRACLE MILESTONE



JED DOOLEY

"WANTED BY EVERYONE BUT THE POLICE"

Direction HARRY and HERMAN WEBER and JOHNNY, IRVING and FERD SIMON

"FIVE OF THE THREE MUSKETEERS"

Maurice Colleano
and
Family

Personal Direction RUSSELL DECKER
HARRY WEBER-SIMON AGENCY

HARRY AND FRANCES

USHER

Direction HARRY WEBER-SIMON AGENCY

Booked Solid R-K-O

Thanks to BEN PIAZZA, GEORGE GODFREY and
CHARLES FREEMAN

DAVE

JACK

KRAMER AND BOYLE

BOOKED SOLID WITH R-K-O

THROUGH HARRY WEBER-SIMON AGENCY

MIJARES

The World's Greatest Slack
Wire Walker

Direction RUSSELL DECKER
HARRY WEBER-SIMON AGENCY

THE PALACE 3d TIME IN SIX MONTHS

THE RANGERS

CONGRATULATES R-K-O

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Three Alexander Sisters

"Sweethearts of Vaudeville"

Our Sincere Appreciation to All R-K-O Bookers; also to HARRY WEBER-SIMON AGENCY

BOOKED SOLID R-K-O

Large and Morgner

Holiday Greetings to All

HARRY FLAMM
HARRY WEBER-SIMON AGENCY

NELLIE ARNAUT

and

BROTHERS

Best Wishes for the Continued Success of R-K-O
HARRY WEBER-SIMON AGENCY

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from

CHARLES DILLINGHAM

and His Three New Year Productions

GLENN HUNTER
and
JUNE WALKER
in
**"WATERLOO
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ROBERT EMMET SHERWOOD
Staged by
WINCHELL SMITH
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The return of the one and only

FRED STONE

In a new musical extravaganza

"RIPPLES"

with

DOROTHY STONE

And the Stage Debut of

PAULA STONE

ANDREW TOMBES, EDDIE FOY, JR.
Many Others

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MOSCOVITCH**

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(Power)

ASHLEY DUKE'S
Version in English of

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JANUARY 20

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LINA BASQUETTE

—IN—

"HOLLYWOOD FANTASY"

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By PAV-MARLAY

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ROY ZASTRO AND WHITE DENNY

BERNICE MARSHAL

SUNNY SHUCK

BOOKED SOLID

5th YEAR

THANKS TO R-K-O

SALLY WISNER

HELEN WISNER

Direction HARRY WEBER-SIMON AGENCY

NICHOLAS BOILA Presents

BARNEY ELMOR

DANY ELMOR

EDDIE WHITE

HOLLYWOOD STEPPERS

Now with LINA BASQUETTE

TOURING R-K-O CIRCUIT

Direction HARRY WEBER-SIMON AGENCY

TEDDY WREN

JASS REHLY

JOE BORBERS

THE MUCH IMITATED

PAUL AND NINA GHEZZI

BUT NEVER EQUALLED

Personal Direction RUSSELL DECKER, WEBER-SIMON AGENCY

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WALTER and PAUL

THE HOUSE MOVERS

Direction RUSSELL DECKER
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One of the Funniest Acts in Vaudeville

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Produced by EARLE WALLACE Direction HARRY WEBER-SIMON AGENCY

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IN "A NEW IDEA IN ARTISTIC ADAGIO"

Produced by EARLE WALLACE, the American Ballet Master

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Talking Pictures**NOTE:** All sketches played at the above theatres must be licensed by the Lord Chamberlain and a copy of the license, together with script as licensed, must be sent to the Stoll offices at least 21 days before date of performance.**BAND PARTS REQUIRED.**—14 different parts for English Orchestration and 17 for Foreign Orchestration. Bristol Hippodrome requires 20 parts, including three first violins, and piano part for harp.**STAGE DEPARTMENT.**—Songs proposed to be sung should be submitted and special

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ADVERTISING MATTER.—Bills, blocks, photographs and specimens of pictorials really representing the act should be forwarded three weeks before opening.**COARSENESS, VULGARITY, etc.,** is not allowed.**ARTISTES' SCENERY AND PROPERTIES** must be fireproofed or they cannot be brought into the theatre. This is by order of the Licensing Authorities.

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All Best Wishes for 1930

P. S.—Have not given up hopes of seeing you.



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LAPS

BOOKED SOLID—R-K-O CIRCUIT

Direction JAS. E. PLUNKETT

TWO DAVIES

Extend Season's Greetings

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PHONE, 24

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TO
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and
MAX
TISHMAN

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CHARLES MASSINGER

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STARRING

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ROYALE THEATRE, NEW YORK, NOW

KEENE THOMPSON

WRITER

PARAMOUNT FAMOUS LASKY CORPORATION

LAWRENCE (YES MR. HYMAN) STALLINGSSTILL WITH THE LION
(9 A.M. Wed., Dec. 11, '29)**RICHARD BOLESLOVSKY**

GLORIA SWANSON PRODUCTION

PATHE STUDIOS, Inc.

GEORGE S. BROOKS

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LEON MILLER

In "MARCUS UNIT" No. 1

*Season's Greetings to All***HELENA JUSTA and CHARLIE**

Booked Solid R.-K.-O.

Thanks to ROSE & MANWARING

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IN STEP AND IN CONTACT WITH THE GREATEST ERA THE
AMUSEMENT INDUSTRY HAS EVER KNOWN

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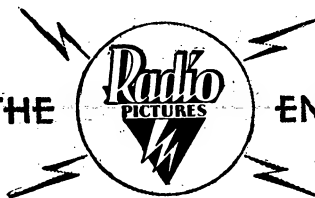
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TO ALL**



**MAE
MURRAY**



FIRST MIRACLE MILESTONE

EWING EATON

HOLIDAY GREETINGS

NOW TOURING R-K-O CIRCUIT

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Direction
MARTY FORKINS

A Happy New Year

SAWYER and EDDY

R-K-O

Direction MARTY FORKINS

JACK TRAINOR

Direction MARTY FORKINS

Season's Greetings

MAE JOHN TEDDY
FALLS READING and BOYCE
TO MARTY FORKINS

HOLIDAY

GREETINGS

FREDA AND PALACE

Direction MARTY FORKINS

CONGRATULATIONS

R-K-O

Compliments of the Season

Bert Hanlon, Eddie Allen and Doris Canfield

Extend Their Congratulations to R-K-O

Direction MARTY FORKINS

SÉROR BROTHERS AND SISTER

"IN THE NUT HOUSE"

SEND THEIR

SEASON'S GREETINGS

To All Members of R-K-O and Their Representatives

CHARLES S. WILSHIN

MARTY FORKINS



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Season's Greetings

JOHN FORD
FOX FILMS



MARCEL SILVER

Director

FOX FILMS

SEASON'S GREETINGS

James Hanley
and
Joseph McCarthy

With FOX

Season's Greetings

Leo Robin
and
Richard A. Whiting

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MILESTONE

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"THE BLUE STREAK OF VAUDEVILLE"

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TO EXPRESS HER

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TO

R. K. O.

AND THEIR ENTIRE PERSONNEL

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Direction **MARTY FORKINS**

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ENTERTAINMENT WORLD

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Toward Men"**



RALPH WHITEHEAD

FEATURED COMEDIAN WITH

PUBLIX UNIT

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Opened Christmas Day for Two as Master of Ceremonies

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Collaborating on

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DANE and ARTHUR (Original)

"UNTAMED"

JOAN CRAWFORD (Adaptation and Continuity)

"MONTANA"

JOAN CRAWFORD (Original and Dialogue Version)

In Production

"THE CIRCLE"

Preparing Screen Version



FIRST MIRACLE MILESTONE

Congratulations R-K-O

A HAPPY NEW YEAR TO ALL



DAINTY MARIE

Direction MARTY FORKINS

CONGRATULATIONS TO R-K-O

SEASON'S GREETINGS TO ALL

HARRY WAIMAN AND HIS CLOWNETTES

Direction MARTY FORKINS

HOLIDAY GREETINGS

JESSE BLOCK AND SULLY EVE

DEALERS in HUMOR

By AL BOASBERG

Direction MARTY FORKINS

GREETINGS

ELTINGE AND VERNON in "MY CARAVAN"

Direction MARTY FORKINS

SEASON'S GREETINGS

HOMER ROMAINÉ

Direction MARTY FORKINS

HAPPY
NEW
YEAR
SAYS

CHARLIE WILSON

"THE
LOOSE
NUT"

Direction MARTY FORKINS

A NEW REGIME IN THE ENTERTAINMENT WORLD



D. W. GRIFFITH

Making

"ABRAHAM LINCOLN"

with Dialogue and Story by

STEPHEN VINCENT BENET

R-K-O'S FIRST MILESTONE



Congratulations

R-K-O

Happy New Year to All

STEP BY STEP
WITH
VAUDEVILLE'S
PROGRESS

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BILL ROBINSON

Direction **MARTY FORKINS**

A NEW REGIME IN THE



ENTERTAINMENT WORLD

HOLIDAY GREETINGS

JACK HALEY

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NEW YORK COMPANY

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I had "paper profits"
And I had "margin" too
So I will take a "Happy New Year"
and split it up with you.

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Season's Greetings

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Directing for

FOX

"THE LONE STAR RANGER"

"THE GIRL WHO WASN'T WANTED"

GREETINGS!

RALPH GRAVES

"FLIGHT"

"SUBMARINE"

COLUMBIA PICTURES

Season's
Greetings
to All

PAULO and PAQUITA

with CHIKITA

Representative
JACK CURTIS

Season's Greetings!

JUNIOR COGHLAN

MONTAGU LOVE



FIRST MIRACLE MILESTONE



SENATOR MURPHY

Campaign Manager
MARTY FORKINS

PUBLIX TOUR

WILLIAM MORRIS OFFICE: NAT KALCHEIM

HARRY HINES
WISHES EVERYONE A HAPPIER NEW YEAR

Direction **MARTY FORKINS**

**ADA
BROWN**

Wishing Friends A Happy New Year

Direction **MARTY FORKINS**

*Happy
New Year*

Swartz

and

Clifford

Direction
MARTY FORKINS

**FRANK
DEVOE**

"THE TIDAL WAVE OF SONGS"

With

JAMES STEIGER
The Popular Composer, at the Piano

*EXTENDS HIS BEST WISHES
TO R-K-O*

HAPPY NEW YEAR TO ALL

PLAYING
R-K-O VAUDEVILLE

Direction **MARTY FORKINS**

George McClennon

Sends Greeting to His Friends

CONGRATULATIONS
R-K-O

Direction **MARTY FORKINS**

**WILFRED
DUBOIS**

EXTENDS HIS GREETINGS

Direction **MARTY FORKINS**

A NEW REGIME IN THE ENTERTAINMENT WORLD

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JEAN HERSHOLT

Management
FRANK JOYCE-MYRON SELZNICK, Ltd.
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to all my Friends.

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Gentlemen:-

Congratulations!

My very best wishes for a prosperous New Year.

Respectfully,

Charles Morrison

1g/cm.

A NEW REGIME IN THE



ENTERTAINMENT WORLD

GREETINGS TO ALL



JACK POWELL

"JAZZ IN A KITCHENETTE"

Attorney, MARK J. LEDDY

Direction LEDDY & SMITH

Season's Greetings

from

"The Flying Cowboy"

HOOT GIBSON

Productions

DAVID BUTLER

FOX DIRECTOR

"SUNNYSIDE UP"

In Preparation

"HIGH SOCIETY BLUES"



FIRST MIRACLE MILESTONE

CONGRATULATIONS

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EDITH GRIFFITH
PEGGY and GARY
EDNA MILLER
CEASAR RIVOLI
NORMAN SISTERS
NICK CASA and ELSIE LEHN
DOLLY O'BRIEN
SAMMY KREVOFF
WALLY DAVIS
FOUR DIANE SISTERS
LEO RAYMOND

BOB LAMARR
GEO. SPANOVER
FRED TAGGART
STUART FARRINGTON
WILLY CAMIA
ROSAMOND ROMILY
MARIUS SABATIER
GRACE LONG
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ALEX FISHER

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CHARLES
ALTHOFF
"THE YANKEE FIDDLER"

Direction CHAS. MORRISON

HARRY DOTT
Masters and Grayce
In "OH, HARRY"
By ED. LOWRY
The Same to Everyone

Direction:
JESSE FREEMAN—CHAS. MORRISON

IRVING YATES
PRODUCTIONS



A NEW REGIME IN THE ENTERTAINMENT WORLD

The Smash Hit of Paris Is "HALLELUJAH" at the Mogador Theatre

Max Rivers staged the Dances

"VARIETY" says: "'Hallelujah' opened at the Mogador Oct. 3rd and came through a rousing hit, rating as the best production of an American Musical for years and good for a solid year. It is the first solid success of the new season. The production is excellent, the equal to the best on Broadway. While credit is being distributed, a good portion goes to Max Rivers, English Stager of Dances. His 36 girls and his direction contribute enormously to the performance."

London's greatest Revue is C. B. Cochran's
"WAKE UP AND DREAM," at the Pavilion

Max Rivers staged the Dances

London's foremost Musical Comedy is "MR. CINDERS,"
at the Hippodrome

Max Rivers staged the Dances

London's most successful Cabaret is the Trocadero
"DOWN WITH DORA"

Max Rivers staged the Dances

Max Rivers has the most modern school of dancing in the British Isles, where every kind of Stage Dancing is taught under the personal supervision of himself.

Max Rivers has been engaged to stage "HIT THE DECK" in Marseilles in December, with "THE DESERT SONG" and "RIO RITA" in Paris to follow.

Max Rivers has 16 girls and 12 boys from his school at the MOGADOR THEATRE, PARIS; 16 girls and 12 boys at the VARIETTE, MARSEILLES; 8 girls at the BERLINER THEATRE, BERLIN; 12 girls at the WORLD'S FAIR, XMAS SEASON at the AGRICULTURAL HALL, LONDON; 8 girls and 8 boys at the PAVILION, SHEPHERD'S BUSH, LONDON, and pupils in every musical show in London.

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(LATE STAR OF "COURAGE")

in

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"THE LITTLE VAGABOND"

By **EDGAR ALLAN WOLF**

Direction CHAS. E. MORRISON

HAL JEROME

"THE LAUGHOLOGIST"

with

GLORIA GRAY

Direction CHAS. E. MORRISON

A NEW REGIME IN THE ENTERTAINMENT WORLD

*To all its hosts of friends
of the theatrical profession*

Henrici's
ON RANDOLPH

*extends its best wishes for
a prosperous and happy year*

When the fathers and grandfathers of today's headliners were in their prime Henrici's, as now, was the great central gathering place "after the show" for those from both sides of the foot-lights who support the theatre in all its varied forms. Here, in the very center and heart of Chicago's "Rialto," those who follow histrionic paths find the special welcome that one reserves for those who are truly friends.

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MAY THEY GROW BIGGER AND BETTER THAN EVER

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Johnnie Berkes

Direction EDWARD S. KELLER—JACK WEINER

GREETINGS

Mary Haynes

Direction EDWARD S. KELLER—JACK WEINER

A HAPPY NEW YEAR

JACQUE

IRENE

HAYES and CODY

Direction EDWARD S. KELLER—JACK WEINER

CONGRATULATIONS

JACK HUNTER

AND

MONTY

Direction EDWARD S. KELLER—JACK WEINER

HUNTER

AND

MONTY

IN

"STEPPIN' OUT"

Direction EDWARD S. KELLER—JACK WEINER

GREETINGS

MAE WYNN

AND

BUDDY

Direction of EDWARD S. KELLER—JACK WEINER

JANETTE
HACKETT

"MOMENTS VITAL"

Direction EDWARD S. KELLER—JACK WEINER

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Producers of

"SONGS AND STEPS"

With

THEADOR STEPANOFF & CO.

Direction EDWARD S. KELLER—JACK WEINER

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4 CIRILLO BROS.

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"Latest from Paris" "Telling the World"

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WILLIAM HAINES in
"FRESH FROM COLLEGE"

Season's Greetings

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Attorney-at-Law

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FIRST MIRACLE MILESTONE



BELLE BAKER

"Belle Baker superb."—Bland Johnneson, "DAILY MIRROR."
 "Miss Baker very good."—"HARRISON'S REPORTS."
 "Belle Baker made a personal hit."—"ZIT'S."
 "Picture fans will like her."—"MOTION PICTURE NEWS."
 "A cheer for Miss Baker and her songs. There's a human angle in this story."—Irene Thirer, "DAILY NEWS."
 "Miss Baker will add to her list of admirers."—Mauder Hall, NEW YORK "TIMES."
 "Miss Baker does her part magnificently."—Quinn Martin, NEW YORK "WORLD."
 "Smartly done, genuine pathos."—"HERALD TRIBUNE."
 "Decidedly superior, pounds away at the heartstrings."—NEW YORK "TELEGRAM."
 "Miss Baker scores a new success."—"BOSTON "GLOBE."
 "Miss Baker, a great favorite in this town, good for a return engagement any time."—"BALTIMORE "SUN."
 "She shows considerable dramatic ability, sings in a way which has never been imitated."—"BALTIMORE "POST."
 "To hear Belle sing 'Tilless' is almost worth the price of admission."—"BALTIMORE "EVENING SUN."
 "Pinnacle of success is attained by Belle Baker in First movie."—Harleigh Schultz, BOSTON "EVENING AMERICAN."
 "Miss Baker's performance convinced me that she is the paramount out-and-out entertainer on the screen."—"OKLAHOMA "NEWS."
 "Miss Baker captured her audience with emotional music."—Arthur James, "EXHIBITORS DAILY REVIEW."
 "Miss Baker is irresistible. She has everything that is needed to stir the emotion and enlist the sympathies of an audience."—Pierre de Rohan, MORNING "TELEGRAPH."
 "Miss Baker brings every whit of her fascinating personality to the screen."—Charles Hastings, BROOKLYN "TIMES."
 "Miss Baker got a big hand. The audience got up on their hind legs and shouted for her."—"EXHIBITORS' HERALD-WORLD."
 "She presents an attractive figure on the screen and demonstrates her ability to portray emotional scenes before mike and camera. She is by all odds the best of the vaudevillians yet to appear in the talkies. 'Song of Love' is box-office music."—Regina Crewe, NEW YORK "AMERICAN."
 "Belle Baker has established herself with one picture 'Song of Love' at R-K-O triumph for Belle Baker."—Jerry Hoffman, LOS ANGELES "EXAMINER."
 "Artistically done. Few ballad singers can put a song over better than she."—"EVENING "WORLD."
 "Belle Baker scores a decided hit. Women wept unreservedly and perhaps joyfully."—"Burke Henry, "STANDARD UNION."
 "Belle Baker was a pleasant surprise, looks like certain money."—"VARIETY."

My Sincere Thanks to the Critics Who Were Most Kind to Me in My First Talking Picture, "SONG OF LOVE."

Direction EDW. S. KELLER—JACK WEINER

MARION WILKINS

IN

THIS YEAR'S STYLE IN DANCES

WITH

THE HARRIS TWINS AND JACK MEYERS

Direction EDWARD S. KELLER—JACK WEINER

BILLY

CHARLOTTE

CHASE and LATOUR

IN THE VAUDEVILLE CLASSIC

"AROUND THE CORNER"

WITH

SCOTT MOORE and MARY MOE

Direction EDW. S. KELLER—JACK WEINER

A Happy and

BOBBY MAY

Prosperous New Year

Direction EDW. S. KELLER—JACK WEINER

A. NEW REGIME IN THE ENTERTAINMENT WORLD

SEASON'S GREETINGS AND BEST WISHES FOR A HAPPY NEW YEAR

FROM

CHARLIE AHEARN

and his

Millionaire Friends

To Their Friends and Their Friends' Friends and Their Friends' Friends' Friends

Wintering in Paris as one of the Features of
Mistinguett's New Revue

"PARIS-MISS"

at the Casino de Paris, PARIS

(Thanks to Harry Foster, Henri Lartigue, Clifford C. Fischer and Lou Wolfson—also Abe Lastfogel and the entire William Morris staff, Harry Hollander, Charles Niggemeyer and to Mr. Julius Marx, Manager of the World-Famous Scala, Berlin—not forgetting my old pal, Al Grossman)

Thanks to "VARIETY" (Abel Green) for this review:

Nevertheless the production, beautiful as it is, is frankly dull, but is saved by certain elements imported from America and England.

For instance, Charles Ahearn and his Millionaire Band scored an individual triumph, coming on after midnight in an extremely long performance. Ahearn's hit is equalled only by the sensational score of Borrah Minevitch's harmonica novelty in "Halleluah." Reason for spotting Ahearn so late apparently was the realization that nothing could follow him in a comedy way.

Mistinguett will do business at the \$3 top, but the success probably will be largely due to show's importations. Besides Ahearn from America, there is the Jackson dancing troupe of boys and girls from England. Another hit is the theme song from "The Broadway Melody," also American in origin.

Many thanks also to Earl Leslie for his wonderful compliment after the premiere of "Paris-Miss"



FIRST MIRACLE MILESTONE



Lubin, Lowry and Andre

IN THEIR HILARIOUS COMEDY CLASSIC
"AH'LL SHOW YOU"

Direction CHARLES E. MORRISON

ERNIE

BILLY

TYLER MASON

LOOS BROTHERS

"ALL IN HARMONY"

Direction CHARLES E. MORRISON
Western Representative WM. JACOBS

"SMILIN' THRU"

By AL BOASBERG

Direction CHARLES E. MORRISON

Expressing a Kind Thought for Everyone
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Direction CHARLES E. MORRISON

Lillian Morton

THE POCKET EDITION COMEDIENNE

Direction CHARLES E. MORRISON

Primrose Semon

"Primrose Semon, who starts her special series of songs with a ditty about redheads being hot and peppy stuff, lives up to the idea. Good women singles are scarce, and Miss Primrose, who until recently had never appeared alone, is within the category. Honest effort which has been put into her numbers is typified in the finish bit—her impersonation of that famous myth: Al Jolson's 'Mammy.' All halls are open to this little redhead."

Direction CHARLES E. MORRISON

Eddie Halson

presents

"Rythm-Taps" "Blue Steppers"

with MURPHY BROS.

Introducing
CARROLL TWINS
MARGIE KENNY

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"TAP-SITY IN BLUES"

Direction
CHARLES E. MORRISON

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A Comedy by

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BETH MERRILL

in

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J. Brooks Atkinson,
N. Y. "TIMES."

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Gilbert Gabriel,
N. Y. "AMERICAN."

"An uproarious comedy."
John Anderson,
"EVE. JOURNAL."

"A funny show."
Walter Winchell,
"THE MIRROR."

"A superbly right, superbly acted comedy."
Whitney Bolton,
"MORNING TELEGRAPH."

"The heartiest laugh in town."
Robert Garland,
"EVE. TELEGRAM."

"The most human comedy in town."
Chas. Darnton,
"EVE. WORLD."

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Jack

Al

Chick

Season's Greetings!

HARRY LANGDON

Congratulations

TO

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William Seiter



Laura La Plante

HOLLYWOOD CALIF.

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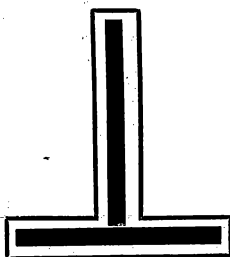
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Season's Greetings

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THE LONDON "DAILY SKETCH" says
**"IT IS THE 'JOURNEYS'S END'
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DAILY NEWS.—"A MASTERPIECE OF SCREEN ART."

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SUNDAY EXPRESS.—"A VERY GREAT FILM."

DAILY CHRONICLE.—"THE GREATEST TALKING PICTURE OF THE YEAR. A TREMENDOUS ACHIEVEMENT"

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And a hundred other comedy acts

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ENTERTAINMENT WORLD

"NEWS OF THE WORLD," Oct. 6

AMERICAN STAR ON THE RIGHT WAY TO DO IT

"Again we have to hand the flowers to America. Nine people out of every ten who were at a memorable first night of the new Dominion Theatre in Tottenham Court road will probably agree that the outstanding personality was a little lady from the United States, whose name is Miss Ada May. She took the honors every time, which is no disparagement of the performance of Mr. Leslie Henson.

"But then we know Mr. Henson so well that the familiarity has a tendency to discount his comic brilliance. Miss May, on the other hand, caught us unprepared for her genius, and everybody simply raved about the new Emma Haig. Physically there is not much of Miss May, but she is all fire and grace and personality.

"She knows how to be funny, too, in a way no other musical comedy actress has discovered, and she has cultivated a most ingenious style of delivering her humor."

"THE MORNING POST" Oct. 4, 1929

A NEW SOUBRETTE**ADA MAY'S TRIUMPH IN NEW PLAY****"FOLLOW THROUGH" AT THE DOMINION**

"In the paradoxical way that things have the greatest thing that happened last night at the opening of London's largest theatre was the arrival of a tiny wisp of genius, this was Miss Ada May, the little American soubrette, who shares with Mr. Leslie Henson the honors of 'Follow Through,' the American musical comedy with which the new Dominion theatre in St. Giles' Circus opened its doors to an audience which seemed to include every distinguished playgoer London can boast of at the moment.

"The wonders of the theatre itself have been already described but the chief wonder of all was still to see that vast azure auditorium thundering its welcome to a little figure that anyone would have thought would have been completely lost upon so huge a stage.

A GOLDEN-CURLED IMP

"She is like no other soubrette as yet sent us—a golden-curled little imp of a creature with a 'baby' chirp that we have had before, but with a faunlike grace of movement, an easy virtuosity in eccentric dancing, and a faculty of doing what she liked with the audience that makes her 'something different.'"

NEW THEATRE OPENED**ADA MAY THE TRIUMPH OF THE EVENING**

"The redeeming features of the entertainment are Miss Ada May, who is very small and slim, very agile and graceful, and, above all, extremely funny, with a vein of humor quite her own.

"Here were the triumphs of the evening. She even put into the shade Mr. Leslie Henson, who was her opposite number."

"DAILY SKETCH"

"One of the real successes of the night was Ada May."

"THE PEOPLE," 6/10/29

ADA MAY'S SUCCESS

"A newcomer from America, Ada May, made a big and deserved personal success, for she is a bright little thing who possesses a sense of humor and can dance divinely."

"SUNDAY NEWS," 6/10/29

ADA MAY MAKES GOOD

"We went to the Dominion to laugh at Leslie Henson; we found ourselves applauding Ada May, the little American, instead. She has by far the best part in 'Follow Through,' and she makes the most of it. She dances and tumbles like a rubber ball; she utters the dullest lines in such a tone of guileless infamy that they sound funny; she looks full of unutterable mischief."

"DAILY NEWS" Oct. 4

GREAT TRIUMPH FOR ADA MAY

By E. A. BAUGHAN
"And, above all, there was fascinating Ada May."

GIFTED ACTRESS

"Follow Through," is worth seeing for her sake alone. She is not only a gifted and original comedienne, but she dances with amazing humor and grace.

"While she was on the stage we enjoyed ourselves to the full, for seldom has so gifted an artist appeared suddenly on the London stage. Here was the triumph of the evening, and if the place had ended after the first act there would have been nothing but enthusiasm for it.

"Every one of her dances and songs, either with Leslie Henson or alone, was received with tumultuous applause. She has a curious elfin spirit, and by contrast everyone else on the stage seemed dull and heavy."

"DAILY TELEGRAPH"

"Miss Ada May, an American comedienne new to London, achieved a real success. She radiated sunshine, did everything she had to do with an air of thoroughly enjoying herself, and danced with individuality as well as charm."

"SUNDAY PICTORIAL," 6/10/29

"ADA MAY.—The honors of the show were easily collared by a spry 'baby' from America, Ada May, who makes the most of her diminutive personality and can dance the rest of the company off its feet. She is a real dancer with an eccentric response to the orchestra and a Los Angeles voice, eloquent of the age in which we live. She will probably create a scramble among the managers."

"SUNDAY TIMES"

"The first good thing was the manifest virtuosity of the new comedienne, Miss Ada May. You are to imagine a bit of Dresden china, the size of nothing at all, attired in a pair of those overalls which Kate Greenway ordained for her little boys and which boiler-scrappers and Jackie Coogan affect today."

"SUNDAY CHRONICLE," 6/10/29

CLEVER NEWCOMER

"All London should see Miss Ada May, the little American soubrette in the new musical comedy, 'Follow Through,' with which the Dominion theatre opened its doors. There is not much of her physically, but what there is is sheer genius. Miss May is the cleverest newcomer to the London stage I have seen for a long time."

"SUNDAY GRAPHIC" October 6, 1929

"It was Ada May, however, who put the cream in our coffee and the salt in our stew. A vivacious little wench, built apparently of whale-bone."

"EVENING NEWS"**A THISTLEDOWN DANCER**

"But to me the most enjoyable feature of the evening was Miss Ada May, yet another soubrette from America."

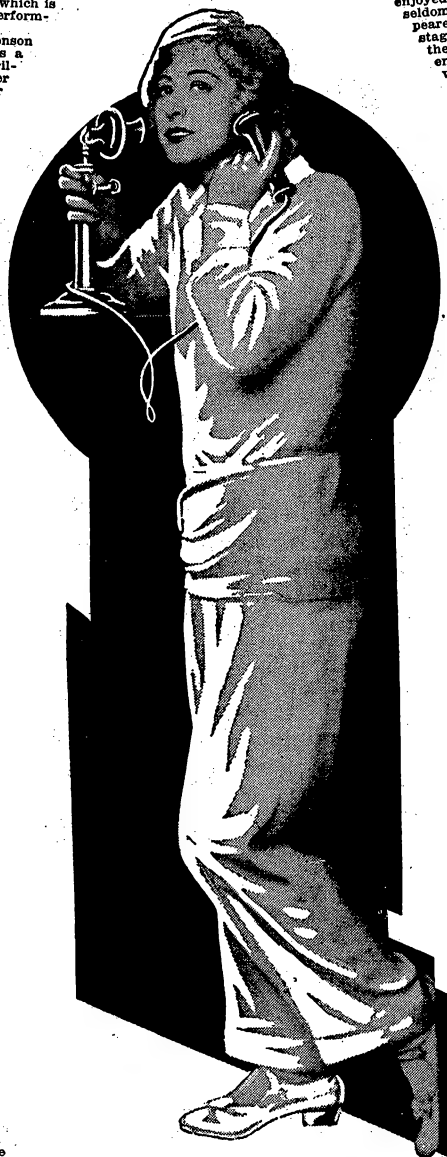
"She dances like a bit of thistle-down gone mad, looks adorable, and, in short, has the sort of way with her which grabs you by the throat and makes you want to buy a megaphone and tell all London about her through it.

"All London will soon find out for itself, I predict.

"Compared with her, the other stars were rather pale luminaries."

"SUNDAY OBSERVER"


"Miss Ada May is a charmer indeed; a gay, be-tousered cutie, with all the tricks of the trade at her heels, and an irresistible personality. And she with her kick, and he with his tic, were perfect partners. To her stock of unique grimaces he has added yet another, less a grimace, perhaps, than the whole of the Bateman gamut; a glad eye carried to its awful conclusion. Miss May is a discovery who should be seen."

*Hello!**Hello!*

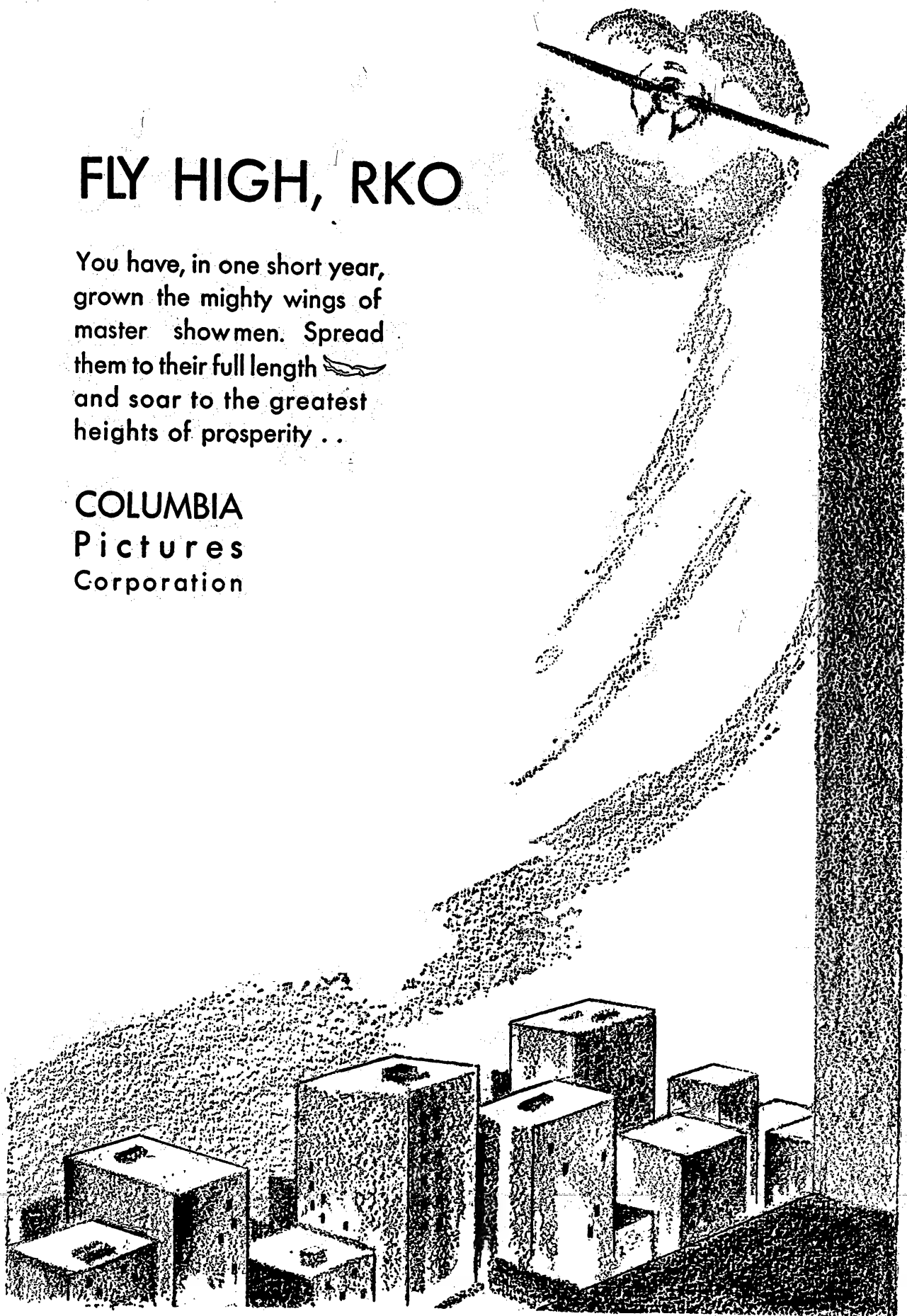
A HAPPY AND PROSPEROUS
NEW YEAR TO ALL MY FRIENDS

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Original Screen Play and Dialogue

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A PECULIAR BURLETTA
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A COMEDY SINGING AND DANCING NOVELTY
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A MOST MODERN
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BLOSSOM

"BUT IS IT ART?"

BY

HARRY RUSKIN

Joe Laurie, Jr.

THE PINT-SIZE COMEDIAN

HELENA

JUSTA

and

CHARLIE

STEPPING

RIGHT

ALONG

BASIL

LEWIS

AND

MOURINE

STOVALL

WITH

ALICE WRIGHT — NANCY GREY

PATSY WYNNE

IN

"THE WEDDING STRUT"

5 Lelands

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JARVIS AND HARRISON

WITH

SONNY JARVIS

IN

"ELEVATED LOVE"

By WES FRAZER

HENRY J. KELLY

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Ted and Teddy

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In Their New Act by DAN JARRETTE
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Fun on Five Hickory Sticks

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R-K-O

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in Their 1930 Version of
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BEEHEE
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with **BARBARA BURNELL**
Written by **BILLY HOUSE**

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REVUE with
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COUNT BERNI VICI

And HIS ALL GIRL REVUE

THE PEER OF ALL UNITS

MR. WU

And HIS CHINESE SHOW BOAT

with MISS JUE SU TAI

Staged by EDDIE GARDNER

HOOPER AND GATCHETT

IN

"THE ROOKIE"

TOBY WILSON

IN

"TELEGRAM FOR JOHN SMITH"

with SIDNEY and PEGGY PAGE

JIMMY ALLARD

IN

"JOURNEY'S END"

Written by BILLY HOUSE

CURLEY BURNS

IN

"CHICAGO"

with MORRIS QUIN LEVAN and JIM BLAINE

Written by BILLY HOUSE

BILLY MAINE

IN

"OH PHIL"

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With
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CECIL B. DE MILLE'S
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WILLIAM HAINES

Wishing You A Happy New Year



MARIE SAXON

SEASON'S GREETINGS TO EVERYBODY EVERYWHERE

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GUS EDWARDS

Second Year With Metro-Goldwyn-Mayer

RECORD FOR 1929

"Hollywood Revue"

Many Short Colortone Revues

Many Song Hits

Discovered Many New Stars

MRS. PAUL GERARD SMITH
BEVERLY HILLS, CALIF.



I hoped I would be home with you for the holidays.
How are the Kids? I'll see you in the early Spring.
They're keeping me busy down here. Happy New Year
to everybody.



Paul Gerard Smith.

Original and Screen Play
"PAINTED FACES"

Screen Adaptation
"ZEPPELIN"

Adaptation and Screen Play
"PEACOCK ALLEY"
A Mae Murray Production
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"SPRING IS HERE"

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"MADAME X," "BLACK WATCH," "MAMMY," "FIREWALKERS"

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First National Vitaphone Productions, Burbank, Calif.

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STUART

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"SPEAKEASY"
FOX

"SWEETIE"
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"THIS THING CALLED LOVE"
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"MEN WITHOUT WOMEN"
FOX



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BERTRAND and RALSTON

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FRANK O'BRIEN

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THE BERKOFFS

(LOUIS, FRIEDA and GERTRUDE)

Just finished with Charles Cochran's Revue at the Pavilion, London, and immediately booked to HEADLINE AT THE LONDON PALLADIUM, and after tremendous success there immediately offered further time, but unable to accept, owing to previous booking to HEADLINE for the opening of the NEW UFA THEATRE, HAMBOURG, and then a Publix Tour opening February 6, for which Unit Louis Berkoff has been engaged to stage the dances.

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Jack Partington, William Morris Office, Fosters' Agency, London.

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MORGAN**

HOLIDAY GREETINGS

**NATHAN
BURKAN**

MISS HETTY KING

EXTENDS SEASON'S GREETINGS

*Spending Christmas in England, and Looking Forward
with Great Pleasure to Her Return Visit to America*

DEZSO RETTER

"The Man Who Wrestles With Himself"

Returned to England After Three Years' Absence, and Still Stops Shows

**Opened Palladium December 2, and Immediately Booked FIVE RETURN DATES AT PALLADIUM
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VERY HAPPY
in
VAUDEVILLE
MADGE KENNEDY

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HAPPY NEW YEAR
Hollywood New York

VIOLA DANA

A PROSPEROUS 1930 TO YOU

THE COMPLIMENTS OF THE SEASON

To My New Friends of Vaudeville and My Old Friends of the Screen

IRENE RICH

FOR 1930

HARRY LANDER BROTHERS WILLIE

will be featured in a new comedy production

<p>BOB McDONALD TWO OF A KIND Direction FRANK O'BRIEN JILDA PARADISE</p>	<p>HARRY C. LEWIS MUSICAL COMEDY CO. SEASON'S GREETINGS INDEFINITELY RAJAH THEATRE READING, PA. Direction FRANK O'BRIEN VICTOR BAYARD and COOK AILEEN</p>	<p>Begin 1930 WITH EDDIE FOLEY AND LEA LETURE A VAUDEVILLE ENTREE Direction FRANK O'BRIEN</p>
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GEO. K. ARTHUR Not Bad For A *Scotchman*

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"KING OF JAZZ"

Starring PAUL WHITEMAN

A Universal Super-Special Production

But Not Too Busy to Extend Season's Greetings to Everybody

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UNIVERSAL CITY, CALIF.

COMPLIMENTS

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IN

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(A John Murray Anderson Production)

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"The Hottest Thing Ever" DON SANTO AND EXIE BUTLER

WITH THEIR GANG

FEATURING
THE SEVEN RHYTHMANIACS
RUTH ROBERTS and SAM STONE

Also Introducing
Don Santo's Original "Dance Creation

"HOT CHA"
IT'S A WOW!

PRESS ACCLAMATIONS
PALACE THEATRE, CHICAGO

"Don Santo and Exie Butler, with their gang, are new to two a day, into the Palace after hitting high in the family spots in the middle west, and rode over them here, for eastern bookers anywhere. Miss Butler is a yip and a 'fine monkey' She's a stage star. Santo goes strong with comic clothes and gestures. Slugging them with a monkey impersonation."

"Leap," "VARIETY."

PALACE THEATRE, CHICAGO

"Don Santo, eccentric dancer, got plenty of laughs with his slow New Orleans Water Front Steps, 'Hot Cha.' The boy can look funny by merely standing still or doing a Leon Errol down a flight of stairs."

Chicago "AMERICAN."

"Santo has a delightful charm in shooting across his humorous face and in rhythmic stepping, excellent in strutting. Miss Butler clicks strongly. Her warbling is delivered very effectively."

Sidney Harris, "BILLBOARD."

"... Exie Butler, who rather overwhelms you with her long dresses and her magnificent presence as she trails along a certain portion of the stage, sings 'Roll on, Silver Moon,' and a number of popular airs. Her voice is remarkable as her personality is unusual. Certainly the Thursday afternoon crowd could not get enough of her as well as the glorified dancing offered by Don Santo. There is a certain debonaire manner which distinguished his work. He is the epitome of the jazz craze."

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Thanks to Producers and Managers for their marvelous offers while playing the Palace, Chicago. Direction Greenwald & Weston.

"Don Santo and Exie Butler with their gang are all that advance publicity said of them and more too. Santo apparently was born to entertain—and how he does it—This act reflects the torrid jazz of the exclusive New York Night Club and leaves the audience begging for more. . . . Oh, yes, back to Santo again, if you are looking for a real leg exercise, watch this versatile chap do the "Hot Cha." A dance step which he explains, he originated after watching the "Darkies Cut Sugar Cane Down in Louisiana." It takes a pair of Rubber Legs to execute the movements of this dance, but it's a honey."

—M. G. L., Sioux City "JOURNAL"

BOOKED SOLID UNTIL DEC., 1930—R-K-O—LET'S GO

MILDRED ANDRE and COMPANY

IN
"A SYMPHONY OF TONE AND COLOR"

ADA BROWN

IN
"SOUTHERN SYNCOPATION"
Assisted by
HARRY SWANIGAN

Eddie Dale and Company

IN
"MEET ME AT THE CORNER"

With
ART ROGERS
DORTEA SUMMERS
WILSON and BRENNAN
FOUR RHYTHM GIRLS
DOLLY MAROBIO
HANNA SISTERS

ROY NELL Gordon and Healy

IN
"SUITE 16"
Fourth Consecutive Year With R-K-O

Joe Freed and Company

IN
"WHAT MIGHT HAPPEN"
With
WYNN LABOIS and JACK LONG

PAT DALY
With ART KAYE, GENE GRAY
and the ELIDA DANCERS in
"A Barrel of Fun"

WHIRL OF SOCIETY
IN
"A Mirror of Personalities"

LORETTA GRAY
IN
"Stop, Look, Listen"
With CLAY STEARNS and SIX
GRAY ROCKETTES

DANNY SMALL
"The Dixie Song Bird" and the
Creole Belle in
"Songs and Such"

BILLY ZECK & CO.
IN
"The Lonesome Club"

STANLEY BOLICKERS
A Youthful Frolic Featuring
Stanley Brothers

SIX CRACKER JACKS
"The More You Get the More
You Want"

PLANTATION DAYS CO.
America's Foremost Colored
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JOYCE LANDO & COMPANY
With HICKEY and MASSART and
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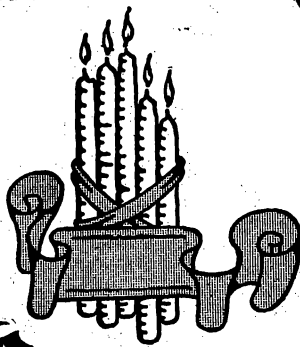
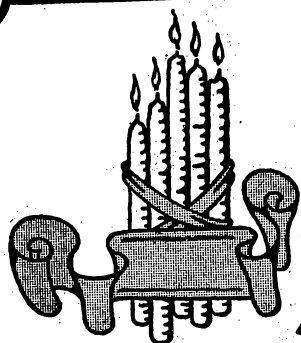
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JAZZ LIPS RICHARDSON
Now Being Featured in the Big
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"Hot Chocolates"

GEORGE McLENNON
"That's Me"

WANT PRODUCTION PEOPLE—COMEDIANS, INGENUES, SOUBRETTES, JUVENILES
SINGERS, DANCERS and SPECIALTY PEOPLE

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GRACE CARLITA, Soprano

JOS. NAPOLITANA, Tenor

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ED. M. MORSE, Western Rep.

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Personal Direction EDWARD M. MORSE

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(R-K-O Western)

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WITH

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MAE ROSE and GENE DAVIDSON at the Piano
Direction EDWARD M. MORSE

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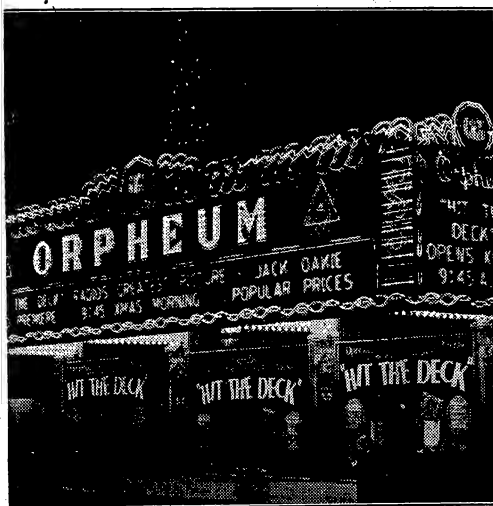
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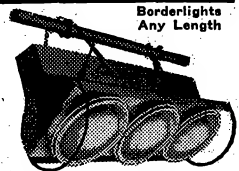
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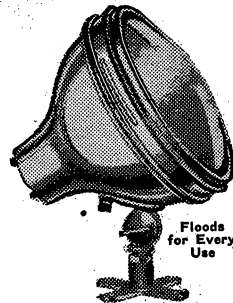
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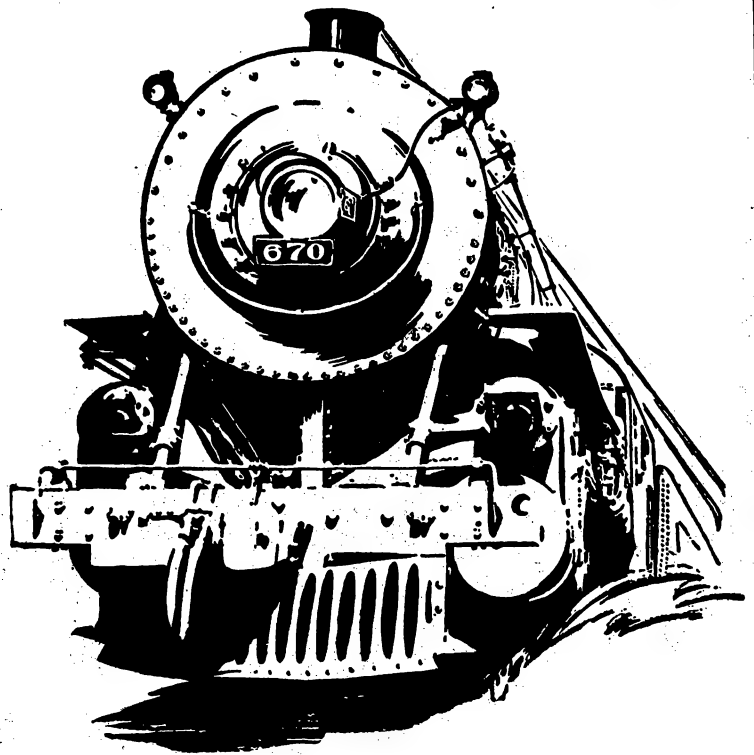
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9:52 NIGHT 11:50 MIDNIGHT
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9:03 MORNING 2:00 AFTERNOON
Ar. Kansas City 4:33 pm Ar. Kansas City 9:30 pm
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Ar. Kansas City 7:30 am Ar. Kansas City 7:30 am

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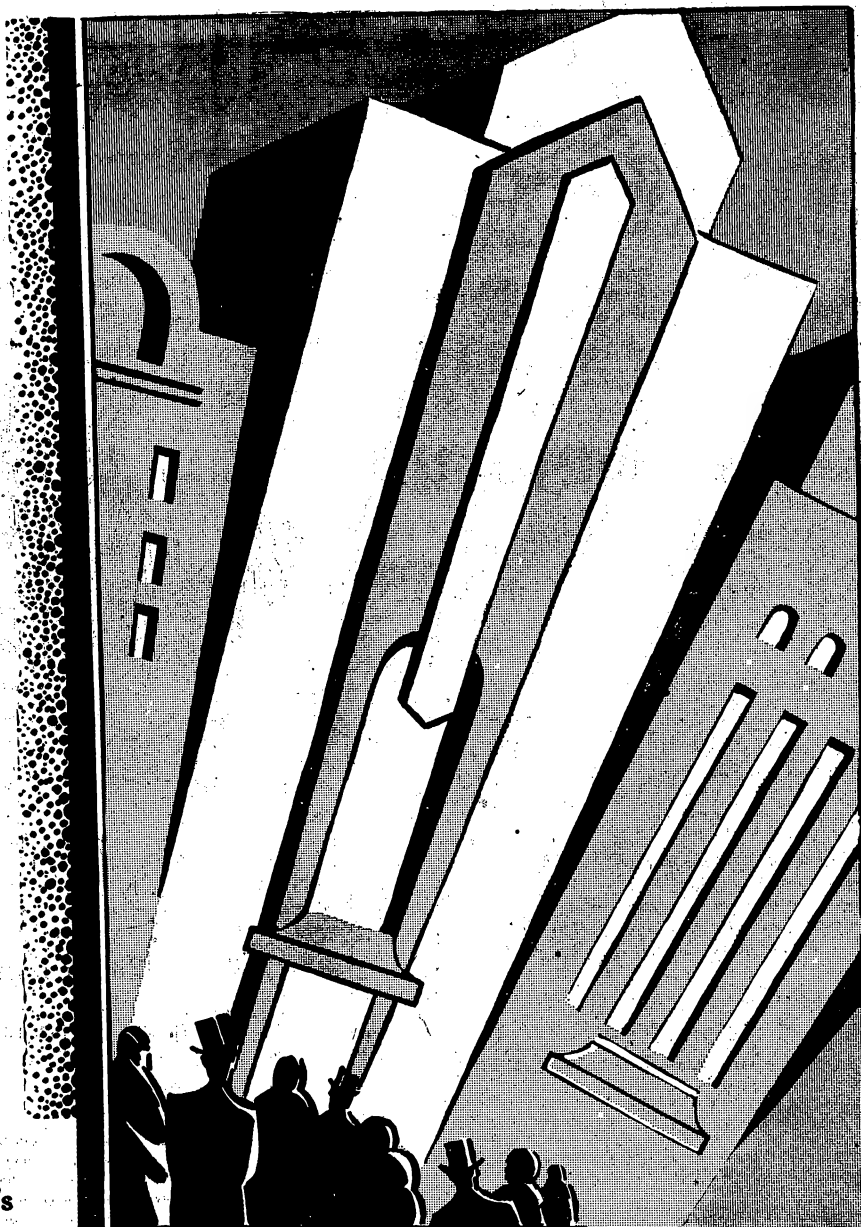
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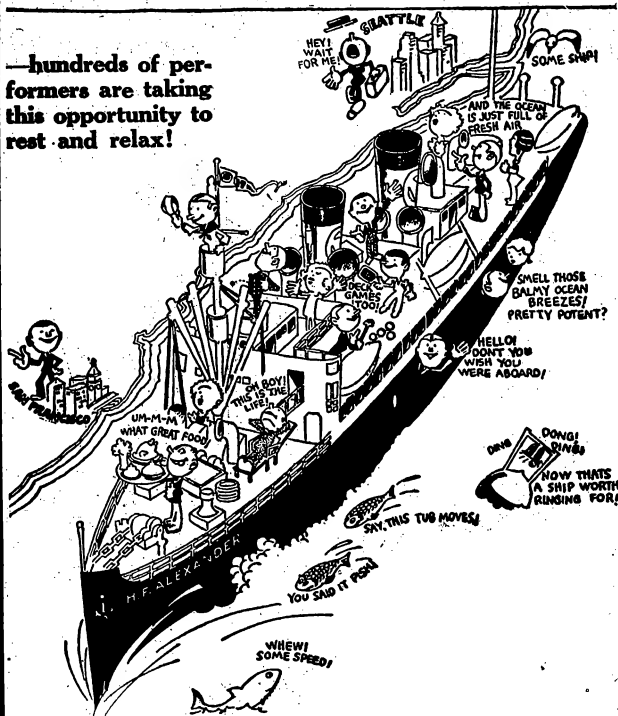
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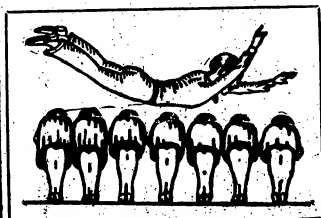
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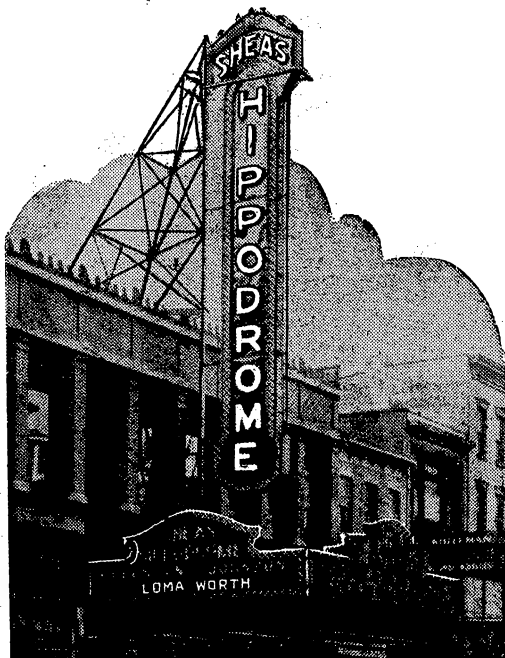


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'When I Was in the Navy'
with
Estyre Paige
R-K-O Vaudeville

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on their First Birthday

UYENO JAPS

Direction
HARRY WEBER-SIMON AGENCY

GREETINGS TO ALL MY FRIENDS

Barlanova

BACK IN AMERICA IN JANUARY

Direction HARRY WEBER-SIMON AGENCY

A NEW REGIME IN THE ENTERTAINMENT WORLD

FELOVIS

PLAYING R-K-O

"... then came Felovis, who, without disparagement to Henry Santrey's masterly showmanship, was on this bill, the concentrated essence of vaudeville's perennial claim to popularity.

"People carry away a remembrance of such talents and find the ordinary effusive adjective 'marvelous' rather weak to convey the full measure of awe felt at the ability of a human being to be able to achieve these impossibilities.

"With unusual simplicity and restraint, Felovis bills himself simply as 'The European Juggler.' That's a smile in itself

... (Riverside Theatre, New York.)

Reviewed by "Land" in "VARIETY"
Dec. 11, 1929.

"... Felovis, in his own distinctive way, did much toward creating a clear path in audience response for this layout. This juggling lad seems better every time we catch him. At this viewing his feats with pins and a ball had them gasping, and when they recovered they hailed him out for a show-stopping reception. Difficult to tell whether he excels as a juggler or showman; he's a master of both phases. That's certain ... (Palace, New York.)

E. E. Sugarman in "THE BILLBOARD"

Dec. 14, 1929.

A. E. JOHNSON
1560 BROADWAY
NEW YORK

MAX LOWENSTEIN,
1560 BROADWAY.
NEW YORK.

GREETINGS

BASIL RATHBONE

METRO-GOLDWYN-MAYER

CULVER CITY, CALIF.

JACQUES FEYDER

Directed GRETA GARBO

in "THE KISS"

for METRO-GOLDWYN-MAYER

NICK GRINDE

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"THE BISHOP MURDER CASE"

and 70 TALKING SHORTS

SEASON'S GREETINGS!

ROBERT HARRIS



FIRST MIRACLE MILESTONE



CONGRATULATION TO R-K-O

HUGO

MURRAY

MORRIS & FEIL

ARTISTS' REPRESENTATIVE

ABE FEINGOLD, Associate

1564 Broadway, New York

PAUL SYDELL and SPOTTY
SELECTED BY R-K-O FOR THEIR ROAD SHOW

Thanks MORRIS & FEIL

Jack North



JACK NORTH
THE BOUNDING
BANJOKESTER

Greetings to All
Direction
MORRIS & FEIL

NORMAN THOMAS QUINTET

IN

"HARLEM-MANIA"

Featuring

Norman Thomas, Jr., and Frank Allen

Freddie Crump
Wizard of the Drums

Joseph P. Jones
The Silver Tone Tenor

"Hot Lips" Fred Mason in the Pit

Mr. Thomas at the Piano

BOOKED SOLID — OPENING LONDON MAY 26th

Direction ABE FEINGOLD, MORRIS & FEIL

Greetings to All Our
Friends



GUY
LAUREN
AND
MARIE
LA DARE

Playing Around
with "Moosic"

HAPPY NEW YEAR

CONGRATULATIONS R-K-O

CLARA HOWARD

Direction MORRIS & FEIL

A NEW REGIME IN THE ENTERTAINMENT WORLD

FELDMAN

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EDITH **EVANS** AND **MAYER** RAY

"THE COWBOY and THE GIRL"

Direction MORRIS & FEIL

GREETINGS!

LOU CAMERON WITH **RUTH MARVIN**

"THE PRIDE OF THE CLAN"

Personal Direction ABE FEINGOLD, MORRIS & FEIL

A HAPPY NEW YEAR!

HOWARD **KANE** and **ELLIS** COREL

PLAYING R. K. O.

Personal Direction, MORRIS & FEIL. Associate, ABE FEINGOLD

GREETINGS!

TABOR and GREEN

Direction MORRIS & FEIL

GREETINGS!

JUDSON COLE

Direction ABE FEINGOLD, MORRIS & FEIL

HAPPY NEW YEAR, EVERYBODY!

PEGGY **CHAMBERLIN** and **HIMES** ROSS

R-K-O CIRCUIT

Representatives, MORRIS & FEIL

A NEW REGIME IN THE ENTERTAINMENT WORLD

JONES, LINICK & SCHAEFER

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"SWEET ADELINE"

A Musical Romance of the Gay Nineties

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CHARLES BUTTERWORTH	VIOLET CARLSON	ROBT. EMMETT KEANE
JAMES THORNTON	CARYL BERGMAN	MAX HOFFMAN, JR.
JOHN D. SEYMOUR	GUS AND WILL	ROBERT FISCHER
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Director

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JEANIE LANG



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GREETINGS!

ROGERS and DONNELLY

Direction MORRIS & FEIL



Greetings

CHISHOLM

and

BREEN

R-K-O CIRCUIT

Direction
MORRIS & FEIL

*Compliments
of the Season*

HECTOR

and

PALS

Direction
MORRIS & FEIL

*Season's
Best Wishes*

FRITZ and JEAN

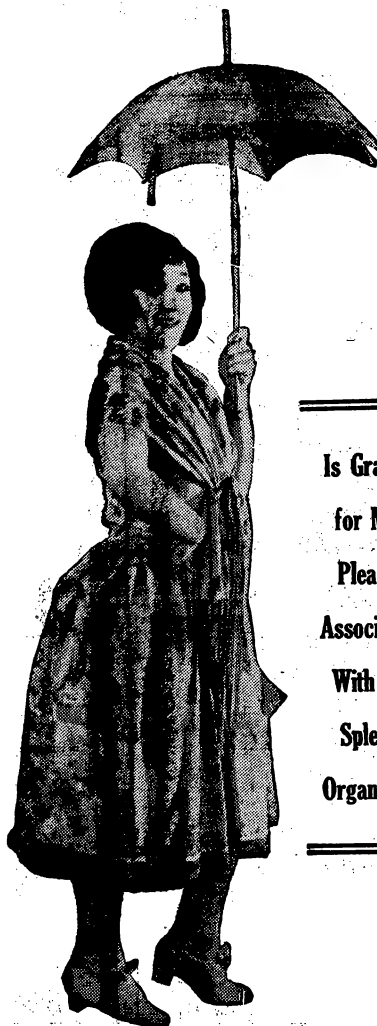
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INEBRIATES"

Direction
MORRIS & FEIL

"VAUDEVILLE'S LITTLE BUFFOON"

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Is Grateful
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Organization

SYLVIA CLARK

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*Happy
New Year*

**THE
MEYAKOS**

R-K-O CIRCUIT

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ABE FEINGOLD
MORRIS & FEIL

*Holiday
Greetings*

MARTINET

and

CROW

Direction
MORRIS & FEIL

*Happy
New Year*

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MOUNTERS**

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Direction
MORRIS & FEIL

Happy and Prosperous

New Year

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Beginning Fifth Year With
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"HALLELUJAH"
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(Scenario)

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(Story Collaboration)

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"THE DIVINE LADY"

"YOUNG NOWHERES"

AND

"SON OF THE GODS"



FIRST MIRACLE MILESTONE



"Hello Everybody and A Happy New Year"
Greetings R-K-O

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Best Wishes for a Greater Success
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"MIKE" RACHMAN, Asst. Director; "MICKEY" LAZARUS, Clarinet and Saxophone;
"STEVE" STECH, 1st Trumpet; HERB THOMPSON, Cello and Saxophone; "EDDIE"
LA VERE, Piano and Guitar; CHAS. WEINER, "Hot" Trumpet; JEAN SEWELL, Basses;
FRANK PECHAM, Drum, etc.; "EDDIE" BURKE, Trombone and Euphonium

KATHERINE BANNON

SOLO ORGANIST

R-K-O ORPHEUM THEATRE, OAKLAND, CAL.

Just back from by first trip to the Coast on
the Radio-Keith-Orpheum tour and the big-
gest sensation and tremendous business done in
over a year.

ROSE'S 25 LILLIPUTIANS

And only Midget Band in the world. The
answer to the above—have lost 8 days since
August 8, 1929. Booked until end of June.

To all managers and agents: Have opened
the largest dancing academy and rehearsal
hall in New York City, 37 West 65th Street,
in conjunction with Arthur Mack. "THE
SCHOOL OF THE THEATRE."

To the performers, chorus, girls and boys,
also to all amateurs, we can teach you any
kind of a dance that is being done throughout
the entire world.

Ike Rose and Arthur Mack

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HARRY LENETSKA
NAT KALCHEIM
JOE DEGRAZIA

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YOUTH

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EXPERIENCE



FIRST MIRACLE MILESTONE

ON TOUR WITH BOB MURPHY

The Prince of Humor

A FEW BOUQUETS HANDED OUT BY HARD-BOILED CRITICS OF SHOWS
IN LEADING TOWNS PLAYED EN ROUTE

PORTLAND, ORE. R-K-O Orpheum

Mister Murphy is at once a master of ceremonies and a prince of humor. So clever, however, is this m. c. that the yawns invariably inspired at first by gentry of his ilk were shortly turned to surprised smiles and then to frank guffaws. His performance should be billed as a school for masters of ceremonies—most of the boys could learn plenty from him.

BIRMINGHAM Ritz Theatre

Mr. Murphy is one of those kidding salesmen who make you like it, and he isn't any respecter of persons. Ranging from giggling shebas down near the front of the house on up to the head of the theatrical circuit, he travels. Bob Murphy spoofed with and about them all and it was quite a pleasant afternoon.

NEW YORK Proctor's 5th Avenue

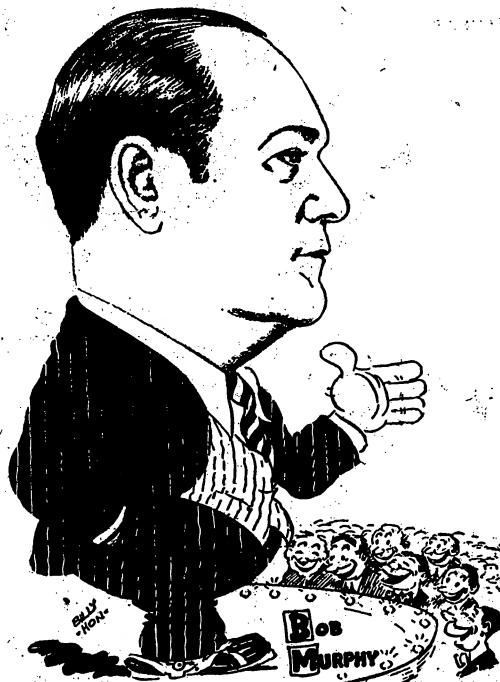
This corpulent representative of the wisecracking fraternity, who bills himself "Prince of Humor," sports a style of talking and singing delivery and a personality that is guaranteed to assert itself in any vaudeville house. Although Murphy's single act was but a very small portion of the entertainment he provided, by itself it stood out as a sure-fire item.

LOUISVILLE Rialto Theatre

Mr. Murphy, a jovial jester, is an informal spokesman who flits here and there to jolly the audience into an especially receptive mood and he has no opposition. Mr. Murphy's humor is new and unlike many masters of ceremonies he never bores one and is never offensive in his intimate cracks to the audience. They like him immensely.

SALEM Federal Theatre

Bob Murphy, who contributes the comedy, is a whole show himself. He cuts loose with a lot of humorous sayings and plenty of "nokum" and gets plenty of laughs. He possesses a pleasing personality, along with originalities and is the hit of the show.



ATLANTA Keith's Georgia

Every now and then some comedy ace, like Big Bob Murphy, comes along to prove to the variegated universe that while some comedians may be made, the chap who would aspire to such worth works as causing the audience to shatter the roof, mutilate the seats, chew up the upholstery and otherwise demonstrate its approval, must be born that way.

NEW ORLEANS Orpheum

Bob Murphy, the headliner and master of ceremonies, introduces with gulps and quirls and wanton wiles, some quite wanton, by the way. He has a fund of good gags and delivers them easily. It's personality that does it—if you have that you have everything.

YONKERS Proctor's Theatre

Bob Murphy knows his two a day, or three a day audience. He has a remarkable good stage personality combined with a good and more or less original style. After doing all the introducing, Murphy steps out of his character and does his own little act, which, judged strictly on the applause it received, can be classed as a hit.

GRAND RAPIDS Ramona Theatre

Bob Murphy, as master of ceremonies, put a lot of pep and "whoopie" into the bill. He is a big chap and a human dynamo of energy and personality. His kind of funny stories and his general foolery would blast laughter from the most stolid audience.

TULSA Orpheum

Bob Murphy, the prince of humor and master of ceremonies, could be given the entire evening. A greater storehouse of comedy and versatile acting is seldom to be found. Murphy keeps the audience continually laughing.

AND WHEN IT COMES TO RECORDS—

Bob Murphy played the St. Louis Orpheum for EIGHT WEEKS, in addition to a full week in a majority of the split-week houses of the R-K-O Circuit.

He has a record of four years' booking, with only six weeks' layoff during the period.

In the four years he addressed 633 civic bodies and 208 radio broadcast audiences, thereby aiding the box office tremendously.

Vaudeville Direction—HARRY FITZGERALD

Permanent Address

BOB MURPHY

7601 Hollywood Blvd., Hollywood, California

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"Sun Fong Lon and Co."

A Unique and Original Chinese Variety Sensation
Gorgeous Native Costumes and Scenery

NOW PLAYING LOEW'S NEW YORK THEATRES

Recently Returned from One Year European Tour

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WM. MORRIS AGENCY

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WM. JACOBS (West)

CHARLOTTE

BARTLETT

BEMIS and BROWN

A HAPPY NINETEEN-THIRTY TO ALL

Direction MR. LASTFOGEL, WM. MORRIS AGENCY

Now on Tour with Publix Unit, "SHANGHAI JESTERS"

Compliments of the Season

JOHNNY

TIM

MILLS and SHEA

Direction WM. MORRIS

SEASON'S GREETINGS TO ALL

JEAN BOYDELL

Publix tour this season. Opening in England Oct. 20, 1930

With Appreciation to the WM. MORRIS AGENCY
ABE LASTFOGEL, NAT KALCHEIM, LESTER HAMMEL, EDWIN MEYERS, MAX TURNER

SEASON'S GREETINGS

Blair and Thornton

4-FLYING FEET-4

WITH PUBLIX "VELVET" REVUE Direction WM. MORRIS OFFICE

SEASON'S GREETINGS

WALTER WALTERS and CO.

In "THE BABY'S CRY"

WITH PUBLIX "VELVET" REVUE Direction WM. MORRIS OFFICE

GREETINGS FROM THE

LIME TRIO

"THE GOLLYWOG"

Direction WM. MORRIS

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"THE INTERNATIONAL JOY-BOY"

ALEX HYDE

AND HIS

MODERN MAIDENS

"World's Most VERSATILE Girl Band"

WITH

YOUTH, PEP AND CLASS

COMMENTS OF THE TRADE PRESS:

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"Alex. Hyde has a class act. . . . Closing spot here and good anywhere. It handles jazz with spirit and tonal accuracy and tears into a rip-roaring finish with Tschalkowski's 1812. It should be a clutch for this turn anywhere."

"BILLBOARD"

"Offering a peppy start and a wow finish up to the best of big-time standards. Knocked them cold for a five-minute show stop. . . ."

"ZIT'S"

"To much praise is not enough for this offering. . . . The finest girl band act seen over this track in many a day, the . . . included. Can play anywhere and knock them over. Alex. Hyde has a female organization that is a worthy competitor to any in the field."

"N. Y. STAR"

"They rendered the 1812 Overture without a flaw. . . . Excellent combination."

MARY and BOBBY

YOUTH—SPEED—PEP

Dancing act with Publix "Believe It Or Not" Unit

Direction WM. MORRIS

NOW HEADLINING LOEW'S THEATRES

JOHN HYDE—WM. MORRIS OFFICE

WEBER-SIMONS—R-K-O

FIRST MIRACLE MILESTONE



JOE

COLLETTE

WESTON and LYONS

Imitated, but Never Duplicated

Doing a New Version of Their Original Drunken Bit

THIS WEEK (JAN. 4)

ALBEE THEATRE, PROVIDENCE



Robert Coleman said in the "MIRROR": "Managers and agents, attention! Get an eyeful of Collette Lyons of the team of Weston and Lyons. Collette is one of the cutest and cleverest comedienness seen hereabouts since Ray Dooley flashed across the horizon. Joe Weston is a perfect foil."

The "MORNING TELEGRAPH" said at the Hippodrome: "Joe Weston and Collette Lyons, the musical comedy stars, had the next-to-closing spot and went over like wildfire. They have a very snappy routine, but, more than that, the Lyons girl has a personality that's hard to beat. She is a natural comedienne and knows comedy value. In addition she puts over a couple of songs with a bang. Weston teams up beautifully with her, and together they do an impersonation of an east side couple that provides a wow of a finish. This act is a real nifty."

S. M. Sanders said in the "BILLBOARD" at the Hippodrome: "Joe Weston and Collette Lyons bring their familiar but always enjoyable comedy and singing into the next-to-closing spot for a show stop. Weston's ad libbing and straight work makes a swell foil for the inimitable clowning of Miss Lyons. As usual, her crooning brought the pair several encores."

"VARIETY" said at the Palace, New York: "Joe Weston and Collette Lyons picked up the going quickly and stayed 23 minutes to abundant interest, the routine stretched out by their Bowery stew bit, always a hilarious passage, and particularly so with this new (for the Palace) partner, Miss Lyons, who is a great clown."

(SAILING FOR EUROPE IN THE SPRING)

Felicitations to All Our Friends

Direction HARRY J. FITZGERALD, DANNY COLLINS, PAUL DEMPSEY

PEPITO
FAMOUS SPANISH CLOWN

WITH

JUANITA

Assisted by GERALD and HOAG, the DANCING HORSE

ART HENRY

WITH

DOROTHY MARTIN

LATE MUSICAL COMEDY FEATURE

"AMERICANA" "JUST FANCY"

"JUST A MINUTE"

Direction HARRY FITZGERALD

PETER HIGGINS

MASTER OF CEREMONIES

R-K-O, WHITE PLAINS

Direction HARRY FITZGERALD, DANNY COLLINS

FLORRIE LE VERE

ALWAYS WORKING FOR RADIO-KEITH-ORPHEUM

Success to Vaudeville

Assisted by EDYTHE HANDMAN

SINGING LOU HANDMAN SONG HITS

Direction HARRY FITZGERALD

A NEW REGIME IN THE ENTERTAINMENT WORLD

JUST RETURNED FROM TRIUMPHANT WORLD TOUR

THE INGENUES

The Female Paul Whitemans—25 "Glorified" Girls

Return World Tour in June

Publix Circuit Now

Direction WM. MORRIS

SEASON'S GREETINGS

GRACIE
DEAGON

AND

CHAS.

CANNEFAX

Featured Boris Petroff's
Publix Unit, "THE VELVET REVUE"

**GEORGE
LYONS**

Harp Virtuoso

BOOKED SOLID

WM. MORRIS
(JOHN HYDE)

SEASON'S GREETINGS



"THE SOMNOLENT MELODIST"

**JOE
TERMINI**

An International Favorite

A Universal Comedy Hit

Dir. HARRY LENETSKA, WM. MORRIS OFFICE

**EDNA
COVEY**

Now Playing Publix Tour

Direction WM. MORRIS

NED FRANCIS
MILO VICKERY
ORD TOOMEY
FREDERIC FIELD

**VARSITY
FOUR**

Featured with

Louis MacDermott's
"WHITE CAPS"
A Publix Unit

Direction WM. MORRIS

**LEON
AND
DAWN**

Take This Opportunity

To Wish Mr. Lubin,
Mr. Schenck and the
Entire Loew Staff
A Prosperous New Year

Direction JOHNNY HYDE

WM. MORRIS OFFICE

**ANNA
CHANG
GREETINGS**



FIRST MIRACLE MILESTONE



Neville Fleeson

Composer of Broadway musical shows, and writer of special material for many of Broadway's best known stars. Who has successfully exploited in his acts ANN GREENWAY, NORMA TERRISS, BOBBY FOLSOM, GLADYS BAXTER and GRACE HAYES,

Is now appearing in his new act featuring

Helen Shipman

well-known musical comedy star

And is selling his exclusive

"SONG PHOTOS"

In the leading R-K-O Theatres

Under Personal Direction of JOHN SCHULTZ of WEEDEN & SCHULTZ AGENCY

James J. Corbett and Neil O'Brien

wish

R-K-O

Continued Prosperity

and

Take this opportunity of thanking Mr. Hiram S. Brown, Mr. George Godfrey, Mr. Charlie Freeman, Mr. Ben Piazza, and also their managers.

GEORGE O. WEEDEN and JOHN A. SCHULTZ

for a most successful season.

"WE ARE INTERESTED IN THE TALKIES"

Address Palace Theatre Building, New York

A. Kuznetzoff and Z. Nicolina

(LA PALINA)

RUSSIAN GYPSY SINGERS

NEW YEAR'S GREETINGS TO OUR AMERICAN FRIENDS

WEEDEN & SCHULTZ AGENCY

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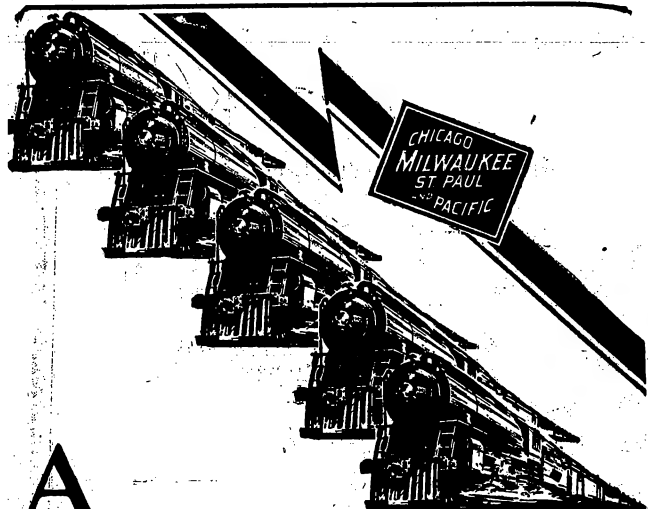
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1930

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Direction CHAS. H. ALLEN (M. S. BENTHAM OFFICE)

Season's Greetings

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and
VIRGINIA WATSON
EARLE BROWNE at Piano in
"MOMENTS DANGIAL"

Direction M. S. BENTHAM

FRANK HURST

and

EDDIE VOGT

still learning our

chas. h. **Allen**

m. s. **Bentham**

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AL K. HALL

Assisted by

EDDIE CASSELL
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RITA RIDDELL

Direction M. S. BENTHAM

Revel Brothers and 'Red' Willie, West and McGinty

"STEPS ON STEPS"

Direction M. S. BENTHAM

"A BILLION BUILDING BLUNDERS"

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THE UNSOLVED MYSTERY

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BILLY DUNHAM



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IMPORTED DIRECT FROM INDIA

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CHEF FRED ALLEN

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BOOKED SOLID R-K-O 1929 AND 1930

Many Thanks to Our Agents, WEEDEN & SCHULTZ

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SEASON'S GREETINGS

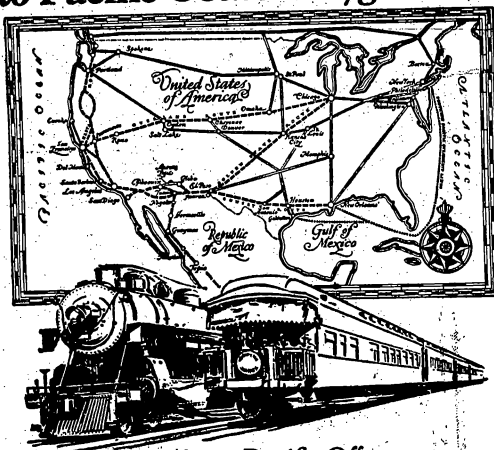
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"RADIO ACES"
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A YOUTHFUL FROLIC
Featuring
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(Now Playing R-K-O Western Theatres)

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GREETINGS R-K-O

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A NEW REGIME IN THE ENTERTAINMENT WORLD

PATHÉ The Pioneer **CONGRATULATES** **R K O** **ON ITS FIRST BIRTHDAY**

PATHÉ, the pioneer of the motion picture industry with a record of twenty-five years of real achievement, takes this occasion to offer its sincerest congratulations to R K O on this, the first anniversary of its inception, and to compliment the lusty young company on its truly splendid record during the year just closed.

Q Under the leadership of such sterling executives as David Sarnoff, Hiram S. Brown, Joseph Plunkett, B. B. Kahane, Herman Zohbel, and other big showmen, R K O has in truth fulfilled every promise made to the amusement world and has just cause for celebrating the passing of its first milestone in the show business under its present organization.

Q The things that make for stability in any business can be summed up in two words—vision and integrity. The ability to anticipate the developments of the amusement business in all its phases and the needs of showmen to meet the demands of their public; the keeping of faith with those to whom the amusement purveyor must look for an outlet. In these two essentials R K O has not been found wanting.



THE HIGHROAD

PATHÉ, the Nestor of all producers-distributors, has for a quarter of a century kept faith with the exhibitors. A world-wide distributing agency with offices encircling the globe, the name and reputation of PATHÉ is built upon the firm foundation of INTEGRITY.

Q For twenty-five years PATHÉ has kept unsullied its record for fulfilling every promise it has made, and the year 1929 serves as a criterion for all the glorious years that have gone before, in the high character of its product and the clear vision of the men responsible for that product.

Q Production excellence—in all the term implies—is no accident. It is based on experience and showmanship ability. It is production superiority such as that embodied in the great Pathé Feature and Short Subject product, Pathé Sound and Silent News—the peer of all news reels—Pathé Audio and Silent Review, released in 1929 and to be released in 1930, that has made the PATHÉ ROOSTER a synonym for Excellence, a trademark backed by twenty-five years of INTEGRITY.

Q PATHÉ is proud that such an organization as R K O has taken the same high road trod with such honor by the pioneer of the motion picture industry.

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says Quinn Martin
N. Y. World

"HELL'S HEROES

is the hardest-hitting melodrama . . . which has come this way since the talking films have been with us . . . first rate entertainment."—Quinn Martin, N. Y. World.

"HELL'S HEROES

is the most impressive picture to be played at the Colony since this house turned talkie. . . . It brings a lump to the throat and a tear to the eye. . . . The Colony should house it for at least several weeks."—Irene Thirer, N. Y. Daily News.

"HELL'S HEROES

takes its place with the best films of the month . . . done with an extraordinarily impressive and sincere dignity. . . . Director William Wyler's understanding and thrilling treatment of the story holds one absorbed. . . . There's nothing conventional about this . . . don't miss it!"—Rose Pelwick, N. Y. Evening Journal.

"HELL'S HEROES

is an interesting and realistic bit of characterization."—N. Y. Times.

"HELL'S HEROES

is a dandy drama . . . Charles Bickford's performance stands out brilliantly."—Bland Johaneson, N. Y. Daily Mirror.

"HELL'S HEROES

is a thrilling talkie . . . excellent version of Peter B. Kyne's story, 'The Three Godfathers.' The important members of the cast are Charles Bickford, Fred Kohler and Raymond Hatton . . . each excels in his own particular sequence."—Regina Crewe, N. Y. American.

"HELL'S HEROES

has something new and original in its method of telling a story in dialogue set entirely out of doors. . . . For the picture connoisseur, this is one to see."—Marguerite Tazelaar, N. Y. Herald Tribune.

Don't fail
to read
complete
details in
**UNIVERSAL
WEEKLY**

PETER B. KYNE'S

First story in sound. With Charles Bickford, Raymond Hatton, Fred Kohler, Fritz Ridgeway. Directed by William Wyler. Presented by

CARL LAEMMLE

Watch for

**DAMES
AHOY**

Starring

GLENN TRYO

With Otis Harlan, Gertrude Astor, Eddie Gribbon, Helen Wright. Story by Sherman Lowe. Directed by William James Craft.

**LAUGH!
LAUGH!
LAUGH!**

GREATER UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

NOW! HER FIRST ALL-TALKING PICTURE



NORMA TALMADGE

The Sarah Bernhardt of the Shadow Stage. The Great Star of "Smilin' Through," "Kiki," "Camille" in her first ALL-TALKING PICTURE

"New York Nights"

The motion picture millions have been waiting for —
with a greater NORMA TALMADGE
than you have ever known.

**UNITED
ARTISTS**

All-Talking

Hit

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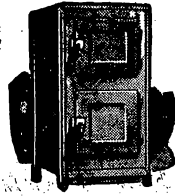
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with

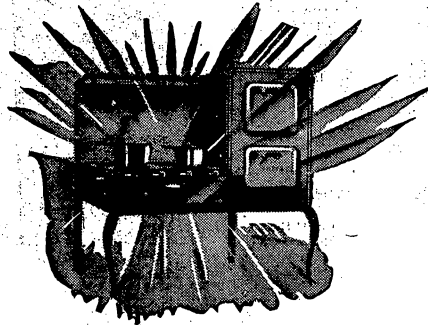
GILBERT ROLAND
a Lewis Milestone Pro-
duction. Presented by
Joseph M. Schenck.

THEME SONG

"A Year From Today"
by AL JOLSON published
by Irving Berlin, Inc.

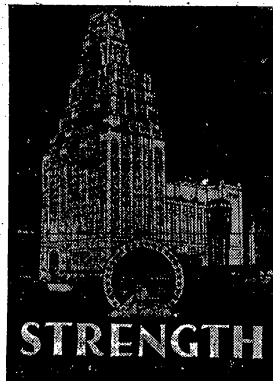


not out of the ice box but hot off the fire!



**PARAMOUNT is the one company
giving you only 1930-style hits to
meet today's changing tastes!**

Common sense tells you how much the tastes of motion picture audiences have changed in the past few months. 1930 is Another New Show World! Back-stage stuff is out; outdoor action stuff is in. Look at the sensational success of "THE VIRGINIAN." Some of the old-time star favorites have passed; new name hits have joined the top-notchers: Chevalier, Oakie, Gary Cooper, Richard Arlen, Nancy Carroll and others. It's amazing at first glance how many of the new favorites are PARAMOUNT. Analyze it and you'll find that PARAMOUNT planned it that way! PARAMOUNT months ago revised production and star lists to meet 1930 public demands. 11 of PARAMOUNT'S 31 releases from now to August are brand-new—never announced or sold till now. The other 20 were a year ahead of their time when first planned. Don't



wonder at the tremendous grosses the PARAMOUNT exhibitor is piling up. He's not pulling 1929 pictures out of the ice box and hoping they'll eat 'em up; he's giving them 1930 PARAMOUNT hits right off the fire and they're flocking to the feast!

11 NEW PARAMOUNT HITS à la 1930!

In addition to 20 spring Paramount Pictures already sold



Maurice Chevalier in Ernst Lubitsch's "The Love Parade"

with JEANETTE MacDonald, Lupino Lane, Lillian Roth

"Easily the best picture of the year," says Liberty Magazine. Opened Nov. 19, at Criterion Theatre, New York, at \$2 and not an empty seat at any performance since. "Number One among the \$2 talkers," says Variety. Its fame is sweeping the country!



"PARAMOUNT ON PARADE"

The revue of revues. The grand march of the stars! The greatest box office personalities in the world are arrayed under the Paramount banner; practically all of them appear in this laughing, singing, dancing hit of hits! Many of its scenes in dazzling Technicolor. The New Show World on Parade!



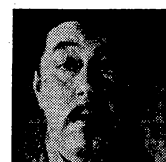
HELEN KANE as "Dangerous Nan McGrew"

The "hoop-hoop-a-doop" singing comedienne of "Sweetie" and "Pointed Heels" in an outdoor all-talking comedy-melodrama especially written for her. Helen as the sweetie of the Northwest Mounties who gets her man. With Stuart Erwin, "Axl" in "Sweetie."



"THE BORDER LEGION"

Zane Grey's famous novel. With Richard Arlen, Fay Wray, Fred Kohler and other favorites. Paramount proved with "The Virginian" that no other producer can compare with this company when it comes to all-outdoors, all-talking action pictures. "The Border Legion" is one of the great outdoor dramas of all times.



"RETURN OF FU MANCHU"

With Warner Oland, Jean Arthur, Neil Hamilton and others. Rowland V. Lee Production. Same cast and director that made "The Mysterious Dr. Fu Manchu" one of the outstanding hits of the present season. Now "Fu" is back in an even more thrilling all-talking mystery-melodrama. Based upon the famous stories by Sax Rohmer.



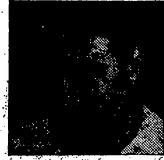
"ROADHOUSE NIGHTS"

With Helen Morgan, Charles Ruggles, Fred Kohler and the famous Ziegfeld and night club comedy screams, Clayton, Jackson and Durante. Story by Ben Hecht, author of "Underworld." Directed by Hobart Henley, who made "The Lady Lies." A fast moving, all-talking 1930-style melodrama in which thrills mix with mirth.



DENNIS KING in "The Vagabond King"

With JEANETTE MacDonald, Warner Oland and O. B. Heggie. Perfect All-Technicolor smash! Ludwig Berger Production. Greatest of singing stars in the greatest of all song romances. With the famous "Song of the Vagabonds," "Only a Rose" and other rousing melodies. Supporting cast of 2,000.



"THE TEXAN" with GARY COOPER and big cast

The public saw a new and greater Cooper in "The Virginian." His popularity has mounted by leaps and bounds. Now Paramount gives Cooper to you in an all-outdoors, all-talking thriller bigger in every way than "The Virginian."



"THE BENSON MURDER CASE"

With William Powell as "Philo Vance," Eugene Pallette as the dumb sergeant, E. H. Calvert as the district attorney and Fay Wray as the girl. From S. S. Van Dine's best selling novel. Sequel to "The Canary Murder Case" and "The Greene Murder Case." Directed by Lothar Mendes.



"MEN ARE LIKE THAT"

With Hal Skelly, Doris Hill, Morgan Farley, Helene Chadwick and big cast. Directed by Frank Tuttle. From George Kelly's famous Broadway comedy hit, "The Show Off." An entertainment packed with wit, wisdom and whoops of laughter. Skelly, star of "The Dance of Life," is here seen and heard at his best.



"YOUNG MAN OF MANHATTAN"

With Claudette Colbert, Charles Ruggles, and others. From the serial story by Katharine Brush that just finished in the Saturday Evening Post and will soon be out as a book. Millions have read it and want to see it on the screen. The romance of a gallant young pair of lovers and their fight to stay married. Directed by Monta Bell.



Jack Oakie as "Marco Himself"

(tentative title)

Oakie is the comedy craze of the hour. As the result of "Close Harmony," "Fast Company" and "Sweetie" he's got the whole country talking about him. Now you cash in big on his popularity! "Marco Himself," by Octavus Roy Cohen. With Skeets Gallagher, Harry Green and Kay Francis. Directed by Frank Tuttle, who made "Sweetie." A SECOND OAKIE PICTURE TO BE ANNOUNCED

2 Issues a Week Starting Feb. 26:

PARAMOUNT SOUND NEWS

CHRISTIE TALKING PLAYS • PARAMOUNT 1 AND 2-REEL ACTS
SCREEN SONGS • PARAMOUNT SILENT NEWS • TALKARTOONS

PARAMOUNT'S NEW SHOW WORLD OF 1930!

IT LOOKS LIKE A GREAT NEW YEAR

1930

for exhibitors who know the box office
value of these sure-fire till fillers

LET'S GO PLACES

*a singing and dancing
whirl around Hollywood*

with

Joseph Wagstaff	Lola Lane
Sharon Lynn	Frank Richardson
Walter Catlett	Dixie Lee
Charles Judels	Ilka Chase

Dialog by William K. Wells

Directed by FRANK STRAYER

Here's the merriest, maddest,
musical romance you've ever
heard or cast an eye on.

Start it
RIGHT
with

MEN without WOMEN

*the movietone melodrama
of submarine thrills*

with

KENNETH MacKENNA

Farrell Macdonald	Frank Albertson
Stuart Erwin	Warren Hymer
Paul Page	Walter McGrail

Story by

John Ford and James K. McGuinness

Directed by the GOLD MEDAL Director

JOHN FORD

HOT FOR PARIS

*all talking movietone mirthquake
with*

VICTOR McLAGLEN

FIFI DORSAY EL BRENDEL POLLY MORAN

Story and directed by

RAOUL WALSH

Now playing ROXY to sensational
business. It's more cock eyed than
THE COCK EYED WORLD and al-
ready gives promise of exceeding
the records made by that box
office marvel.

The SKY HAWK

*all talking movietone romance
of a daring birdman*

with

JOHN GARRICK HELEN CHANDLER
GILBERT EMERY

Lennox Pawle Lumsden Hare Billy Bevan
Daphne Pollard Joyce Compton

Story by

Llewellyn Hughes

Directed by

JOHN BLYSTONE

Now playing GAIETY, N. Y.
to turn away business at \$2 top.

The GOLDEN CALF

*all talking romance of
Greenwich Village*

with

JACK MULHALL
SUE CAROL

El Brendel Marjorie White
Richard Keene Paul Page

Directed by

MILLARD WEBB

Presented by WILLIAM FOX

HIT
after
HIT

GOOD TO THE LAST DROP!



Broadway's new \$2 favorite. Thrills! Romance! Novarro of "Pagan Love Song" fame now sings four hit songs! Directed by Sidney Franklin!



Your public is waiting for the "Broadway Melody" team! Another laugh and song thriller!



M-G-M signed these happy singers again because your folks will want them again and again. It's great!



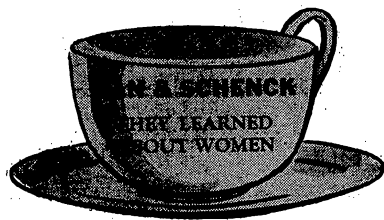
Imitations only prove that the screen's first Revue is best of all. It's still "Singin' in the Rain" to profits!



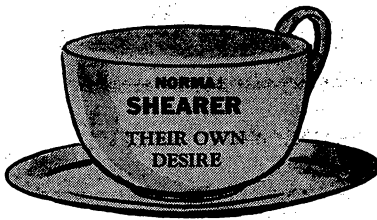
Mobs storm Capitol, N. Y. continuing success record of De Mille's first spectacular Talkie! Box-office Dynamite!



Her first Talkie! And one of the greatest pictures of all time. We predict it now! You'll agree later! Clarence Brown directed it!



Box-office names! In a rousing comedy-drama of the baseball world. They sing—and the public flocks in!



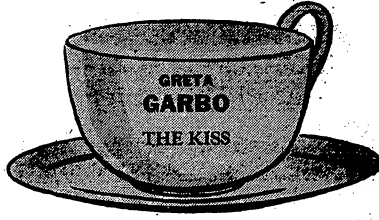
What a drama this Talkie is! Unbridled passions of youth! Exquisite production! Norma at her most beautiful best!



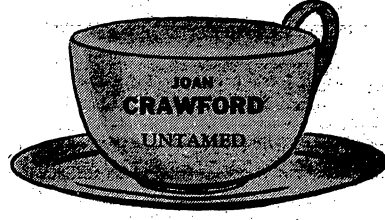
The most distinguished talkie drama of the past year. Texas exhib. W. J. Cheshier writes: "Patrons enthusiastic." North or South, a winner!



A scream! Bill Haines funnier than ever. As a gob he'll win your folks again. A love story that's got audience power!



Still smacking the records wherever it plays. Greta sets audiences afire with this thrilling drama of love.



Beautiful, untamed Joan Crawford in her first talkie is sensational. "Chant of the Jungle" is just one hit song.



METRO - GOLDWYN - MAYER

The Cream in Your Coffee

Congratulations R.K.O.!

CRITICS CHEER LONG RUN AT N.Y. STRAND

"All New York will want to see it" is opinion of press and public

NO. NO. NANETTE!

500 GIRLS!
LOTS OF BOX-OFFICE JOY!
SPECTACLE TAUGHTS!
GAGS!
STARS!
TECHNICOLOR!
GREAT CAST!

**ALEXANDER GRAY - BERNICE CLAIRE
LOUISE FAZENDA - ZASU PITTS**
LUCIEN LITTLEFIELD - IRLYAN TASHMAN
BERT ROACH - MILDRED HARRIS
Directed by Clarence Badger

Adapted from musical comedy by Frank Mandel, Otto Harbach, Vincent Youmans and Emil Helyar

"One of the few naturals of season!"
—N. Y. American

"Full of laughs. A joy. Comic episodes make the big Strand roar."
—Daily News

"... rewarded with gusts of laughter."
—N. Y. Times

"Smartly staged revue scenes."
—N. Y. Herald Tribune

AND

**"TURNED TOLEDO
TOPSY TURVY"**

"Good for two and half weeks' run,"
says Kumler of the Pantheon, Toledo.

"GREATEST HIT"
at Stanley, Philadelphia, since long-run policy,
says Wm. Goldman of Philadelphia.

VITAPHONE!
SIX SONGS!

First National Pictures

These Popular Song Hits Are Plugging
"Nanette" for You Every Minute of the Day

"As Long As I'm With You"
"Were You Just Pretending?"
"Dance of the Wooden Shoes"

Published by
W. Witmark
and Sons

"Tea for Two"
"I Want to Be Happy"

Published by
Harms, Inc.

HIT - AFTER - HIT - AFTER - HIT FROM

"Sally" "Paris" "Son of the Gods" "Song of the Flame" "Bride of the Regiment"

FIRST NATIONAL

*Greetings and Congratulations
from
the Producer and Distributor
of*

PARTY GIRL

Whose World Debut
at the
Gaiety Theatre, N. Y.,
Was the First
Box Office Sensation
of 1930

With

Douglas Fairbanks, Jr.
Jeanette Loff
Marie Prevost
Judith Barrie
John St. Polis

A
HALPERIN
PRODUCTION

Produced by
Edward Halperin
Directed by
Victor Halperin

Distributed by

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WHERE THE *Best Pictures* ARE MADE

Greetings Radio Pictures on Your 1st Anniversary

J. Walter Ruben

"JAZZ HEAVEN"

"DANCE HALL"

NOW

Preparing Wm. LeBaron's Stage Play,
"I LOVE YOU," Richard Dix's Next
Starring Picture

Greetings of the Season

To the Pleasure-loving and
Discriminating New Yorkers

**The
Plantation Club**

80 W. 126th St., New York
(Just off Lenox Ave.)

See and Hear the
"Jungle Drums"

A Musical Revue

3—Shows Nightly—3
40—Beautiful Brown Skins—40
When Your Day Is Done Come on
Over!

OPEN ALL NIGHT

Lockwood Lewis Reservations
& His Orchestra Suggested
What a Band! Harlem 2042
The Plantation Club Sounds a New
Note in New York's Night Life
Lee Harleman's Posner

HELEN MENKEN

SEASON'S GREETINGS

Management LEE SHUBERT

GREETINGS

WM. WYLER

PRODUCTIONS 1929

"ANYBODY HERE SEEN KELLY?"

"THE SHAKEDOWN"

"LOVE TRAP"

With LAURA LaPLANTE

NOW

"HELL'S HEROES"

COMING

"THE STORM"

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JEWELS

DONIA and CLARK

Direction ROSE & MANWARING

VAN DE VELDE

"THE GYPSY CAMP"

Direction ROSE & MANWARING

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Musical Revue Ever Presented
Original New York and Paris Cast

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By America's Foremost Humorists
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LARDNER and KAUFMAN**

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SHOW BOAT

(In the Flesh and Blood)

With **CHARLES WINNINGER**

ERLANGER Mats. Wed. and Sat.
Now Playing

BERT LYTELL

in

"BROTHERS"

Thrilling Romantic Melodrama

R-K-O WOODS

Radio Pictures' Triumph of
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RUDY VALLEE

in **"THE VAGABOND LOVER"**

SEASON'S GREETINGS

GRACE MENKEN

NOW APPEARING IN

"BROTHERS"

"You Must Come Over"

Says La Belle Rose, to the

**VILLAGE GROVE
NUT CLUB**

15 Barrow St., New York

(In the Heart of Greenwich Village)

Watch the actual broadcasting of "The Daily News" Blue Ribbon
Feature as you dine and dance in New York's newest and most
talked of rendezvous.

LEW DOLGOFF, Master of Ceremonies

"The Theatrical Mecca of New York City"

Don't miss the Monday and Thursday Midnite Broadcasting!
You'll roll off your chairs laughing!

"The wise mob are missing a laugh if they haven't 'made the Village
Grove as yet.'—Abel Green in 'VARIETY.'"

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LINDY'S RESTAURANT

On Randolph Street

Is Home, Sweet Home, to the Profession
A Good Place to Eat and Meet

BUSTER WEST

with John West
Christie Comedies
and R-K-O Vaudeville

FREDDIE FLECK

With RADIO PICTURES

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RADIO PICTURES

YOUR STORY IN
PICTURES, LEAVES
NOTHING UNTOLD —

WE MAKE 'EM TALK, TOO!

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WRITING—ACTING—DIRECTING

"So This Is College"
"Wise Girls" ("Kempy")"Navy Blues"
"Beautiful But Dumb" ("Dulcy")

"Taking It Big," Etc.

Also Author of the Stage Plays: "Kempy," "The Poor Nut," "The Troupers," "The Rising Son," "The Rounder."
Co-Author with John Wray of "Nightstick," Now "Alibi," and with Jo Swerling and Edward Robinson, "Kibitzer"**Season's Greetings**

To My Friends

For Whom I Have Written:

AL AARONS	PATSY KELLY
PAUL ASH	BERT LAHR
LOUIS JOHN BARTELS	SHAW and LEE
MOSSONI BROS.	EDGAR MacGREGOR
HELEN BRODERICK	WILL MAHONEY
BEN BLUE	KEN MURRAY
LEW BRICE	RADIO-KETTE-ORPHEUM
EARL CARROLL	OLIVE OLSEN
CALIFORNIA COLLEGIANS	OSCAR SHAW
WM. DEMAREST	THREE SAILORS
LEON ERROL	BERT WHEELER
W. C. FIELDS	BOBBY WOOLSEY
FRANK FAY	JANS and WHALEN
RUNAWAY FOUR	BARRY and WHITLEDGE

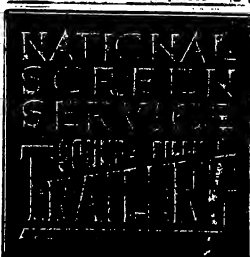
From

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(Blackout)

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EVERYTHING in RUBBERFor the Stage and Screen
COSTUMES
ANIMALS
NOVELTIES
Exclusive furnishers of all waterproof
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Nopinsal Rubber Mfg. Co.
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New York**RALPH SPENCE**
DIALOGUE FOR M-G-M**JOE LaROSE**
PRODUCTIONS
FOX THEATRES"The One Best Cellar"
B. B. B.
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6370 Hollywood Blvd.
HOLLYWOOD, CALIF.
Laffs—Food—Surprises

SEASON'S GREETINGS

From

EARL CARROLL'S

Brilliant Revue

"SKETCH BOOK"

By

EDDIE CANTOR

Featuring

WILL MAHONEY

William Demarest, Three Sailors

Now Playing

44th Street Theatre, New York

ON TOUR

W. C. FIELDS

in

EARL CARROLL'S
"VANITIES"

Playing to Sensational Business

MAX HAYES Presents

Bert Nagle

"The Original Crazy Kat"

in

"DOIN' THINGS" Unit

Wishing All a Happy and Prosperous New Year

Direction **WILLIAM MORRIS****FRED De GRESAC**

Writer

METRO-GOLDWYN-MAYER

CULVER CITY, CALIF.

Greetings To Show Business



MAUDE FULTON

Fox Films

Hollywood, Calif.

FRANK REICHER

DIALOGUE DIRECTOR

"PARIS BOUND," PATHE

"BIG NEWS," PATHE

"THE GRAND PARADE," PATHE

"MISTER ANTONIO," TIFFANY

"THE GIRL OF THE PORT," RADIO

Compliments of

SAM H. HARRIS

Attractions

"JUNE MOON"

BROADHURST THEATRE
West 44th St., New York

"JUNE MOON"

SELWYN THEATRE, Chicago

THE MARX BROTHERS in 'ANIMAL CRACKERS'

GRAND OPERA HOUSE, Chicago

THE MUSIC BOX THEATRE

West 45th Street, New York

"THE LITTLE SHOW"
NOW PLAYING

VAUDE AS BASE

(Continued from page 40)

um, has been an entirely constructive process. It has not destroyed any other branch of stage or film. On the contrary, it has been an inspiration to the entire profession and has opened up new avenues for young singers, actors, playwrights, composers, artists and musical organizations through vast affiliations of amusement interests. And, in the last analysis, the theatregoer and amusement lover are the ones mostly benefited."

Most Attractive Future

At this luncheon of the theatre division of the Merchant's Association I found that my companions were the public relations counsellors, information experts and press representatives of what now must be called "the electrical entertainment family" of the modern theatre. My mental reaction, partly expressed in this comment, was inspired by the presence at this luncheon of such men as Emmett Grozier of Radio Corporation of America; G. W. Johnstone, of National Broadcasting Co.; Hy Dash, of Radio Pictures; Julius Haber, of Radio-Victor Talking Machine Co.; Gerald Rudolph, of Radio Corporation of America Photophone, and I. M. Norr, general factotum of public relations for David Sarnoff's innumerable interests.

Here, then, is an assemblage of intelligent, resourceful, energetic and aggressive present-day publicity experts, who represent, individually and collectively, the new allies, the young and mighty reinforcements which the "electrical entertainment family" has brought to our 20th century American theatre. The thought which I wish to convey here, and which impressed me greatly upon the occasion of this fraternal symposium, is that all of these men are impelled and actuated by the motives and plans of their superior officers, who look far into the future of our show business, its expansion and development in the finest sense.

These men represent the superlative type of high-powered salesmanship, offering a new and inexhaustible "line" and supply of almost miraculous entertainment material. Already these men have proved that they are not given to nor influenced by the sensational Barnum methods of the earlier and cruder days. They do not lean towards superlatives, exaggerations or adjectives. They are trained super-salesmen who "have the goods"—no end of it—and constitute an organized propelling agency which the amusement world or the show business has never known until now.

Each of these men represents an important factor, a vital integer, in the unified and energetic force which has accomplished a wholly

new epoch in the history of amusements. They are the spokesmen of the new marvels of theatre entertainment. From them come the first announcements of perfected television, of theremin and radiovox; of faultless phonetics and acoustics; of future screen and stage innovations and evolutions, and of all the astonishing devices and inventions which have brought, and are bringing, forth an entirely new show world. Already the entire public, as well as the patrons of our thea-

tres, sense the great idea of a new modern theatre, although it has only begun to be realized and get well under way throughout the coast-to-coast circuit of Radio-Keith-Orpheum.

Vaudeville's Greatest Opportunity
This writer is further impressed by the fact that each and all of these representatives of the various but allied phases of so-called electrical entertainment are completely and mutually convinced of the idea
(Continued on page 310)

Season's Greetings from

The Arthur Fisher Select Vaudeville Agency

The Premier Independent Booking Office
Booking the Best and Largest Independent
Theatres in the East

1560 Broadway Bryant 6352-3-4
NEW YORK CITY

Best Wishes to "Variety"

NED MARIN

Associate Producer

WILLIAM FOX STUDIOS

SEASON'S GREETINGS!

HARRY GREEN

PARAMOUNT FEATURED PLAYER

JOSEPH FRANKLIN POLAND

WITH

METRO-GOLDWYN-MAYER

William Siström
General Manager
Pathe

ENROUTE LOEW'S DE LUXE THEATRES

CARLTON EMMY and HIS MAD WAGS

Greetings for a Prosperous New Year to Everyone

Direction LYONS & LYONS

All Dialogue and
Comedy Treatment

by **HARRY RUSKIN** for

A Universal Super Special

"KING OF JAZZ"

Starring
PAUL WHITEMAN

DONALD GALLAHER

DIRECTED FOR FOX

"PLEASURE CRAZED"

"NIX ON DAMES"

NOW IN PRODUCTION

"TEMPLE TOWER" (Tentative Title)

EDWARD CRONJAGER

CINEMATOGRAPHER

RADIO PICTURES

SEASON'S GREETINGS

Orpheum Theatre
Los Angeles, Calif.

BOB HAMILTON

Featured Specialist
at Organ Console

BEST WISHES TO R-K-O

MILTON LEWIS
THEATRICAL ENTERPRISES

234 WEST 44th ST., NEW YORK

PENN. 9875

SEASON'S GREETINGS

ROBERT HOPKINS

M-G-M

Greetings of the Season

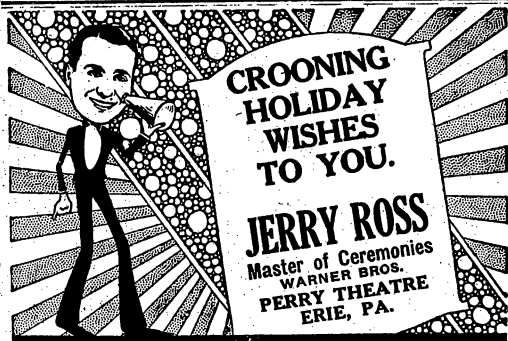
MYRNA LOY

WARNER EROS.

VITAPHONE PRODUCTIONS

HOLLYWOOD

CALIFORNIA



HEWITT and HALL

SONGLAND'S FAVORITE SONS

Direction ROSE & MANWARING

SEASON'S GREETINGS
FREDERICK M. SMITH
 ORGANIST

WARNERS' STRAND THEATRE, NEW YORK

JUE FONG
 DISTINGUISHED CHINESE TENOR
 in "SONGS YOU LOVE TO HEAR"
 Direction MAX RICHARD

VAUDE AS BASE

(Continued from page 308)

that vaudeville as an institution has now the greatest opportunity in its history. They are as one in the certainty that all mechanical, electrical and wireless devices are so largely dependent upon human talents, forces and personalities that vaudeville today is upon "the firing line" of its greatest opportunity. Years ago, and until very recently, it was a slow, uncertain, uphill fight for talented young artists to get even a start towards recognition, towards general fame. Today, with the processes of scientific devices available everywhere, a fine voice, a great song, a remarkable dramatic personality, may win international success almost overnight.

Many new and young vaudeville headliners already are coming to its stage "over the air" even before they know the stage door. I have in mind the new team of Andy and Amos, as an example of this swift ascent to national vaudeville fame via the radio. At this writing few have seen them, and yet they are already chosen entertainers for millions of people who have only heard them and now would enjoy meeting them "face to face" on the vaudeville stage. How swift and sure would have been the rise to fame and fortune of such great stars of vaudeville as Fred Stone, George M. Cohan, Rose Ponselle, David Warfield and countless other geniuses of the early stage if they had enjoyed the swift and sure process of today, which broadcasts to every corner of the world the fine voices, the songs, the eloquence and the humor of the artists everywhere. Instant recognition, quick promotion, perfect exploitation—these are the rewards which are now at hand for real ability in vaudeville.

And I found that these expert representatives of the new theatre are imbued with the basic knowledge that no theatre or amusement palace will go far without real attractions; no motion picture, silent or with sound, will be worth while hereafter unless it is "real theatre" with a story, a cast and expert direction; no Photophone or projecting machine can prove itself a valuable asset without suitable and superior films to amplify and project; no broadcasting program will be tolerated, much less kindly received today, unless it offers high ability, variety, genuine merit and good showmanship.

It is a wonderful and authentic picture of opportunity for all of us of the theatre, and the artists of vaude—which comprises every branch of the stage—now have more to look forward to than ever before.

Bubbles Shelby has split with Allan Walker and will open a single turn Jan. 9 at the Les Ambassadeurs, New York.

Sophie Tucker and the Fairbanks Twins open Jan. 15 for three weeks at the Floridian Hotel, Miami.

Just Returned—8 Successful Weeks on the Continent

BOOKED FOR RETURN ENGAGEMENT

LILLIAN FLO
BERNARD and HENRIE

"The Female Van and Schenck"

Direction WM. MORRIS

Personal Representative, JOHN HYDE

Greetings To All

JOE

CHAS.

SMITH AND DALE

STARRING

in "MENDEL, INC."

Ritz Theatre, New York, Now

CHARLES TOBIAS

The Boy Who Writes the Songs You Sing

Direction ROSE & MANWARING

MURAND and GIRTON

"ODDITIES IN WHEELS"

Direction ROSE & MANWARING

SEASON'S GREETINGS

REBECCA AND SILTON

IN HOLLYWOOD



LEO REISMAN

AND HIS
ORCHESTRA

In an age chock-full of very good dance orchestras, he wows the world. Besides all of this, deaf mutes could watch the cuckoo piano player and the somewhat moonstruck Mr. Reisman himself and call it a rich evening's entertainment. Oh, for the pen of a Bolitho to eulogize that man! For his sake, I would even battle the moving-picture idea of de luxe service that prevails at the Casino at dinner-time; I would wait an hour for oysters and then get clams, but fortunately it is not necessary. For after the theatre is the time to drop into the Casino and dance in peace, if you are consulting me.

OFFICES:
130 W. 57TH ST.
NEW YORK CITY

SEASON'S GREETINGS

HOWARD HIGGINS

PRODUCTIONS 1929

"THE LEATHER NECK"

"HIGH VOLTAGE"

"THE RACKETEERS"

(PATHE)

Management MYRON SELZNICK, INC., Hollywood, Cal.



"Glad
to have you
with us
again sir!"

Travelers who travel often—
go Illinois Central

To *St. Louis*

Everyone likes to repeat a pleasant experience. The courteous, efficient service always present on Illinois Central trains wins the lasting friendship of our patrons.

Three Splendid Trains Daily

Diamond Special

Non-stop overnight train
Lv. Chicago 11:35 p. m.—Ar. St. Louis 7:28 a. m. Lv. St. Louis 11:37 p. m.—Ar. Chicago 7:30 a. m. Choice club breakfast. Pullmans open for occupancy 10:00 p. m.

Daylight Special

Popular 6½ hour train
Lv. Chicago 11:45 a. m.—Ar. Springfield 3:44 p. m.; Ar. St. Louis 6:15 p. m.—Lv. St. Louis 12:15 p. m. Lv. Springfield 2:39 p. m.; Ar. Chicago 6:45 p. m. Delicious table d'hôte luncheon—a la carte service, too.

St. Louis Special

Convenient morning train
Lv. Chicago 8:30 a. m.—Ar. Springfield 1:50 p. m.; Ar. St. Louis 4:55 p. m. Dining car service.

Two Other Trains St. Louis to Chicago

Chicago Special

Convenient morning train
Lv. St. Louis 9:00 a. m.—Ar. Springfield 11:24 a. m.; Ar. Chicago 4:00 p. m. Dining car service.

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and standards of this
theatre.

I earnestly hope for a con-
tinuance of our happy
relationship and sincerely
trust that in the further-
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good fortune.

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5. "NEW FOX THEATRE," SAN FRANCISCO, "STEPS FINALE"
6. "B-K-O THEATRE," L. A. (3 MONTHS), WEEKLY CHANGE PROLOGUES
7. FANCHON & MARCO UNIT, "GOOD NEWS" (STAGE DANCES)
8. "ARBUCKLE'S PLANTATION REVUE" (STAGE DANCES)
9. "HARRY CARROLL REVUE" (ONLY LEGITIMATE FLOP)
10. JULIAN ELTINGE PICTURE, "MAID TO ORDER" (DANCES)
11. "MODERN MAIDENS," "UNITED ARTISTS" PICTURE (DANCES)
12. STAGE CHILDREN'S FUND REVUE (WRITE AND STAGE)

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GIANT SOUND STAGES

(Continued from page 40)

dred, 24-inch five kilowatt incandescent lamps and 200 18-inch two kilowatt incandescent lamps were used.

Powerful Light

In fact, with the studio's equipment and power capacity, a town of 25,000 population could be lighted, a road from Los Angeles to New York illuminated, or a searchlight utilized which would throw a beam 50 miles.

In the meantime Radio Pictures recently acquired 100-acre tract, in the San Fernando Valley already has been utilized by Herbert Brenon in his filming of "The Case of Sergeant Grisca," starring Chester Morris with Betty Compson. This tract was acquired for the purpose of supplying sufficient room for big productions of the type of "Grisca" and others to be announced by Radio.

With a studio which spells the last word in picture-making efficiency, with every facility at its command for the filming of talking, singing, dancing productions, with a roster of stars, featured players, directors and writers of proven talents, with the entire resources of the RCA Photophone laboratories, the Radio Corporation of America and the Radio-Kelth-Orpheum circuit of theatres behind it, and with the guiding influence of such master showmen as Joseph I. Schmitzer and William L. Baron, Radio Pictures enters 1930 as a Titan in every sense of the word.

REMEMBER ?

When Hiram Brown did not play golf (who says he does)?

When Jack Norworth did black-face?

When Frank Tinney was a cornet player?

When Montgomery and Stone were acrobats?

When Sime Silverman was fired from the "Morning Telegraph" by the publisher because he penned a good advertiser which started "Variety"?

When Al Trahan could not get the Palace to walk out of.

Best wishes to R-K-O and Radio Pictures on their first anniversary.

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R-K-O AND THEN SOME

(Continued from page 33)

standing around 47th street or at the entrance of the Bond Building. It won't bring you a thing but disappointment. Get up to that bunch in 805. From that time on, watch the different spots you get on the bill. Watch the reports that go in. Everything is all pepped up. And I particularly advise those acts who have been doing the same routine for years and think they're about through, to get a couple of ideas up there in 805.

P. S.—If your agent doesn't know about this opportunity, get yourself a new agent.

R-K-O Div. Mgrs.

Claude Saunders, R-K-O divisional northwest manager, will be transferred to managements of Baltimore, Washington and Philadelphia, Jan. 12. His previous territory will be handled by J. McCurdy.

Another R-K-O divisional change makes Henry Kaufman assistant to Nate Blumberg, with supervision of Ft. Wayne and Detroit. He replaces Manny Marcus. Quimby Amusement Co. has sold its Ft. Wayne holdings to R-K-O.

Joe Pearlstein, formerly of Toledo, will become manager of R-K-O's 23rd St., New York, Jan. 12.

Japanese for Broadway

Los Angeles, Jan. 4. Tsutsui and Co., Japanese sword players, open in New York next month with "Samurai and Gelsa," then go on tour, according to the Japanese Theatre Association of Los Angeles.

The company played at the Japanese theatre here last season, then went into Grauman's Chinese theatre in Hollywood with a rave from Charles Chaplin.

Metro People on Air

Purety Bakeries Hour, new commercial account for C. B. S., which will broadcast every Monday during the year of 1930, has arranged with Metro whereby the latter firm will supply a few of its featured players for each program.

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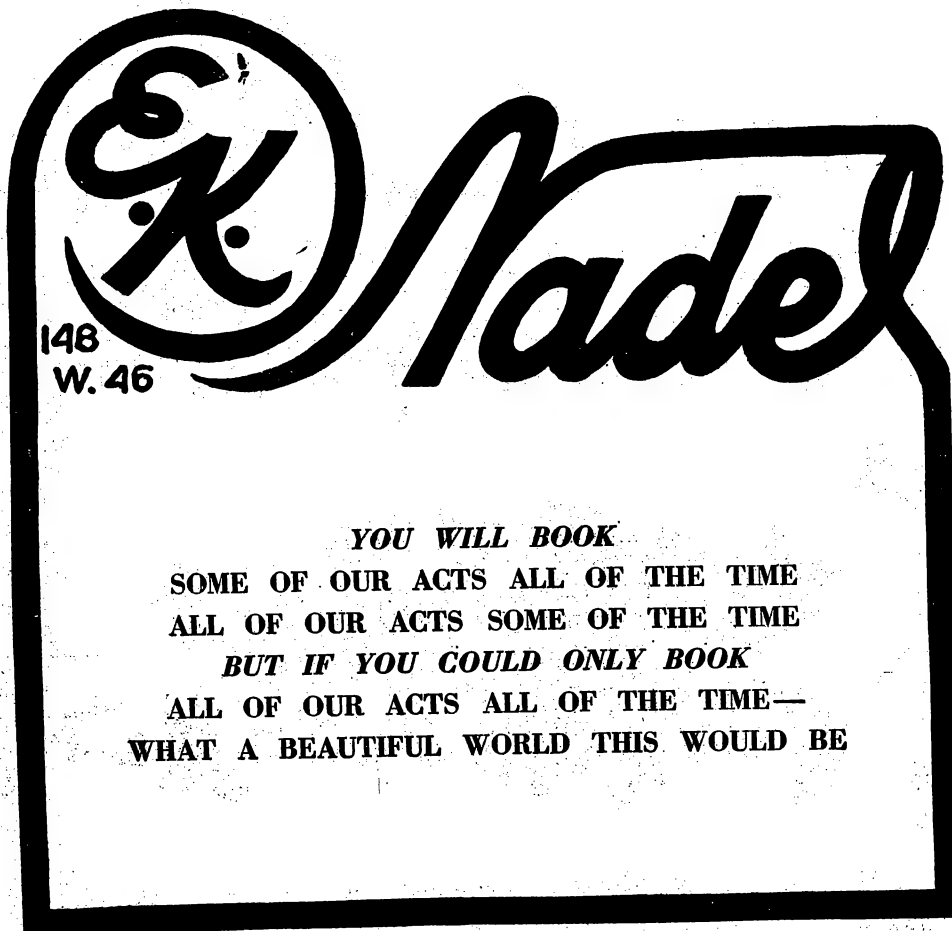
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K. House, saxophone
B. Feldman, viola
M. Zatz, viola
A. Finckel, cello

E. Amann, cello
R. Staszny, bass
L. Newell, bass
D. Iascone, flute
O. Darby, clarinet

E. Wilson,
Clarinet-arranger
O. Paulucci, cello
W. Hintze, bassoon
J. Wishnow, horn

N. Cipriani, horn
P. Breamer, trumpet
R. Scholtz, trumpet
M. Friedman, trumpet
L. Wade, trombone

L. Tyler, trombone
G. Scott, tuba
R. Delaney
Tympany and drums
M. Crawford, drums

A. Manning, horn
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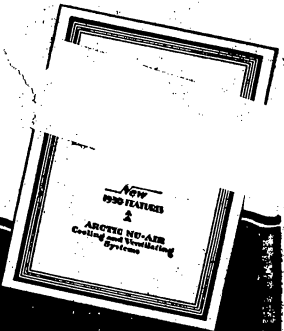
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THIS special Variety-R-K-O edition would not be complete without a tribute to the artists' organization, the N. V. A.

The N. V. A. Lodge at Saranac, for the stricken and unfortunate members of the profession, is worthy of the support and gratitude of everyone in the theatrical industry.

And yet, this great sanatorium is but one of the many splendid activities of the N. V. A. Their clubhouse in New York is one of the finest of its kind in this country and their recent drive for new members recruited both added interest and numerical strength to their association.

Vaudeville artists always have had the distinction of being among the first to volunteer aid to every needy, deserving charity, without regard to creed, race or nationality.

This same consideration for the less fortunate, the aged, and the incapacitated members of the vaudeville profession, has been the foundation upon which the N. V. A. has built a reputation that is not only an example and an inspiration to the entire show business, but has won the admiration of men and women in high public places throughout the world.

The R-K-O organization wishes for the N. V. A., its officers and its members, that the current year may be the most auspicious and successful in their history and in the solution of their problems and in the promotion of their benevolent and fraternal activities, we pledge our complete co-operation and support.

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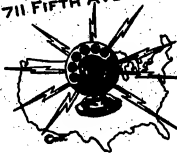
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NATIONAL BROADCASTING COMPANY, INC.

711 FIFTH AVENUE



NEW YORK

December 28th 1929

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Radio Keith Orpheum Corporation
1560 Broadway
New York City

Dear Mr Brown:

In behalf of the National Broadcasting Company it gives me great pleasure to extend through you to Radio Keith Orpheum and Radio Pictures our congratulations on your signal achievements in the past year.

With full confidence that this is but the first chapter of a magnificent history that will record epochal achievements in the entertainment field, I am

Faithfully yours,

M. H. Aylesworth
M H Aylesworth

VARIETY

PRICE
25¢

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80 PAGES

BUS RIDING MADE EASY

Speakeasy Fad Spreading Fast; Expensive Nite Clubs Belted by It

Salubrious and night club promoters have reached the conclusion that people have ceased to patronize the night places, not because they are broke or trying to save money, but because they have become speakeasy-minded.

An ultra smart nite club with its expensive cover charge and everything else could be attended for the same price that one spends in an evening in a speak. More money is spent in constant speakeasy attendance than in the old nite club days. To drown one's sorrows over pubes costs plenty of dough.

The majority of people just prefer speakeasies to nite clubs now, and that's all there is to it.

The more decorative and expensive a speak is, the more popular. People can go to a very smart looking place and not bother to

(Continued on Page 61)

Cap Film M. C.'s Supply Dialog for Talkers

Japan's wired houses, of which there are now 20, are "fading down" English dialog to an almost inaudible mumble while the benchal, or interpreter, continues to explain the action as he did previously with silent pictures.

Benchals, who constitute the strongest labor union in Japan, were first apprehensive and antagonistic about dialog, but as almost no one understands English in Japan, their jobs were perfectly safe. In fact, dialog has given them an advantage.

They do not interpret literally. In fact, they frequently give the Japanese audiences a version of American stories that they think will be liked better by the natives. Hence, according to Frank V. Chamberlain, general representative in the Orient for M-G-M, Japanese audiences sometimes burst into laughter in the middle of serious sequences.

Benchals are great wisecrackers and in proportion to their ability as humorists have personal followings which command for them salaries as high as \$50 weekly, about \$75, fabulous wages for Japan.

Lights Paint Brooklyn Ballroom to Any Order

New annex of the St. George Hotel, Brooklyn, contains a unique ballroom. It is without windows, eating apparatus or ornamentation. Walls and ceilings are painted solid white.

Special lighting system projects colors onto the walls and ceilings changing the architectural motif at will, according to the social event in progress. Thus an Irish ball can be given a golden harp on a green field, or can have antlers all over the place.

Generated by the lights proper necessary warmth of the room is maintained in a capacity of 2,500 per-

Talking Film Dolls

Hollywood, Jan. 14.

Local toy manufacturer is soliciting screen stars for a record of their voices in an effort to duplicate them in talking dolls to be placed on the market when the mechanism is perfected.

Overtures are also for permission to mold the dolls after the likeness of the screen players. Few are willing to grant this concession without some compensation. Toy man won't promise anything until he sees how the dolls get over.

COAST WOMEN ATTACK FRISCO'S BILLBOARDS

San Francisco, Jan. 14.

Committees from various women's clubs have been putting out propaganda against billboards. Talk has been going the rounds that various big firms have been approached with the intimation that a boycott may be invoked by the women against any and all using this medium of advertising.

It is pretty generally admitted here that one of the country's big oil concerns is backing the campaign and figuratively yelling "Sic 'em" to the femmes.

Local billboard concerns are considerably worried. Foster & Kleiser, the biggest, is going out to combat the campaign by building numerous children's playgrounds behind their signboards. Many of these boards are erected in front of vacant lots and the plans call for beautifying these plots, dubbing them "Foster & Kleiser Children's Playground."

There is a crying need in this town for such space. It is reported F. & K. will spend something like \$100,000 for the purpose.

World League Film

Geneva, Jan. 14.

A propaganda picture has been produced under the auspices of the League of Nations which maintains its permanent seat here.

Sequences show the buildings of the World League, the Congress of diplomats in full session and principal leaders in the movement toward international accord are recorded in addresses.

One of the principal purposes is said to be circulation in the United States, where League membership is still being debated.

Famel

Berlin, Jan. 14.

A new song published in Berlin bears the title "Greta Garbo Kissed Me In My Dream."

HOSTESSES FROM NEW YORK TO FLA.

Girls Applying for Bus Jobs Preferred Who Can Dig Up Extra Fares—Arrange and Enliven Trips With Uke Strumming—"Personal" Advertisements Used

LATEST RACKET

Several of the Florida bus lines operating out of New York are employing hostesses on outgoing trips, with girls getting free transportation, other expenses and a percentage cut on sales solicited by them.

Unemployed show girls with a yen for Florida find it's balmy beaches are going heavy for the

(Continued on page 57)

Film "Rita" Ends All Demand for Road Co.

Ogden, Utah, Jan. 14.

Newspaper, organizations and one church, even, united in giving free advertising to road production of "Rio Rita," first road company to play town in year.

Two performances were given. The theatre manager admitted he would have made \$500 more if he had run pictures as usual. A few days later "Rio Rita" in sound picture form came to town. The people liked it better than the road company, so everybody is saying, "what's the use?" Besides the big difference in the prices.

Charges U. S. Army With Sex Appeal Methods

Washington, Jan. 14.

Army will be more cautious in the future when it comes to handing out honorary commissions as colonels, etc., to feminine jergit and picture stars.

Congressman Ross A. Collins charges that the Army is attempting to use "sex appeal methods" to whoop up recruiting and secure publicity.

Some Tough!

So tough in the small cabarets of Greenwich Village that proprietors are cutting in on the throw money of buskin entertainers.

They have been doing their stuff gratis in the joints, depending on the toss for cakes' coin.

New order has it that the catcher split 50-50 on the throw with the house pianist. The boss takes the pianist's end of the cut later.

Indie Suicide Follows Tough Breaks; Despite Bombing, Wife Still Operating

Akron, O., Jan. 14.

Park J. Palmer, owner of the Ideal theatre, killed himself with a gun Jan. 10. Back of his tragic demise is the drama of an independent theatre operator.

Last spring Palmer was operating the Ideal, little neighborhood theatre, with his wife in the box office and a union operator in the booth. Palmer was feeling the opposition of wired houses, but had hopes of equipping his own house for talkers. Then the operators' union established a new and higher wage scale. Palmer said he couldn't meet it and stay in business, so he installed a non-union operator.

With the new operator in the booth can of film "caught fire."

More than 100 school children were in the theatre at a matinee performance. Mrs. Palmer calmed the youngsters and led them through the smoke-filled theatre to safety. During the fire the operator disappeared. He has not been seen since.

Twice Repaired

Palmer redecorated the house and opened it again. Expense of altering wasn't great, but to Palmer it

(Continued on Page 61)

MORE NOVELTY, LESS BIZ IN SHIP-SHORE CHATTER

Edenton, N. C., Jan. 14.

Ship-to-shore 'phone conversations which cost \$7 per minute are mostly being used for the novelty of the thing. Carroll E. Kramer, wartime naval radio electrician who has a home built low wave set of extraordinary range, says so and reveals that the conversations aren't as private as they're supposed to be.

Kramer listens in regularly on chatter between the "Leviathan" and land 'phones. Very little of the stuff is worth \$7, he claims. Evidently stock traders know the talk isn't private, for they use code.

Kramer discloses that international programs arranged in Europe for rebroadcasting in the United States are tried out privately a few days before the public broadcast. They are sent over for checking and, if needed, censoring. The New Year program of greeting and talent was heard by Kramer in a broadcast from Europe three days before it was put on the air in this country.

Dollar Line Wires

San Francisco, Jan. 14.

Steamers of the Dollar Line are being equipped to show talking pictures.

First installation, W. E., has been made in the "President Fillmore," which sails from New York for the Coast Jan. 16, according to R. Stanley Dollar, president.

This will be the first ship in Pacific waters equipped for sound. When the boat reaches the Malay Peninsula it will give those residents their first opportunity to hear dialog films.

All other ships of the line will be similarly provided.

Eastman Giveaways

Rochester, N. Y., Jan. 14.

Eastman Kodak is reportedly planning the giving away of 1,000,000 inexpensive cameras to school children throughout the country.

Idea is that the cameras will create a big demand for film.

WARNERS WILL GLORIFY SEC'S 3 SUNDAY NITES

Glorifying secretaries in a Broadway show, with first night lights and everything, is actually going to happen. It's the first time a business house, or film company, has decided to match the games of its gun chasers in a Broadway house with the trained ones at a \$3 top for the public.

WB beauts, and there are some snappy pencil pushers over on Eighth ave., are being scanned for the best 32. These will compose the ballet, chorus and what-not. Plus this will be 10 sketches for a two and a half hour show due the first three Sunday nights in February at Channin's 46th street theatre.

Show will be all-Warner, no outside talent being considered. Songs, some new, are already being tuned up in the Warner key factory.

The prima has already been selected. She is a Miss Winston in the Witmark offices, who is said to have that ingenue technique.

Work on the revue has been completed. George Billson, p. a., did most of it. Money derived will go to the employees' club and charity.

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London Christmas Pantos Enormous; Flock of Revivals; Spotty Returns

London, Jan. 14.

Survey of the London box office field as the new year starts shows the two Christmas pantomimes doing an enormous business, with a group of revues running at high tide and the large number of revivals uneven in takings but generally weak. Some of the long run attractions also are showing signs of having exhausted their pull.

Adelphi—"The Jack Hulbert revue, 'The House That Jack Built,' couldn't be bigger, with libraries clamoring for more seats.

Aldwych—"The Cup of Kindness" has fizzled out and is coming off, with a new Ben Travers piece to follow.

Ambassadors—"Third Time Lucky" is another that has not much longer to go. Counted a flop.

Apollo—"Symphony in Two Flats" makes another change of base, going back to the New theatre, with the Apollo offered on rental. "Symphony" running along at around \$8,500 a week.

Comedy—"The Ghost Train," in revival, a flop and closing shortly.

Criterion—"The Private Secretary" put in as revival for a short run and doing nicely for that purpose.

Daly's—"Charley's Aunt," revival of ancient farce, and doing nicely. To be succeeded at the end of the month by "Point Counter Point."

Deminion—"Fellow Tru" opened in October and went to Christmas with only two losing weeks. Now getting around \$18,000 and libraries are doing better than when they contracted, particularly with the upstairs, the orchestra being only fair.

Drury Lane—"Sleeping Beauty," Christmas pantomime, is enormous, especially at matinees. Grossing \$25,000.

Duchess—"The Man at Six," another revival. Originally put in for matinees only. "Typhoon," however, has closed as the evening bill and the first named piece is playing nights also. Doing poorly.

Duke of York—"Jew Suss" was slightly off around Christmas, but is again still close to capacity. Attraction has just entered into another library deal.

Fortune Theatre—"The Last Enemy" started slowly with unfavorable notices, but now picking up. Swafter commended the play and the cast has this week in salaries. Both helped, but continued success is doubtful.

Gaiety—"Love Lies" is doing a remarkable business in spite of announcement of closing. The libraries have been buying heavily under a contract that lasts for the run and are satisfied to continue. Gross is still around \$15,000, with closing set for Jan. 18 completing nine months' run. Same management will then (Continued on page 6)

"Lousy" in English

When "Wake Up and Dream" opened at the Selwyn, New York, Jack Buchanan, star of the all-English company, had a blackout in which he was asked for an opinion. The reply was, "It's terrible."

Just died.

Mr. Buchanan has rewritten the line and now says:

"It's lousy."

Big laugh.

REINHARDT OR ROYALTY AS VIENNA DIRECTOR

Vienna, Jan. 14.

Herterich, manager of the Vienna Burgtheater (civic theatre) is reported, losing his post, with real royalty; discussed as a probable successor.

Royal candidate is Henry, 45th Prince of Reuss, a small principality of about 450 square miles, formerly attached to old Imperial Germany, with a line of rulers running back to very ancient times.

Reason for the retirement of the old theatre manager is the failure of "The Cradle Song."

Story here is that invitation will be extended to Mr. Reinhardt to take directorship of the State house, contingent upon his agreement to make Vienna his residence and confine his activity to the Austrian capital.

WEATHER

Washington, Jan. 14.

Weather Bureau furnished "Variety" with following outlook for week beginning tomorrow:

Indications are for much cloudy and unsettled weather next several days, with probability of occasional rain along Atlantic Coast and snow or rain elsewhere from Chicago area eastward.

Much colder Chicago to Pittsburgh Wednesday (15) and in Atlantic states Wednesday night. Cold weather will likely predominate thereafter for several days.

London Censors Songs

London, Jan. 14.

Lord Byng, London's newly appointed police commissioner, is taking drastic steps to modify all songs sung in cabarets. All references to the Prince of Wales, or other personages of the royal family, is out. Censorship also goes for suggestive gags. As a result one famous entertainer, and a permanent feature in one of the West End spots, is out of luck.

All-Europe Circus Tour

Zurich, Jan. 14.

Sarrasani's circus, which calls itself the world's biggest show, has laid out a tour to cover all Europe. Route starts at Mannheim, with Berlin and other by-German towns to follow and then France.

CAIRO SNOZZLES MOVE

Cairo, Jan. 14.

The Inseparables, feature at Shepard's hotel and resembling in more ways than one New York's Snozzles, Clayton, Jackson and Durante, shortly open at the Semiramis.

Trio are by name Jack Wallace, Louis Praeger and Maurice Harford.

IRVING TWINS DO WELL

London, Jan. 14.

Irryng Twins, Americans with a European reputation, scored nicely at the Coliseum (vaudeville) last week, also doubling at the Cafe de Paris, where they are in for a fortnight.

REMODELING ODEON

Paris, Jan. 14.

Odeon, historic legit house, will undergo considerable remodeling when it shuts down for the summer. Theatre is an ancient structure and could not conform at times with certain modern standards.



(CHIC) (ROSE) YORK and KING

Originators of "Tin-Type" comedy.

Arriving South Africa per Armand Castle, and due to open December 9.

Three weeks, Empire Theatre, Johannesburg; two weeks, Durban; two weeks, Capetown.

Represented by JENIE JACOBS

MISSED NET IN FALL, LIONNEL KILLED IN S. A.

Buenos Aires, Jan. 14.

Last night at the Japanese Gardens, with 10,000 people present, Lionnel, aerialist, over-balanced on the 80-foot high bar for his fall, missing the net and being instantaneously killed.

Lionnel was a French trapezist; in private life, Luis Alphonse.

Geddes, Diplomat, Sees Own Play Done Secretly

London, Jan. 14.

Sir Auckland Geddes, former British Ambassador to Washington, appeared as a dramatist for the first time last night (Monday) when he appeared at the first performance in an outlying theatre, Embassy, of "Through the Veil."

Play deals with spiritualism and has been rewritten by Sir Auckland and his secretary from an original work produced two years ago at Hemstead. It was staged only for the week in its new form.

It is full of argument, some of it reasonable, some of it far-fetched, and without commercial appeal. Diplomat wrote it secretly and only when the curtain fell on the premiere admitted that he was its co-author.

NILSSON'S NEAR-FLOP

London, Jan. 14.

Walter Nilsson, after two years' absence, appeared at the Palladium (vaude) and scored. Due to nervousness he failed to get his comedy points across at the first show and was ready to quit.

On the second show, a favorable reception gave him new courage and he changed his mind.

SAILINGS

Feb. 22 (New York to Germany) J. C. Stein (Bremen).

Feb. 15 (Cherbourg to New York) Richard Barthelme (Bremen).

Jan. 23 (Paris to New York), Carlo Bavetta (Bremen).

Jan. 22 (San Francisco to Sydney), Charles Zimny, and manager, Morris Hertz (Manoa).

Jan. 17 (New York to Paris) Pedro Rubin, Triana Sisters (Ile de France).

Jan. 15 (Bremen to New York) Oscar Strauss (Roosevelt).

Jan. 11 (New York to London), Charles E. Cochran, Frank Collins, Major E. O. Leadley (Olympic).

Jan. 11 (New York to London), Handers and Millis (Bremen).

Jan. 10 (Capetown to London), John Doverell, Two Jovers (Edinburgh Castle).

Jan. 9 (New York to Paris), Arthur Selig (Geo. Washington).

Jan. 8 (Paris to New York), Babe Egan and "Redheads" (Ile de France).

Jan. 3 (Capetown to London), Fred Beck, Jackson Owen and assistant, Dorie Dene and assistant, Berry and Sloan, Burnard Lovett.

DIES AT KEYBOARD

Arthur Owen, So. Africa Conductor, Dies as Overture Ends

Capetown, Jan. 14.

At the conclusion of the overture at the Theatre Royal, Durban, acting conductor Arthur Owen fell dead across the piano keyboard, a victim of heart disease.

The show continued with the audience not aware of the tragedy. Owen leaves a wife and two children.

ROYALTY BATTLE MAY CLOSE SPANISH LEGIT

Madrid, Jan. 14.

Society of Spanish Authors and the Madrid legitimate managers are in a deadlock over the question of paying authors a royalty of 10%, amounts being collected daily.

So bitter is the feeling of the managers, who charge that the authors are interfering with their business, that they propose to close all legit theatres in the province of Valencia.

Managers demand that the old system be continued by which they paid for plays on a flat sum. They oppose any percentage arrangement. Dramatists counter by citing the case of Jose Zorrilla, the great Spanish poet, whose lyric drama was sold for 80 pesetas, or less than \$15, with the play revived annually throughout Spain on All Souls' festival motif. This yearly custom is said to earn for the publishers more than \$300,000 a year (2,000,000 pesetas) without the author enjoying a cent of income.

Possibility of theatre closing in Spain is a serious one, since the stage is the great medium of recreation and pictures are in a secondary place, with the talking screen not yet popularized here.

Tiller Stock Chorus Scores Coliseum Hit

London, Jan. 14.

Coliseum (vaudeville) offers no headliner to draw this week, but pulled a capacity matinee yesterday (Monday) with the 24 Tillerettes, assisted by Mae Baird and Archie Thompson, scoring the hit of the bill.

The girls are sponsored by Francis Mangan, Paramount's European producer, and are understood to be getting \$1,250 a week for this date "to show." If the feature is approved by Stoll it will become a permanent Coliseum attraction with changes of routine each week. Mangan is said to have 20 such changes in readiness.

Others on the program were Flora LeBreton in a talking film sequence duplicated by the actress on the stage. Fred Duprez appeared with a new line of chatter and went over splendidly.

Chisholm With U. A.

Robert Chisholm left "Sweet Adeline" Saturday, to trek for the United Artists studios on the coast. He was called west by Arthur Hammerstein, who is producing a musical talker for U. A.

Hammerstein is also the producer of "Adeline."

Chisholm is the Australian baritone. He came over here some years ago, remaining since between London and New York.

MCCORMACK TO ROME

Hollywood, Jan. 14.

Having completed his first picture for Fox, John McCormack will remain in California until March 1, at which time he leaves for Rome.

Following this, McCormack retires to his estate in Ireland until September when he returns here to rejoin the Fox organization for one more picture.

CAIRO'S DE LUXE OPERA

Cairo, Jan. 14.

The opera season is in full swing here, starting with "Manon Lescaut." Enterprise has 60 musicians in the pit directed by Giacomo Armani, who has conducted here for seven years.

Company has a fine group of artists backed by a chorus of 56 voices and 24 dancers.

POST-HOLIDAY PARIS TRADE LAMENTABLY OFF

Paris, Jan. 14.

Post-holiday legit business is badly shot. Paying trade is at a minimum except for a few attractions, chief among them being the Mistinguette revue, "New Moon," and "Sex Fable" ("Weak Moon") at the Michodiere. Last named is the work of Edouard Bourdet, author of "The Captive."

"Shanghai Gesture" is only fair while "Marius" and "Topaze," by the same author, are comedy smashes, and slated for Broadway.

"Topaze" is now in its second year here. "Good News," which opened at the same time as "Shanghai Gesture" and "New Moon," is flopping.

Paris' Wealthy Juvenile Being Chased for Films

Paris, Jan. 14.

Pierre Meyer, wealthy juvenile lead in the local version of "Good News," at the Palace, is reported receiving flattering offers for picture leads in French talkers.

Meyer makes an impression on the film men by reason of his excellent appearance and his ability in song and dance specialties. He owns the chain of so-called Old England department stores in Paris and at the fashionable resorts.

Butt Retiring?

London, Jan. 14.

Sir Alfred Butt, tired of show business, is said to be ready to retire as long as he can realize on his theatre interests.

Butt is considered the biggest English producer. It was he who introduced the Astaires to London in the Aarons and Freedley shows.

It was Butt also, who turned the Drury Lane from a white elephant four years ago into a profitable enterprise, turning in a year's profit of \$225,000. He staged Hammerstein productions here in conjunction with Lee Ephraim.

Cheap Jolson Copy Act Booked in Ahead of Him

Paris, Jan. 14.

With Al Jolson booked tentatively at the Empire here at the staggering salary of \$1,200 a day, or almost twice the figure paid to Chevalier, management has booked in a cheap copy to precede Jolson's April opening.

Imitation is Bob Fisher, black face comedian, whose turn is a frank impersonation of the mammy singer. He opens at the Empire Feb. 7 for a fortnight at a salary which figures at \$1 a day.

Fisher makes no secret about his copy act and has been getting continental bookings on the reputation created here by Jolson's talkers.

The difference in the daily salary is about the difference in the performers.

Saxe Troupe Resumes

Paris, Jan. 14.

Carol Saxe's American Players resume Jan. 17 at the Caumartin theatre, staging an English version in modern dress of Moliere's old farce, "Le Bourgeois Gentilhomme."

Conway Winfield and Jessie Ralph will do the leads. In line with the up-to-date version, a jazz band has been engaged and a new modernized edition of the Lull score will be arranged. J. W. Jackson from the Casino de Paris is staging the dances.

"Rose-Marie" Craze

Amsterdam, Jan. 14.

The operetta, "Rose-Marie," has now gone to its 200th performance here and Holland is Rose-Marie crazy.

Vogue spreading on all sides, with a Belgian company being formed for the piece.

Enormous sales of disks with the operetta numbers contributes to this result.

If your luck is not what it might be, write a "P" in front of it and try again.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

GUITRYS QUIT PIGALLE; TO STAR IN OWN REVUE

Paris, Jan. 14.

Sacha Guitry is leaving Baron de Rothschild's swank Theatre Pigalle where "Histoires de France" will continue.

Dramatist-star is writing a new revue to be presented at the Madeleine theatre in March with Guitry and his wife, Yvonne Printemps, starred.

Until then the couple will spend a vacation on the Riviera. Pigalle started with a great furor, but the introductory offering "His Toiles" did not fare well at the hands either of the critics or the public.

SOPH FOR LONDON KIT-CAT

London, Jan. 14.

When Sophie Tucker opens her new show here in March, under the management of Paul Murray and Jack Hulbert, she probably will double at the Kit Cat restaurant.

The Tiller Dancing Schools of America, Inc.

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THEATRES OF FRANCE STRIKE

PARIS GOES TO 'LADDER' IDEA

Taking a page out of Edgar Davis book, a Paris theatre, the Albert I, has started the free admission idea for a week, following the experiment the rich American oil man tried on "The Ladder" in New York a year ago.

Piece is "Le Mandragore" ("The Mandrake"), French version of an ancient work by Machiavelli, Italian philosopher of the middle ages. It was translated by J. J. Olivier and presented by Marie Valsamaki, together with a one-act playlet, "Un Lys" ("A Lily"), by Michael Murray and Jean Silvain. House was populated during the week of the free offer entirely by deadheads.

Double bill is an oddity. The old play is a risqué affair set in the 15th century in France. Plot: A silly old Florence physician is made to believe that his beautiful young wife, Lucrèce, is sterile. A young nobleman falls in love with her and, pretending to know of a magic drug made from the mandrake plant that will cure sterility, becomes her lover with the assistance of a rapacious priest and a scheming valet.

"Un Lys," the one-act, is equally bizarre. Young student returns home to find that his parents run a brothel. He declines an intrigue with one of the women who frequent the place and spends his time reading poetry with a pure young girl. The mob seemed to like the short piece.

Paris Idyll

Another post-Christmas production is "Le Peche" ("The Sin") by Adolph Orna at the Studio Champs Elysees, nicely played, but, a depressing shudder in three acts. Author, a Roumanian long resident of Paris where he died a few years ago, has set his action in his native country. Plot:

A peasant falls in love with his son's wife, a pretty, well educated girl and bit by bit they become intimate. When the affair is going on for some time, the elder man learns that his daughter-in-law is about to become a mother, and uncertain whether the son or he himself is the father, commits suicide.

Dainty entertainment is interpreted by Camille Corney, Mmes. France Ellys and Isabelle Kloukowski as principals.

A one-act piece fills out this bill also, Courteline's popular farce, "Peur des Coups" ("Fear of Violence"), with Ellys doing a young woman's role.

\$240 Month Enough for Girls to Live "Honestly"

Paris, Jan. 14. French courts have ruled that \$240 a month is sufficient for two girls to live "honestly." The decision comes in the suit of the Ep Sisters to replenish their salaries tied up here by the management of the Deutscher theatre, Berlin, which holds a judgment for 20,000 francs against the girls for breach of contract.

Berlin manager tied up the joint salary of 12,000 a month (\$480) from the Folies Bergere, where they have been for the last 11 months. Girls, Scandinavians, protested that the attachment deprives them of their living and the French court has now released half the salary with the other half, or 6,000 francs, applied monthly to the satisfaction of the judgment.

MARE CIRUS REBUILDING

Amsterdam, Jan. 14. The Mare Circus is about to be rebuilt, with capacity increased to 3,500 seats. It will be used for revues and operettas.

Handers-Milliss Doubling

London, Jan. 14. Handers and Milliss return here to open Jan. 27 at the Palladium (vaude). Act will double into the Hotel Splendide.



WILL MAHONEY
in Earl Carroll's "Sketch Book"

44th St. Theatre, N. Y. C.
Kelcey Allen in "Women's Wear" said: "The chief comedian is Will Mahoney, whose comedy, eccentric dances and falls win the loudest laughs of the evening. Mahoney is a comic whose style of clowning is unique."

Direction
RALPH G. FARNUM
1560 Broadway

Cochran's Trio

Charles B. Cochran left New York Friday night on the "Olympic," much less apprehensive over "Wake Up and Dream," his all-English musical at the Selwyn, than when he arrived.

"Wake Up!" is the third English musical brought over by Cochran. His other two exportations had been successes in New York, with Cochran in trepidation about the third. The latter didn't open any too well when recently starting at the Selwyn, owing to the company going up in the air at the first performance. Since it has been a better show and this week will give a line on its possibilities.

The other Cochran shows are "Bitter Sweet," also current in New York, and "Year of Grace."

Returning with Cochran was Major E. O. Leadley, London's liveliest publicity pusher.

Molnar's New Comedy Scores Berlin Hit

Berlin, Jan. 14. Ferenc Molnar's new comedy, presented at the Kuenstler theatre here under the title of "One, Two, Three," scored one of the hits of the season, due to the effective writing of the Hungarian and the brilliant playing of Max Pallenberg. Piece is a long one and strictly a one-actor vehicle. Plot: Chauffeur marries daughter of a wealthy business man and the father's associates make him eligible to society in an hour by dressing him up, getting him a title and putting him in charge of important business affairs.

It's a great piece for a clever comedian.

Vienna's U. S. Troupe

Vienna, Jan. 14. Vienna now has an American company playing in English like the Carol Saxe organization in Paris. This group will produce only works by American authors, starting with "The Saint in the Evening Frock," by Lillian Hendrick, wife of an attaché of the American diplomatic corps here.

Venture starts Jan. 18 at the Komodie theatre.

CAIRO CLUB ENGAGEMENTS

Cairo, Jan. 14. Engagements for the Parquet here include Magda Weiss from Berlin, Irma Bahring Duo and Kudos from the Folies Bergere, Paris.

Gopdenberg Recital

Cairo, Jan. 14. Franz Gopdenberg gave a recital at the Kursaal theatre here last week.

DARK ON JAN. 25 AS TAX PROTEST

Even Comedie Francaise Supports Demonstration—Promised Relief Fails and Imposts on Transit Add to Burden

PARIS SANS TAXIS

Paris, Jan. 14. A strike of all the theatres in France has been called for Jan. 25 as a protest against the tax burdens imposed on show business. The managers have chosen Saturday night to start their demonstration in order to call attention to what they declare is the acuteness of the situation.

Action is taken in the face of opposition from several sides. The stage hands' union is unsympathetic, being socialistic in its views and declaring its membership will be the chief sufferers. They have formally made demands that salaries be paid during any layoffs.

Date for the shutdown was set more than a week in advance in order to give traveling attractions an opportunity to get to their homes without sudden standings.

One immediate result of the managers protesting that the new tax on taxi travel is hurting the theatre was an impressive demonstration by the taxi drivers themselves last week. Last Friday Paris was cabless except for a few private cars. Even the Comedie Francaise, state theatre of France, approves the demonstration. So do the managements of the Odeon and Opera Comique.

It is proposed to have all theatres in Paris go dark in the hope that the public can be brought into sympathy with the plight of the overtaxed show business.

Theatres now pay 7% state or war tax and a 10% poor tax also. Maurey takes the position that the government has plenty of money and suggests a levy on alcoholic beverages if more revenues must be raised. He says the argument that the over-taxing of theatres shows gross discrimination.

All preparations have been made for a general lockout, Maurey told Variety, a lockout that would involve all the theatres in France. The dramatic society is in accord with the managers' stand on taxes, although there is a more cautious group that argues against it on the ground it might alienate public good will.

Theatres now have the sympathy of the people at large in their own protest. The argument is that it is this feeling which some think would be jeopardized.

Paris taxi service was always the cheapest among world capitals and French thrift violently resents the increase in rates. A drop off in taxi usage is already noticeable, with many chauffeurs refusing to observe the new rate schedules.

Restaurant men also are filing complaint. They demand that the custom of doubling the usual rate at 11 o'clock in the evening be revised to put the higher rate in effect only at 12:30 in the hope that such concession will minimize dangers to after-theatre gaiety due to the high price of cabs. New rates double the old normal price and the 11 o'clock tariff doubles the new high taxi scale.

Restaurant men point out that most of the theatres are closed by midnight and a 12:30 increase in tariff would not apply to people going from theatre to restaurant as proposed.

In Modern Dress

Paris, Jan. 14. Carol M. Sax's Paris-American Players will shortly do a French play in English as part of their program.

It will be Moliere's "Bourgeois Gentleman" in modern dress.

BANKHEAD AS CAMILLE

Will Use Bernhardt Version, Inviting Daring Comparisons

London, Jan. 14. Most startling theatrical news of the week is the announcement that Tallulah Bankhead is about to play Camille. She will use the original adaptation by Nigel Playfair, closely resembling the version used by Sarah Bernhardt in America some years ago.

Miss Bankhead's husky voice is regarded as perfect for the role and show people express admiration for her daring in inviting comparisons with famous Camilles of this and the last generation.

ZIEGFELD LONDON HOUSE LEASE CALLED UNLIKELY

London, Jan. 14. The new theatre in Soho, for which Ziegfeld was reported to be negotiating is almost complete, but it is extremely unlikely that the American musical producer ever considered it seriously, story having been put out as propaganda.

The house isn't big enough to pay for a Ziegfeld production and in any event London probably wouldn't support so costly an enterprise as a Ziegfeld show. That disposes of that story.

Another tale was that Earl Carroll had his eye on the house. The builders say negotiations were never on in that quarter, but they have entertained a proposition from Lee Ephraim to produce a musical show on the twice nightly basis. This idea is not likely either because the theatre people are reluctant to establish such a policy at the start. The house is built along intimate lines and seats 1,600. It will be completed in the Spring.

Others Building

London is in the midst of a theatre building wave, some seven houses being under way. Bertie Meyer is putting up the Cambridge in the Seven Dials district, due to open with a Charlot revue in May.

The Whitehall theatre just off Trafalgar Square is a small house approaching completion but with no definite policy announced.

The New Jack Buchanan theatre in Leicester square will probably be ready for the star on his return this side, with a new musical by himself and Douglas Furber, with lyrics being arranged for in the States.

In addition to these undertakings there is the house on the upper end of Shaftsbury avenue to be built by Bert Feldman and the Phoenix in Charing Cross road, but these two cannot well be completed before the end of 1930.

Lonsdale Ducks Again

London, Jan. 14. Frederick Lonsdale sailed on the Aquitania headed for the States to make a talker, but returned suddenly on the Berengaria, which he caught at Cherbourg headed this way.

Sudden change of plan came in spite of the fact that Lonsdale was sharing a table aboard ship with Lord Rothmere and his staff.

Lonsdale always dreads going to America and puts it off until the last minute, reason being that he prefers the easy life of England to the rush and bustle of New York.

FEBRUARY REVUE

Paris, Jan. 14. New annual revue of Lemarchand, at the Folies Bergere, is in full rehearsal and the production, with Andre Randall still starring, is listed for the middle of February.

Pierre Varenne has resigned as press agent of the revue. He is replaced by Charles Quinell, himself a revue author before the war.

Cairo Booking

Cairo, Jan. 14. Edna Davis, xylophoniste from Australia, and Baby Olga, have been engaged for the Vokv Palace, tourist resort, by Manager Shafto.

SOUND CRIPPLES FRENCH VAUDE

Paris, Jan. 14. Vaudeville in France is paralleling the experience of the States as the increasing number of vaudeville theatres in the provinces go into sound and eliminate specialty bills. Agents are voicing complaints about decreasing employment and acts are worried.

New condition hits with special severity those native turns which, by reason of their strictly French material, cannot play German or English time. Elimination of the provincial outlets leaves them flat. Same situation strikes in another direction. Music publishers acknowledge freely that the stage plug is out and that they are relying on screen song hits just as they are in America.

German Prize-Ring Play

Berlin, Jan. 14. "Hard Bandages," play of the prize ring, was offered at the State Playhouse with indifferent results. It is by Ferdinand Reyher, American free lance.

Production was at a disadvantage at this house where the clientele looks for high brow literary fare. In spite of the public indifference at the State theatre, the piece has real possibilities and is effective drama.

AHEARN FOR BERLIN

Paris, Jan. 14. Charles Ahearn's contract with the Mistinguett show, "Paris-Miss," at the Casino de Paris, was approached for renewal and extension, but at a decided cut. But the management passed on the thought that Ahearn and his Millionaire Friends, comedy hobo band, turned down the extension of the cut until June.

Troupe leaves in about a month for Berlin to take up the obligation with Julius Marx of the Scala, who set aside his Ahearn booking to enable Ahearn to play the revue here.

GERMAN MUSICAL FARCE

Berlin, Jan. 14. "Brunnenstrasse," by Grossmann and Hesse, new at the Apollo, was revealed as a force with songs and set in the slum district of Berlin. Stage settings are amusingly designed and the direction of Juergen Fehling is effective.

JOE MARKS SUCCESS

Capetown, Jan. 14. Joe Marks, American comedian, has scored an impressive success here. His original contract calling for six weeks has been extended to 11.

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Raising \$40,000,000 to Buy U. S. Co.: British Group After Metro and Loew

London, Jan. 14. A big syndicate of British bankers, with whom Sir Gordon Craig is associated, is reported to be making a deal for the purchase of the Fox interest in Metro-Goldwyn-Mayer (subsidiary of Loew's, Inc.), and is further understood to be ready to form a company of \$40,000,000 capital for this purpose.

Idea is to form the syndicate whether or not anything is done about the Metro deal, with a view to getting possession of an American concern with a world distributing system and 'international release schedule. Craig, who is connected with the syndicate through Conservative party political affiliations, is negotiating through Arthur Blumenthal.

Group is said to be prepared to make alternative offers for another American property. Scheme is part of a wider plan to build up a British and Continental producing concern with world releases and an American production end. The group figures such an organization could be formed only with an American major unit as its nucleus.

Such an offer from England was made to the Fox trustees some time ago, but on other terms than expressed in the cable. Bid then was for the British circle supply \$20,000,000 of a total purchase price of \$40,000,000, with the other \$20,000,000 put up by a downtown New York syndicate of British and American banks.

Part played by the New York banks did not appear in the reports of the transaction, whether acting for themselves or clients abroad.

FRENCH PUZZLE TALKER DEBATE

Paris, Jan. 14. American producers' representatives, whose job it is to solve the problem of dealing with dialog in this market, are debating the advisability of engaging French players and sending them to Hollywood for native dialog as an alternative to risking the French market with merely synchronized (sound) product with songs.

Reception of "Broadway Melody" and Fox's "Moulin Rouge" seems to make it clear that English dialog is cold, whereas the Jolson songs have been vastly successful. That is not a good indication, however, it is figured, because the personality of Jolson enters into the problem.

Americans here are watching "The Pagan" which Metro opened at the Madeleine last week to an enormously successful start. Favorable reception was taken to indicate a French preference for synchronized features without dialog, but with hit songs. In this case the accompanying program of short subjects was also chosen with good judgment.

In the matter of "Moulin Rouge" at the Moulin Rouge (where an audience made a hostile demonstration) the purchase of shorts was unfortunate in choice, having a surplus of English talk.

Films' Censor Tieup

Sydney, Jan. 14. Censor Appeals Board here has refused to release an entire group of American pictures which have been freely circulated in the States. List includes "Dynamite," "Girl From Woolworth's," "College Coquette" and "The Locked Door."

All-Canada Standard For Picture Censorship

Toronto, Jan. 14. Exhibitors in the Toronto district are commenting on the conflicting standards of picture censorship in various Canadian provinces. Indications are that either a Dominion censorship will be arranged or that the various provincial and local boards will agree on a standard practice.

This would make it possible to have only one print okayed at point of entry, probably at Toronto.

EXPECT SPAIN AS NEXT BOOM CENTER ON SOUND

Paris, Jan. 5. Western Electric expects Spain to be the next boom territory for sound. That country has an ordinance against foreign (English) language dialog, but when the new Spanish-speaking features come there orders are expected pronto.

W. E. has now established sub-headquarters in Barcelona, Spain, also at Rome, each district to handle sales and installations independent of W. E. continental headquarters here.

Letter office has recently equipped the Splendid, Algiers; Royale and Palmarium, Tunisland, and the Rialto, Casablanca. All are French colonies.

U A Billing in London; Not Taking Haik's House

With plans set for the erection of a de luxe in London, Joseph M. Schenck, accompanied by William Phillips, director of the U. A. theatre circuit, and Sam Goldwyn, returned to New York yesterday (Tuesday) on the Ile de France.

Report that Schenck is taking over Jacques Haik's 2,500-seater in Paris is declared erroneous. Haik is to operate the house himself along modern American lines, it is understood.

London, Jan. 14. Amery Parkes, a leading solicitor and representative of a large clientele of investors, and who was legal representative for the Gulliver circuit for many years, entertained Joseph Schenck continuously during his London stay. Parkes is among the best versed men in theatre circles in England.

It is reported that Parkes is arranging theatre sites for United Artists and that Walter Bentley, prominent vaude agent and managing director of several provincial cinemas, is to be Schenck's representative here in all negotiations for theatre locations.

Germans "Boo" Greta

Berlin, Jan. 14. Greta Garbo was hissed and "booed" during the running of "The Green Hat" at the Gloria Palace here. Nothing of the kind ever happened before, Miss Garbo being a prime favorite with German fans. Trade points to the story as the probable cause of the outburst.

Olympia Opening with '98,' Probably Not Until Feb.

Paris, Jan. 14. Jacques Haik will not have his remodeled Olympia (2,000-seater), ready until at least the end of January, and most likely not until next month.

Famous old music hall, which Haik has converted into a picture house, is being delayed by the air cooling system and the acoustical firm, the latter by Johns-Manville. Both contractors must bring their materials from America, hence the delays.

Haik opens with "Trail of '98" (M-G) with talking shorts of his own manufacture. Says he will install Radio-Cinema, a sound equipment in which he's financially interested, but the trade here knows that R-C isn't quite ready enough yet for installations.

KALMAN FOR WORLDWIDE

Buenos Aires, Jan. 14. Trade here has been advised that George Kalman, former representative of United Artists, is aboard the S. S. Western World assigned to this territory in the interests of Worldwide Film.

SCHMELING FOR FILMS?

Berlin, Jan. 14. Max Schmeling, German heavyweight boxer, will appear in a picture to be called "The Terror," made by United Artists, according to report.

GORDON & YAWITZ ABROAD

Setting "Jarnegan" for Berlin Stage With Jannings

Paris, Jan. 2. Charles K. Gordon and Paul Yawitz are to set "Jarnegan" in Berlin. The play, originally produced by Gordon and Paul Streger, will be done in Germany in association with the Bruder Rotter.

Gordon has a proposition with Erich Pommer to direct the play in a German talker with Emil Jannings for the Continent.

Much of the original hot stuff in the original script, adapted from Jim Tully's book, will be reinstated for the Continent.

Yawitz, acting for Ned Wayburn, is going along with a view towards a musical in Germany.

BILLION FRANC RADIO-FILM MERGER

Paris, Jan. 14.

A gigantic merger of certain film interests and the whole French radio industry is being promulgated by a Paris bank, which is to float stock to the amount of 1,200,000,000 francs or \$48,000,000. Object is a hookup of cinemas and broadcasting.

Details of the operation are secret. Interpretation put upon the scheme is that access is sought to the 2,000,000 French radio listeners in with a good deal of speculation over the propaganda possibilities of such an arrangement.

THAT SOUND WILL FLOP IS A JAPANESE WISH

Japan, with a total of 1,100 film theatres, has but 20 sound installations, while China, with only 86 cinema theatres all told, has 16 wired. Disproportionate ratio between the two oriental countries is due in large measure to the dominance of the leading Japanese film producers in Japanese theatres.

American studios get into only about 350 of Japan's 1,100 houses because of the native conditions. Japan makes annually almost as many features as does Hollywood, some claim more, and as this tremendous output must be absorbed entirely by the native market, American pictures are at a handicap. Japanese features average around \$5,000 in cost.

Dialog films are regarded by the Japanese producer-exhibitors as menaces. If succeeding they fear Japanese dialog would be forced on the native industry which, as presently organized and financed, naturally couldn't bear the burden. Therefore there is reported a wish among the Nipponese that talkers do not prosper in their midst.

HAVANA'S BAD NEWS

Hollywood, Jan. 14. Independents who rushed into the foreign dialog field found conditions exactly as some of the major companies who rushed dubbed versions. Latest bad news is from Havana where an indie, "Havana Shadows," was taken off after its second showing.

Mayor of the city issued the edict on the grounds that the picture was unfair to his city, plus bad dialog. Picture was made here.

PATHE'S SPANISH "PARADE"

Hollywood, Jan. 14. Pathe's first direct foreign version will be the Spanish edition of "Grand Parade." Lucio Villegas will do the translating and directing.

Studio's former foreign start was a German dub of "A Ship Comes In."

Korff's Coast Duties

Hollywood, Jan. 14. Arnold Korff, former director and star at the Berg theatre, Vienna, is here under contract to M-G-M.

Handy with six languages, Korff has been assigned to assist in the synchronization of foreign versions and later will direct and probably act. He was Catherine Cornell's leading man in "The Age of Innocence."

All-French Picture Cleans Up; Native Film Far Over Jolson Top

EASY MONEY FOR PETTY RULERS IS SOFT TAKE

Washington, Jan. 14. Nizan of Hyderabad has imposed a tax of over 2 cents a foot on films imported into his part of India, according to word from George R. Canty, Federal trade commissioner at Paris. More than 300 film theatres in the Nizan's dominions.

If the Nizan gets away with his attempt to collect approximately \$20 a reel, the cue towards an easy revenue will be picked up by nabobs of fifty little kingdoms and principalities in all parts of Europe, Africa and Asia. American producers will therefore probably arrange to limit the number of films sent into Hyderabad or cross that territory off their sales maps entirely.

Cut Sydney B. O. Scale To Encourage Business

Sydney, Jan. 14. Williamson-Tait management is cutting boxoffice scales all over Sydney in a determined effort to stimulate dull trade.

Some W. T. houses have fared badly. Notably the Royal here is 'way off with "Married in Hollywood" (Fox), a picture that will be withdrawn before its run limit.

House has gone back ever since it turned to a sound picture policy under the joint management of Williamson-Tait and Hoyt's.

Equipment Demonstration

Paris, Jan. 14. Gaumont is planning a unique demonstration of its sound projection equipment for late this month.

It will be an invitation trade showing of shorts produced on Western Electric, RCA Photophone and Gaumont equipments, each in sequence being projected over Gaumont, to demonstrate the French concern's claim for feasible interchangeability.

BELGRADE TALKER BOOM

Three Houses Being Wired in Czechoslovak Capital

Belgrade, Jan. 14. Kolarac, equipped by Western Electric, opened here with "The Singing Fool" to sensational returns.

Same management now plans to wire another house, the Casino, which will give Belgrade three talking picture establishments. The third is the already wired Luxor, which has "White Shadows in the South Seas" (M-G) as its attraction.

As the run of Jolson picture continues, opposition is developing among the native fans against the higher admissions charged for talkers. This is taken to forecast shorter runs for important productions, the proportion of the population able to pay high scale prices being less than elsewhere.

Condition applies to all of Yugoslavia. Picture's quality doesn't enter into the consideration. "The Singing Fool," first talker in, is well regarded at the Kolarac theatre.

ANDRES LOUGET'S OFFER

Hollywood, Jan. 14. M-G is negotiating with Andres Louget, of the Comedie Francaise, to come here for the lead in the French version of "Unholy Night."

Studio offers a very contract, and may have Jetta Goudal in the femme lead. Production on transcription due Jan. 20.

Expect Spanish Chaney

Hollywood, Jan. 14. Ernesto Vilches, the Spanish Lon Chaney, is en route here after personal appearance in South America.

Radio's Spanish Writer

Hollywood, Jan. 14. Baltazar Fernandez Cue has been engaged by Radio as foreign publicity writer and assistant to Leon d'Aussea on Spanish translations.

Paris, Jan. 14. All-native French talker, "La Route est Belle" ("The Road Is Beautiful," produced by Pierre Braunberger and directed by Robert Florey, is smashing all south of France records to its fourth week at the Capitol, Marseilles, and at the Colisee, Nimes.

In the last named theatre "Singing Fool" grossed 70,000 francs, whereas this native picture is piling up a total of 118,000 francs, proving definitely that the French are not to be drawn by English dialog. Current indications are that they will be equally rebel at songs with English lyrics. This nullifies the idea of holding the market with synchronized pictures for songs in English, as was tried with apparent success with "The Pagan" in Paris by Metro-Goldwyn.

Sound Man Pessimistic Elmer Bucher, vice-president of RCA Photophone, addressed a congress of American distributors here, and expressed a pessimistic view of the situation. Ludwig Lawrence, Metro's general foreign representative, also spoke, taking a hopeful slant at conditions.

But the French figures seem to support the adverse side of the picture. For instance, "Ben-Hur" grossed 5,000,000 francs, which may be taken as the limit. Average release probably does from 500,000 to 1,000,000 francs, or \$40,000 for the higher figure.

Belief here is that the Americans can not make French versions of pictures for a figure that could make a profit on that total for this market. Logical deduction is that the market isn't here for that kind of money.

Distributors are in a quandary. One cheerful angle comes in here. Warners, with Jolson, and Paramount, with Chevalier, have a highly salable product and may possibly sell the rest of their product because of it, but this advantageous consideration does not apply to others less fortunately situated.

Silents are cold. The best money houses are now wired and the shooting galleries, with booking of features at 200 francs, involve accessory costs almost equal to high-priced dates.

Following the end of "The Jazz Singers" year's run at the Aubert Palace, "The Singing Fool" grossed \$10,000 in its first week. House has a 700 seating capacity.

HOLLYWOOD FOR FRENCH DIALOG, METRO'S IDEA

Paris, Jan. 14.

Metro-Goldwyn has reached their decision not to make French dialog pictures in France, even though that prospect would be cheaper, according to Lady Lawrence, M-G-M general foreign representative and personal representative of Arthur Loew.

Accordingly he is scouring the French stage for players, with Mrs. Jacques Feyder (the former actress Francoise Rosay), whose husband is now directing M-G-M pictures in Hollywood, employed in the same quest.

She has been particularly commissioned to find a juvenile comedy personality, similar to Chevalier, who can be built up for Franco-American talker by Metro.

Lawrence believes the quality of such product will be superior if they are made in Hollywood, although he admits the cost will be greater.

ROACH'S 3-WAY FILMS

Hollywood, Jan. 14. Following its last Harry Langdon comedy, made in three languages, Roach studio will duplicate this three-way idea in its next Charley Chase two reeler.

Picture will have three leading femmes. Thelma Todd will be in the English cast, Panchita Acosta, Spanish, and the French entry is not picked.

RAISE AND DROP TAXES

Washington, Jan. 14. Finland has a new tax on picture houses. Slap has been jumped from 30% to 35% of the gross, says C. R. Matheson reporting to the Department of Commerce. At the same time, however, the cinema seat tax has been abolished.

FRENCH TRUST JOLTS U. S.

WESTERN-TOBIS TRUCE HINTED

Berlin, Jan. 14. The board intimation at Western Electric and Tobis-Klangfilm are near a settlement out of court on conflicting patent claims, is reflected in new developments.

Ufa has made public the decision that its newest Ufa production, "Melody of the Heart," may be shown in theatres wired with the Western Electric device, the ruling to cover all theatres in Austria, once the storm center of legal conflict over sound. Western Electric is understood to be satisfied with this situation, indicating mutual concessions looking toward general interchangeability of product.

However, Klangfilm's gesture toward W.E. does not go for independent equipment, native or foreign. Tobis is engaged in a squabble with the device known as a binaural, denying the use of amplifying tubes to that independent. Kinoton has taken the matter to court.

SPAIN'S CHILDREN BAN MEANS BANKRUPTCY

Madrid, Jan. 14. Spain proposes a law forbidding attendance of children at moving picture theatres, except at performances especially arranged for them. It is declared such a regulation would mean bankruptcy for many exhibitors.

Proposal comes on the heels of a new law prohibiting the admission of children under 14 to bull and prize fights. Now the Society for the Protection of Children has petitioned the government to forbid youngsters from the special occasions.

Greater number of native theatres depend for their revenue upon adults taking the children to the theatre when they attend themselves. People have no means of leaving their young families at home. Matinees are patronized exclusively by women and the Spanish birth rate being what it is, children have to be admitted to theatres of all grades.

In the fire catastrophe of the Novedades theatre during September, 1928, the victims were nearly all women and children, illustrating the class of matinee patronage. The Children's Society cites the fire in its petition.

South African Musicians Forced Out by Talkers

Capetown, Jan. 14. Talking pictures are forcing out musicians at many spots in this territory. African Theatres has given notice to orchestras in the Bljou cinema, Johannesburg, and several other houses.

Operators declare pit musicians are no longer a business proposition with mechanical music available.

Kinema, Ltd., is reported to have given its musicians at the King cinema, Durban, the option of going out or remaining on half pay. Musicians all over the colony are badly worried.

FOX FOREIGN CONFERENCE

Paris, Jan. 14. Carlo Bavetta, Fox French chief, sails on the Bremen, Jan. 23 to be gone three weeks.

He will spend the time between sailings in conference with Winfield Sheehan on foreign sound film distribution problems and policies.

AN OLD COMPLAINT

Western Electric's suit against Pat Powers' Cinephone in England is the new version of an old complaint filed in the U. S. about the same time W. E. went into a huddle over Patent.

Quicker action is expected overseas.

RAW STOCK WORRY

Kane Encounters It With Stock From England

Paris, Jan. 14. Bob Kane, with his shorts' production is having plenty of headaches here, akin to the elementary stages the pioneer talker producers in America went through.

The main problem, with the raw kodak film, imported from England, was the difference in size of the sprocket holes. The fraction of an inch larger in the pre-talker stock, brought over from London, causes a wavering in the sound track with attendant distortion.

This has created delay in a large measure, necessitating importation of raw stock from America.

AWAIT TEST OF FOREIGN SOUND

Paris, Jan. 14. Capitol, Brest, opens Friday with a new Gaumont wiring and the whole industry, native and foreign, is awaiting the test of quality reproduction of the device.

This is the first installation of the new Gaumont system, and upon its showing depend more than 30 orders already placed conditionally.

Clifford Smith, Western Electric's commercial manager here, denied among other stories unfavorable to his company, that he knew of exhibitors being swayed from closing for American apparatus because they have heard of the cheaper Gaumont system. Despite which all distributors here confirm that state of affairs, on knowledge received through salesman contacts with exhibitors all over.

Exhibitors, as well as the distributing branch of the trade, are awaiting Friday's test in Brest with lively interest.

Gaumont's sound equipment is now in use in 31 French houses. Future contracts provide for supplying an average of five theatres a week for the next year.

Present price of \$5,000 is to be shortly advanced \$1,000.

This equipment, known as "Ideal Sonore 30," is sold on a deferred payment plan, but not rented to users.

COURT VERDICT LOOKS LIKE GERMAN MONOPOLY

Berlin, Jan. 14. Decision has been made in the Tobis Klangfilm suit against Western Electric, arising over use of tubes in the W. E. amplifying apparatus, giving the advantage to the German interests.

Western Electric has given notice of appeal and will fight the case through the upper courts.

Trade opinion here is that the victory will make it possible for the Germans to defend a monopoly on their patents and in the end a settlement will be made out of court.

Wants Talker News

Paris, Jan. 14. Paris bureau of the New York "Times" is very talker-conscious now. The foreign correspondents here interview all visiting cinematic notables for cable news transmission, ever since Mussolini's edict in Rome barring foreign-language talkers.

The "Times" in New York and its allied papers demand up-to-the-minute dope on how the American talkers are being received abroad.

More Native Egyptians

Calro, Jan. 14. Native film production entitled "Moonlight," made by the Egypt Awakening Film Co., is completed and is promised for exhibition within a short time.

Featured players are Abdel Moety and Ansaef Rushdy.

PATHE-NATAN IN GAUMONT GROUP?

Control of 100 Houses Carries Grip on French Outlet for Product—American Distributors Withhold Usual March Trade Showings in Uncertainty

BREAK FOR BOB KANE

Paris, Jan. 14. Early this week all signs pointed toward certainty of the inclusion of the Pathe-Natan group in the merger, with consequent worry on the part of American distributors.

Worry approaches a panic of pessimism with the trade uncertain what to do for the future. Under normal conditions the Americans would be busy about this time arranging March trade shows for next season's product, but with the future clouded, activity is small in this direction.

With the Gaumont-Franco-Aubert-Pathe-Natan lineup controlling more than 100 houses the Americans see themselves losing the important market they had built up so well.

Gaumont-Aubert-Franco merger (the three-ply name will be its corporate title) looks even more likely than ever to take in the Pathe-Natan group as well. The latter has more than 40 theatres of its own and its acquisition would give the big three over 100 houses.

Such an addition would concentrate the cream of exhibitor outlets in France into a single consumer organizer.

On the other hand it's a great break for Bob Kane, allied with Gaumont and using Gaumont studios, so that the theatre lineup can underwrite his productions. These productions represent a lot of money used in experiments carried on with the backing of Paramount in the States.

Pathe-Natan using Photophone, already has three sound news trucks operating in France and is adding two more this week. Equipment compares with the Fox Movietone's four crews and trucks.

Pathe-Natan is going aggressively after exhibitor contracts for newsreel service, apparently anticipating a merger with Gaumont-Aubert-Franco which would control more than 100 theatres.

Conflict within the new Gaumont-Franco merger, arising out of ancient tension between Robert Hurel, of Franco, and Edgar Costil, of Gaumont, has been avoided for the present by keeping the two men in different divisions.

Hurel becomes the theatre head while Costil goes into the studio end of the new merger, acting as head of that branch. No president or production chief has been so far definitely named. Meanwhile, Albert Kohan and de Caillane, both representing banking groups in the directorate, are practically running everything.

Metro Covers Near-East

Calro, Jan. 14. Louis Lorber, special representative for M-G-M recently reached this point from New York.

He is taking charge of Metro releases in Egypt, Palestine and Syria, representing Metro's entrance into this territory in an aggressive way.

"Abie"—"Mask" Big

Amsterdam, Jan. 14. "Abie's Irish Rose" (Par), which film didn't look so forte at the start here, has gained in popularity. It is now being held over, with signs it may further develop.

"Man in the Iron Mask" (U. A.) is also going big at the Royal Cinema.

SPANISH TALKER SO-SO

Inde Wiring Hurts Picture About Football and Bull Fights

Madrid, Jan. 14. The first Spanish talking picture, made here and titled "Football Love and Bull Fighters" was indifferently received at the Zarzuela, a house formerly devoted to musical shows but now wired.

Sound apparatus is an independent called Gramophone, work of a Spanish engineer, and reports indicate it did not reproduce satisfactorily at this showing.

Picture, which has to do with the amorous adventures of a lot of football players and toreadores was not well regarded.

FRENCH ROW ON STORY ROYALTY

Paris, Jan. 14. Charles Bourguet, president of the Societe d'Auteurs de Films, having succeeded in gaining admittance into the Societe of Authors and Composers, is now trying to compel the Chambre Syndicate de la Cinematographie des producteurs' organization, to approve a new standard scenario contract.

This calls for a royalty to scenario writers based on gross receipts. It would apply only to French product; of course, and is designed with a future view to native talking pictures. Authors take the position that talking pictures are logically identical with stage plays.

For the present the producers are stalling, but the powerful authors' group is adamant, strengthened by the fact that Charles Mero, president of the dramatists' body, recently authored "Trois Masques," the first French talker.

American distributors are not concerned in the dispute, but have a vital interest in its outcome. For, should the authors prevail, the French exhibitors would naturally be disposed to favor foreign product regardless of any other consideration, for which they would not be required to give up a percentage of their grosses.

3-DAY SALARY DELAY ROUSES MENJOU IRE

Paris, Jan. 14. Adolphe Menjou took measures to enforce the letter of his contract for the making of his first Pathe-Natan picture, when payment of the \$20,000 due when shooting commenced was delayed.

Payment was due Jan. 3, when work started under the direction of Jean Dellmur. On Jan. 5, Menjou had not received the stipulated sum and walked off the set to see about it personally and immediately. Explanation is said to have been that, owing to the rapid expansion of operations, many studio details had been neglected and the matter was smoothed over in the polite French way.

Menjou is reported banking on this picture to reinstate him in the American market as a front rank star, the picture to have both French and English versions. Pathe-Natan has an option for another picture starring Menjou.

Dellmur is to return to the States after completion of the pictures, possibly to handle French-English duplicate versions for Paramount.

W. E. vs. Lutaphone

Liege, Jan. 14. "The Jazz Slinger" (WB) opened here sensationally at the Coliseum wired with Western Electric.

This introduces Liege's second sound house, bringing the Western Electric equipment into rivalry with independent Phillips' Lutaphone at the Palace.

AUSTRIA QUOTA AS BOOMERANG

Vienna, Jan. 14. Austria's contingent system, calling for 20 foreign imports for one native production, has turned out to be a boomerang. Country is threatened with a dire film famine, caused by a world-wide demand for talkers to the exclusion of silent.

Native exhibitors' organization convened Saturday and presented a petition calling upon the government to abolish all quotas and contingents applying to pictures. Argument is that Austrian production has fallen off so radically that foreign talkers (this means American product, of course) are insufficient at the 20-to-1 ratio to supply the demand. Already Vienna's supply of foreign product is inadequate to meet anything like current needs.

World demand for talkers has curtailed the foreign call for Austria's silent pictures, and has caused these soundless productions to drop so rapidly that their future continuance is seriously imperiled. Austria's provincial demand for product is not sufficient to keep the industry moving and the big cities will have only sound subjects.

The recent French situation is repeated. While exhibitors demand American pictures the native producers are calling for further and stronger counter measures such as quotas and contingents.

KENNEDY BRITISH UNIT PRODUCING QUOTA FILMS

London, Jan. 14. Joseph P. Kennedy's release unit here, called the British Producers & Distributors, begins Jan. 23 on a schedule of making its quota films, with Andre Charlot doing two reviews and Monty Banks and Gordon Bostock directing features. Steve FitzGibbons, formerly of the Pathe New York studio staff and recently with Bob Kane in Paris, is in charge of production for PDC. First production is entitled "Eve's Fall," with John Stuart featured.

British international studios are, being used and the recording done by RCA Photophone. Four features are already set, with an additional two productions scheduled since PDC needs six releases for the year's quota purposes.

All will be released in the States through Pathe.

RKO Productions a few days ago issued a statement by Joseph Schnitzer setting forth in general terms its project for an Anglo-American exchange of picture product under an agreement between that company and "a newly formed English company of which Basil Dean is director and chairman and Sir Gerald du Maurier one of the directors."

Statement added that William LeBaron of RKO would pass on stories and select technical staffs to be sent abroad.

Rosy in Argentine

Buenos Aires, Jan. 14. Fred Lange, Paramount chief for Argentine, has arrived here from New York.

He predicts a long list of releases suitable for this market during 1930.

Carl Sonin, head of Metro-Goldwyn here, returning from Chili where he had been on a survey, expressed the same view.

Italian Star Dies Broke

Rome, Jan. 14. Emilio Ghione, famous Italian picture star of the pioneer days, died of tuberculosis in a sanitarium near here in a pitiable state of impoverishment.

His passing aroused much public sympathy, but it came too late to ease his last days.

Paris Night Clubs Still Stagger From Effects of Market Crash

Paris, Jan. 5.

Stock market is affecting local night clubs in more ways than one. Santo, who was to turn over a chain of night clubs to Huntley of the British biscuit firm, Huntley and Palmers, finds himself up a tree. The French bank, Societe Financiere d'Expansion, acting as financial agent in the deal, had endorsed Huntley's notes, now coming due, but due to the Harry stock thing that instead of increasing its capital stock from 10,000,000 francs (\$400,000) to four times that amount, it must ask its creditors for an extension of 90 days to meet current liabilities. Hence, if things are not adjusted promptly, Santo will remain the embarrassed owner of a chain of which he was only to remain as managing director.

Though the chain is doing a turnover of 30 million francs (\$1,200,000) a year, business has decreased considerably because of general conditions, and the smartest clubs did a Christmas business of about 40% of last year. Drastic reductions are being made in expenses, and a dancing act (couple) which would have received \$80 a night a year ago now gets \$24, and that for playing two houses a night.

To further cut expenses, whilst Perquet will remain open for business, its next door neighbor, the Florida, has closed until April. Cheaper places, depending less on foreign patronage, are less affected by the general business depression. For instance, the Bal Tabarin, re-decorated by Paul Colin and Gir, did a record business for Christmas. The managers, Sandrin, Dubout and Saint Marc, claim they took in \$3,840 that evening.

New places, even if expensive, always draw a good deal of patronage. "Algie Russe" is at present the fashionable cabaret, the prince of Wales desiring to retain his incognito.

Top Holiday Biz

Paris, Jan. 5.

Probably the peak of business of the holidays by a nite club was done by the capacious Lido on the Champs-Elysees, adjoining the Hotel Claridge. Christmas intake was 262,000 francs (over \$10,000) for food and everything. Of the everything, 450 bottles of champagne were sold. New Year's gross exceeded this slightly.

Lido is the swimming-pool cabaret, extending an avenue block long, and permitting for an elastic capacity of over 1,000.

World's Producers at Rothschild's New House

Paris, Jan. 4.

A foreign season is being arranged for the Pigalle theatre, the new playhouse of Baron Henri de Rothschild (theoretically known as Andre Pascal), next May. Among the best known producers of the world will be invited to make use of the stage.

Among the names mentioned as accepting to participate in this international season are Max Reinhardt (German), Tairoff, of the Kamerny theatre, Moscow (Russian), Ruggero Ruggieri and Meyerhold (Italy), who will mount works recently produced in their respective countries.

The Theatre Guild of New York is mentioned as also a probable asset to the scheme.

"Volpone" in Madrid

Madrid, Dec. 29.

Two separate versions in Spanish of Ben Jonson's vivacious play, "Volpone" have just been presented to the Madrid theatrical public at the Alcazar and Infanta Beatriz theatres. Both have been successful.

Although "Volpone" is wholly a classical play, its essence impregnated with the "Follies Bergere" atmosphere out of tune with the modern age of jazz and frivolity of dramatic productions, it has been much appreciated by the Spanish public.

"Follies" Engagements

Pedro Rubin and the Triana Sisters have been engaged for the new edition of the Paris "Follies Bergere" which goes into rehearsal late this month.

Rubin will be a featured dancer and the ballet master. This is the first time the "Follies Bergere" engaged an American dancer as ballet master. Both acts sail Jan. 17.

Melbourne

By C. R. BRADISH

Melbourne, Dec. 10.

Robert Ganthony's old sob, "A Message From Mars," which stands higher in meller esteem than "East Lynne," always has a fair amount of box office pull. Revived by Gregan McMahon at the Palace, all the faithful again moistened a few hankies.

Following an unexpectedly long run of "A Bird in Hand," it has Gregan McMahon as Horace Parker, a part in which his histrionic finish and blue eyes have shone in something over 1,000 previous instances. McMahon is assisted by Gerald Kay Souper, Helen Saintbury, Bonita Appleton, Beatrice Day and Leonard Stevens. Miss Day, who originally came to Australia with the late Herbert Flemming in "The Walls of Jericho," was reduced to drama-tizing the memory of her former self—a somewhat trying pastime for an elderly dame. However, she is a reputation, and reps are reverently regarded as the least.

"A Message From Mars" has been a source of considerable wealth to various managers. Most successful was William Hawtree, who first presented it in the beginning of the current century. Hawtree was not the world's greatest actor—he was, in fact, several Henry Irwins away—but he was a good judge of popular taste. His judgment was rewarded with a profit that aggregated over the years to some \$100,000. He failed to put his surplus in a vault and then forgot the combination. So it came to pass that he had to borrow his fare back to England.

Bijou theatre, which closed after many years service in the cause of small time vaudeville, is to reopen on Boxing Day again as a legit theatre. Gregan McMahon, who has found the Palace too spacious for his needs, is to move over with the present intention of reviving "Bird in Hand." He may stage one of five modern comedies, manuscripts of which he is at present studying.

Frank Neil is staging at the King's "Clowns in Love," a not over-ambitious burlesque show, but enlivened by the antics of Roy Rene, local Hebrew comic. Best feature of the show is the brisk anticlimax by a group of Australian girls. Clever work of the Harrogate Brothers, dancers, is also a stand-out. Others in the show are Mary Gannon, Nevada Barr and Gale, Yvonne Williams, Eddie Masters, John V. Dobbie and Claude Holland. Ann Penn, English impersonator, is also in the lineup.

Nijinskaja in Vienna

Vienna, Jan. 3.

Leontjew, gifted but temperamental ballet master of the Vienna State Opera, who leaves next September, will be succeeded, according to present expectation, by Mme. Bronislawa Nijinskaja, now of Paris.

This splendid dancer and director of the Vienna Opera, wants Nijinskaja to reorganize the Vienna ballet as she did some years ago at the Teatro Colon of Buenos Aires. Since then she has managed the former Rubenstein ballet in Paris.

With the aid of a summer and winter sports and the 19-day diet, Nijinskaja may be able to take some of the strain off the spectators and the boards of the opera.

Tallulah's Family Tree

Washington, Jan. 14.

Tallulah Bankhead, American actress in London, has a chance for family representation in Congress.

Her father, William B. Bankhead, is now a member of the House from Alabama. Her uncle, John H. Bankhead, has just announced his candidacy for the Senate as a Democrat to oppose Senator Heflin, who has been "written out" of that party.

Miss Bankhead's grandfather was for many years a member of the Senate, also from Alabama.

PARIS ENGAGEMENTS

Paris, Jan. 5.

Eddie Mayo and his eight piece harmonica band are due here as soon as they have completed the tour arranged for them by Universal Agency, which includes Berlin, Italy, Brussels and Prague.

This season is bringing into the Cirque Medrano the Rose Kress (skating) Trio, and to the local Lido Hicken Gray, dancer.

Shower Craze

Paris, Jan. 5.

Arrange to reach Paris any day but Monday. Public bath houses are closed that day.

Apart from this fact, the French are feeling American. The inducements in their new love for showers. So popular have these become that seven public shower bath houses are to be immediately built here, located in populous neighborhoods.

XMAS PANTOS BIG

(Continued from page 2)

offer "Darling, I Love You," starting Jan. 22.

Garrick-Peggy O'Neill in "Paddy the Next Best Thing," matinees, and "The Bachelor: Father" at nights, both Top revivals. Globe—"C. A. R. S." Sometimes Sing! Libraries are holding off from contracting and the show is about breaking even.

Haymarket—"The First Mrs. Fraser" was off somewhat during the absence, due to illness, of Marie Tempest, but has picked up on her return and is doing around \$12,000.

Hippodrome—"Mr. Cinders" continues around \$18,000, which is \$2,700 over the guarantee. Piece is likely to continue several months more, with Williamson-Tate's new English musical to follow.

His Majesty—"Sweet" was a bit off in the stalls around Christmas, but is again in high demand, with recovery immediately after Christmas.

Kingway—"School for Scandal," fair for the old standard.

Lyceum—"Fus in Boots" another party enormous. They lifted prices for the more expensive seats, just as they did last year. Only this time they're selling them. Daily matinees are doing \$2,500 and evenings \$2,000.

Lyric—"Murder on the Second Floor" revival getting along nicely enough on the profit side, but the house is available if a strong attraction comes into sight.

New—"Madame Plays Nap," flop.

Palace—"Dear Love," medium business, with call for the orchestra seats.

Playhouse—"When Knights Were Bold," Christmas revival of the old romance, did fairly.

Prince of Wales—"Journey's End," still very good, but short of capacity. Sale of stalls has been off for the past three weeks, but call may revive. Doing \$11,000, which means \$3,000 profit.

Prince's—"A Warm Corner" doing moderate business and sticking on the hope it may develop.

Queen's—"The Apple Cart" is holding up to medium business.

Realty—"Art and Mrs. Bottle" is a flop.

St. James—"Peter Pan" revival. Annual feature is not quite up to its usual demand. Libraries are slightly on the losing end.

St. Martin's—"Sorry You've Been Troubled" has enjoyed a splendid run and now is enjoying about 60% capacity, which still shows a profit.

Shaftsbury—"The Middle Watch" as big as ever and still around \$13,000.

Strand—"Treasure Island" matinees very profitable and this revival. Coupled with evening bill of "Sport of Kings," which is a flop.

Vaudeville—"French Leave," revival, only fair.

Winter Garden—Grace Fields in "The Show's the Thing," in its eighth month. Piece opened at the Victoria Palace and moved to the Lyceum and now at the Winter Garden is not so strong. Doing about half capacity and nearing its end.

Wyndham's—"The Calendar" still going strong.

SKAARUP AFTER JOLSON

Copenhagen, Jan. 4.

Frede Skaarup, most prominent of Scandinavian showmen, is in Berlin to negotiate for Al Jolson concert appearances in this section.

Skaarup wishes to engage Jolson for three Scandinavian capitals, Copenhagen, Stockholm and Oslo.

FAMILY CONCERT AFFAIR

Moscow, Dec. 31.

A series of five concerts by Sergei Radomsky, New York tenor, and Marie Williams, soprano, of Glasgow, Scotland, has evoked enthusiastic comment from Muscovite critics.

Off the program Miss Williams is Mrs. Radomsky. The partnership is quite recent.

ROME'S INTRICATE STAGE

Opera Season Opened Dec. 26—New Rostrum in 20 Movable Sections

Rome, Jan. 2.

Opera season opened here Dec. 26 with Cimarosa's "The Secret Wedding." A brilliant audience, including the King, Queen and princesses Clotilde and Maria attended the first night. As much as 500 lire (about \$25) was the price asked for a fauvel.

Stage and whole scenic arrangements of the Royal Opera House have been remodeled for the present season. The stage is now divided into some 20 movable sections, which can be inclined, raised, lowered and moved in a variety of ways and combinations. It is stated to be one of the most modern and best arranged stages in Europe.

Schiffer-Hollander Put On Midwinter Revue

Frankfort, Jan. 5.

Marcel Schiffer and Friedrich Hollander are Berlin musical comedie writers who manage to put on a show every summer which carries into the fall. They have had a series of successes the past few years.

For some reason or other they decided to try their luck in the provinces this winter, and have staged, in Darmstadt, a production called "The Dance Round the World With You." Much song, much dancing and a flat story in the Parsien farce manner. Hollander's music is often worthy of Broadway, and the theme song of this revue is another possibility.

Moscow's U. S. Plays

Moscow, Dec. 31.

Theatre going public sees America chiefly through the artistic glasses of Eugene O'Neill. "Desire Under the Elms," "The Hairy Ape" and "All God's Chillun Got Wings" are on the repertoire of Tairoff's Kamerny theatre.

Other American pieces on Moscow boards are "Spread Eagle," in the Studio of the Mail theatre, and an amusing version of "Uncle Tom's Cabin" by the Second Moscow Art Theatre.

Maurine Watkins' "Chicago" is being played by the Narodni Dom of Leningrad, who is also rehearsing here at Stanislavsky's Moscow Art Theatre for production in the nearest future.

"Gods of Lightning," the Sacco-Vanzetti play, is being prepared for production by the Theatre of Revolution here.

Sigrid Undset's Failure

Oslo, Jan. 2.

Sigrid Undset, awarded the literary Nobel Prize last year, and whose novels have gained fame in numerous countries, has failed utterly as a dramatist. Her first piece of dramatic work, a comedy for children, "East of Sun and West of Moon," flopped at Oslo's New theatre.

Everybody of any importance in the Norwegian capital attended, and they were sadly disappointed.

DISILLUSIONED

Vienna, Jan. 3.

Viennese, who have been taking kindly to negro spirituals, are likely to lose their illusions as regards a matinee given by Isidora Newman at Reinhardt's Josephstadt theatre.

While she was rendering a series of Creole ballads, which she claimed were the foundation of the whole cult of Negro spirituals, the audience could stand it, but when she gave Yvette Guilbert's "C'est le Mal" it was too much. Yvette herself had been here just three weeks before.

SNICKER AT PAGNOL

Frankfort, Jan. 5.

"Marius Ahoy" well known piece of the French playwright, Marcel Pagnol, was rendered in a fairly convincing manner at the municipal theatre here.

Fritz Peter Buch put it on, but could not help the fact that a great many lines of Pagnol's original script caused laughs instead of holding dramatic attention as was the original intention.

Americans Abroad

Paris, Jan. 5.

In Paris: Billy McNamee, Frank Genaro, Benno Moelwisch, Mary McCormick, George Abell, Edna L. Coleman, Sonya Mitchell.

PARISIANS COMPLAIN ABOUT LATE ARRIVALS

Paris, Jan. 5.

Legit managers are facing an increasing difficult situation due to the universal habit of arriving late for shows. Situation is acute here because they even come in long after every intermission.

Protests are becoming stronger daily, and people already seated have been doing their best to make it difficult for late arrivals to reach their chairs. This always causes a disturbance and it's becoming a regular habit.

As far as known the managers have reached no solution.

DANTE'S CLAIM

Tells How He Hooked Onto "King of Magicians"

Copenhagen, Jan. 4.

"The King of Magicians," Mr. Dante, the other day paid a visit to Copenhagen, his native town, where he signed a contract to appear here in March next.

Interviewed, Dante described how he left Copenhagen when only a boy of 9 to go to United States with his parents. In America he succeeded at an early age in building up a reputation as a magician and eventually fell heir to the traditional title of "King of Magicians."

This title, which he says, dates right back to the early days of vaudeville in America, originally belonged to the illusionist, Kerrel. When he retired in 1896 he sold his stunts to Howard Thurston, who traveled with them "all over" the world, Dante says. Now they and the title have been passed on to Dante, who travels with a troupe of 20 people.

After 158 Years

Prague, Dec. 31.

"Ludus Sullæ," an early opera, which Mozart wrote when he was only 16, presented in Milan in 1772 and not given since, again saw light here, when it was performed at the New German theatre.

Anton Rudolph, young German-Bohemian musical director and composer, translated the libretto, and the work was sung by Susanne Jicha, wife of Steinberg, musical director of the Frankfurt opera.

London Chatter

London, Jan. 3.

Primo Carnera loves work and his manager, Leon See, sees that he gets plenty. Besides fighting pretty frequently, Carnera has played vaudeville and also acted as m.c. at the Deauville restaurant.

Van Horn and Inez skaters, have just made a talker for Pathe. Edythe Baker, who on becoming Mrs. Gerard d'Eranger gave up her stage career, may make a reappearance.

Commissionaire given a shilling at the Alhambra told donor that it was first tip he had received since house went "talker." Adding that during the house's vaude career, his "donations" averaged \$5 daily.

There is a \$2 tip given on average to the Winter Garden following the Dominion on this theory.

Nellie Melba, after two years of silence gave Brighton a farewell concert. Her pipes are still 100 per cent.

Doug Byng, whom Cochran has engaged to write revue sketches, was a dress designer a few years ago. Chucked it for acting.

A mob calling themselves "The Mountbatten Operatic Society" have been giving "Florodora."

Julian Wyllie has produced 68

Esme Percy's growing Hamlet. Record ice rink crowds this winter.

Ivan Campbell's managing "Virtue for Sale."

Hymn singing at nite clubs these days.

Cicely Courtneidge is playing cabaret as a holiday.

Faked first editions are the vogue. So many pantos they were thinking of extending school vacations.

Connie Ediss is clicking in "A Warm Corner" at the Princes.

Robert Brooke, now the heaviest British studio boy.

John Drinkwater is the only writer boasting he has sat in box-offices and checked up receipts.

Robin Irvine, film player, in "Journeys End" while Maupio Evans rests.

Jimmy Byrson, of Universal, returned from America with the first reel of "All Quiet" under his arm.

Germany Stalls on Film Contingent Under New Trade Barrier Treaty

Washington, Jan. 14. New and expected German film contingent is being held up pending action by Poland and Czechoslovakia on the Geneva Convention, which convention, if ratified by all signing countries, will do away with commercial trade barriers.

Reporting by cable to the Commerce Department, Douglas Miller, assistant trade commissioner, Berlin, advises that should the two nations fail to ratify the treaty Germany will put into effect a new contingent. Poland and Czechoslovakia must ratify by May 31 or Germany automatically cancels its adherence to the treaty.

Conditional Plan

Because of pressure being brought upon the German government it is expected that the provisions of the new arrangement will be announced on February 1. Actually going into effect, however, on July 1 and then dependent upon the action of the other two nations on the treaty, says Miller.

Miller adds that an informal talk with the German film commissioner brought forth the information that the new regulations would practically mean a continuation of the present status for one year. No substantial change is contemplated, however, in that portion of quota allotted as export premiums.

Miller is not optimistic that even with the ratification by Poland and Czechoslovakia Germany will drop the contingent idea. He sees it, then, switched to the question of a domestic cultural matter through the ministry of interior or education so that curtailing of foreign films may be continued on other grounds.

Miller interprets the Government as believing the present regulations offer the best solution.

Foreign Language Bans Halt Hollywood Dubbing

Hollywood, Jan. 14. Passing of laws in Italy and Spain, plus similar proposed action by Cuba and Mexico, forbidding the showing of foreign language pictures, has halted the dubbing of several musicals out here.

Latest to be denied the foreign market is M-G-M's "It's a Great Life." Plan was to have the songs sung in English with Spanish spoken just in the final sequence.

COLUMBIA'S VERSION

Plans German, French and Spanish Transcriptions

Jack Cohn, vice-president of Columbia, who went abroad with the idea of selling silent product, has returned to declare it's no use "thinking of silents for over there." Columbia's "Flight" will be its first dialog film for European showing, with all original lines remaining in the production plus titles superimposed for German, Spanish and French consumption.

With options on three French stories to be done in English, French, and German, Cohn goes to the Coast within a week to discuss foreign production angles. Pictures on the regular Columbia program, originally to be produced in English only, may also be made in two or three foreign versions.

Accident—No Frame

Paris, Jan. 1. Jeanne Helbling, French picture actress, due to star shortly in the filmization of Roland Dorgelès' novel, "Partir," was found unconscious in the early hours of the morning in her apartment, due to a leak in a gas pipe.

The thing looking either as attempted suicide or a publicity stunt really was a plain accident.

Blumenthal Decorated

Paris, Jan. 2. Young Dick Blumenthal, assistant to Mel Shaurer, at the Paramount Paris headquarters, has been decorated by the Ligue Aeronautique de France, for his air-minded services.

They arose from Par's pictures, "Wings" and "Legion of the Condemned."

RUSSIAN "ELMER GANTRY"

Anti-Religious Films the Vogue in Russia—Several Opened Xmas

Moscow, Dec. 31.

One Russian film company is working on a scenario of Sinclair Lewis' "Elmer Gantry" and will doubtless squeeze out every drop of anti-religious propaganda the book holds.

Celuloid attacks on heaven have been the vogue in Russia recently. In fact, several anti-religious films opened simultaneously in the capital on Christmas Day.

JOINVILLE BECOMING FRANCE'S HOLLYWOOD

Paris, Jan. 5.

Joinville, Paris suburb, is fast becoming the center of French picture production.

In the old Sapene studios, sound equipped and under the management of Natan (Pathe-Natan), three French talkers are being produced. On Gaumont equipment at this studio Abel Gance is making "La Fin du Monde" with himself as the star; on B.C.A. wire Marcel Lherbier is filming "L'Enfant de l'Amour," with Jean Angelo and Jacques Catelain, and Jean de Limur is directing Adolphe Menjou and Alice Cocea, of French musical comedy fame, in "Mon Gosse de Pere." Incidentally, Pathe-Natan studios at Rue Francœur, in Paris, are being wired.

Also in Joinville, the Reservoir studios, now known as the Kne plant, will begin to turn out French shorts this month with full-length features to follow. Distribution is to be arranged by Paramount in Europe, and Pathe in the States.

For these one and two-reelers Louis P. Verande, impresario, is gathering talent from both French vaudeville and legit, such as Fanny Helay, of the Opera, Saint-Granier, Truki, Bach, Koval, Suzy Prim and Jeanne Saint-Denon.

French Makers Cautious

Paris, Jan. 14.

French sound and talk production is at a standstill, except for the operations of a few daring producers who are anxious to get dialog films into release.

Majority prefer to stand aside for the moment in order to observe what real results native dialog pictures achieve.

Ramaphone's Trio

The Hague, Jan. 5.

Nederlandsche Bioscooptrust (N.B.T.) has wired its Olympia at Nijmegen and the Corso, Amsterdam, with Ramaphone, an American independent wiring equipment made by Radio Motion Picture Corp.

Henri A. Lube is head of this company and is personally making the installations.

Amsterdam, Jan. 4.

Tuschinsky's in Amsterdam and Rotterdam both have W. E. equipment, but the picture exhibitor is letting the contract of his 1,800 seat Roxy here to Ramaphone.

China Likes Talkers

Washington, Jan. 14. China is falling into line on the talkers. Novelty of all dialog, despite being in English, is attracting plenty of business, says a report to the picture division of the commerce department.

China officials have their own ideas on censoring and are setting up standards that must be adhered to. This is particularly true in the municipality of Greater Shanghai.

Outlying theatres are beginning to get installations.

ALL-NIGHT GRIND OKAY

Paris, Jan. 5.

Paramount theatre, which played continuously New Year's Eve, did a steady business.

About 150 people were turned away every half hour from two to six a. m. as the people emerged from night clubs and restaurants.

Cheaper Tonefilm Device

Prague, Dec. 27.

Owner of the Olmuetz Electro and Radio Company, Masak, in conjunction with his engineer, Masarek, has constructed a tonefilm which he claims is 20 times cheaper than the American apparatus at present in use.

The Olmuetz machine can be furnished for 34,000 crowns, while the foreign apparatus costs over 700,000 crowns.

Fox Buy Mixes Up B-G Contract For Danish Wire

Copenhagen, Jan. 2.

Law courts have pronounced sentence in an important sound film case over here concerning the wire equipment in British Gaumont theatres.

In 1925 the Electrical Photo Film Co. was formed for the exploitation of sound film patents, belonging to the Danish inventors, Petersen and Poulsen. This company later made a contract with British Gaumont, the most important clause of which was to the effect that B-G and its 300-odd cinemas were only to use the Danish sound and talking film apparatus. In return, the English company obtained the rights to exploit the Danish invention in England.

After that Fox opened negotiations for the purchase of British Gaumont. Successful completion of these negotiations consequently made it necessary that the clause binding British Gaumont to use only Petersen-Poulsen wire would have to be rescinded. In order to render this clause null and void, the Gaumont firm sought the controlling interest in the Danish company and afterward called a general meeting, where it was decided to cancel the clause in question. This decision caused consternation among shareholders in Electrical Photo Film in Denmark and Germany. A German shareholder, Dr. Richard Kohn of Berlin, in conjunction with one of the inventors, Petersen, then filed suit in the Danish courts against the company, disputing the right of the general meeting to rescind the contract with Gaumont.

In pronouncing judgment, the Danish court says that the clause must be considered of fundamental importance for every shareholder in Electrical Photo Film and that the Danish law governing limited companies would make this cancellation by a general meeting illegal.

It is probable that the dissatisfied shareholders will use this judgment as a basis for continuing the case in an English court.

Electrical Photo is doing great business in Sweden. Firm has completed the installation of Petersen and Poulsen equipment in 20 cinemas.

Popularity of this Danish system is increased by its cheapness.

Radio's British Trio

Only three pictures are on Radio's British schedule to be handled over there by Basil Dean, English producer. What American performers, if any, will take part in these productions is not disclosed by local executives. J. I. Schnitzer, who issues a statement of book-up, refused to be interviewed for details.

Statement "concedes" that Dean contributions will be mostly composed of casts. At the same time technical aid, approval of stories and a selection staff will be up to LeBaron, Radio production head.

Coast German Showing

San Francisco, Jan. 14.

Cliff Work is to give the first Coast showing next week of the German version of Universal's "Broadway" at a midnight show at the Orpheum.

It will be in the nature of a preview for several local German societies.

Appendix Surrender

Before returning to the Orient to resume as M-G-M's general representative, Frank V. Chamberlain went to the Manhattan Hospital, New York, to surrender his appendix.

As soon as he's mended Chamberlain goes to, and then sails from San Francisco.

As Many French Wire Cos. as Here; Claim U.S. Distribs Over-Plugging W.E.

HOWE'S JAP TALKERS

Camerasman Forms Own Company—Tom White as Partner

Los Angeles, Jan. 14.

James Wong Howe, only Chinese cameraman out here, has organized his own producing company. He will make a series of all Japanese talkers, using native actors from local and Frisco theatres.

Howe is a former cameraman for Paramount, who photographed all of the Victor Fleming and Herbert Brenon productions. Associated with him in this venture is Tom White, indie producer and former Paramount exec.

Pictures will be made at White's studio in Monrovia. Hollywood Recording System, disks owned by White, will be used. Pictures will play in cities where there is a large Japanese population, the rights for Japan already having been sold to a syndicate there.

Howe also intends making a series for Chinese consumption.

British Film Field

By Frank Tilley

London, Jan. 2.

A chap calling himself Arthur Barrett is getting by with a gag in the sticks. Travels a talker called "Motherless" with portable equipment.

Set consists of mike, amplifier, loudspeaker and the silent film.

An assistant sits in the booth, watches the film and does the talking into the mike, synchronizing the sound and doubling the voices well enough for the houses played. So far only one audience has gotten wise.

Percentage False Returns

Since the talkers brought percentage bookings as the general rule there has been spasmodic trouble over theatre returns. Around three months ago distributors tried to get by with a plan for having their own checkers in the payboxes, but the Exhibitors' Association laughed the idea out.

Several percentage distributors got wise to the fact that they were being short changed in some places, and got after things. Universal found one case and called the exhibitor in for a conference. This exhibitor, Jacob Hirschstein, director of Super Cinema (Canning Town) Ltd., a company owning theatre of that name, also of Poplar Pavilion, Ltd., and Poplar Hippodrome, Ltd., two other companies owning those houses. Man named Musselwhite is secretary and general manager of all three companies.

Rothstein said he had no knowledge that distributors were being cheated on their percentage, but Musselwhite became the goat and said it was his idea and he carried it out on his own.

Shortages discovered amounted to five cases from the Super Cinema, four from the Poplar Pavilion, and three from the Hippodrome, the victims and amounts being: Super Paramount \$380; Warner, \$252; M-G-M, \$240; Gaumont, \$132; Ideal Co., \$183; Poplar Pavilion, Fox, \$404; Warner, \$132; First National, \$167; W. & P. Co., \$35; Poplar Hippodrome, Warner, \$626; First National, \$167; M-G-M, \$182.

Rothstein has paid these and has agreed to have automatic ticket machines installed, also to give distributors' representatives access to the three houses at any time. A sum equal to the total of the admitted defalcations has also been paid to the Trade Benevolent Fund, legal and accountancy costs being charged to the theatres in addition.

Distributors, through their society, say this settlement will not be followed in any other cases which may arise. And there seem to be some coming from the North Midlands, where one of the American distributors has discovered a shortage.

As the percentage playing of talkers is on the wane now, exhibitors are wise to the fact there's enough (Continued on Page 57)

Paris, Jan. 5.

There are as many indie sound equipment makers working in America when sound was in its early stages of development. And as in America, they will reduce themselves down to a handful, although, more so than in the States, the price factor is a strongly determining influence.

If an exhibitor knows that Synchronophone (disk) sells at 20,000 francs (\$800), that's what interests him most. Survox (disk) at 25,000 to 40,000 francs (\$1,000 to \$1,600) is another cheap one. Syntok goes for \$2,000 for film and \$2,000 for disk; Sonovision, disk \$1,400 to \$1,600; Melovox, both disk and film, \$1,600 to \$2,000; Gaumont's Idealsonore, \$4,000 to \$6,000.

Other makers are Luthaphone, \$8,000; Ramaphone, \$3,500; Western Electric, price depending on type of equipment, ranges to \$20,000 and \$24,000; Thomson-Houston Co.'s Thomson-Tona, at \$2,800, asking for 25 percent down and 1,000 francs (\$40) a month. Thomson-Houston also handles RCA Phonophone; Sonor and Gramont; Synchronista; L.N.A.; Synchron-France.

Indie wire men argue here that American distributors, if they do not approve of a theatre's equipment, will not rent its pictures. The continental sound makers take the opposite view of who is the judge, the distributor or the exhibitor. If the latter, by hooting or raising, should demonstrate against poor reproduction, there can be no question about the wisdom of the distributer's position.

It has also been said that W. E. and Gaumont were supposedly working in accord, or on some sort of a tie-up. This Clifford Smith, W. E. executive head, denies to Variety here. Smith explained such a misimpression came through the Moulin Rouge wiring. This house is using a Gaumont projector, but the distributor is W. E. equipped. From this fact sprang the rumor of a working arrangement between the two firms, according to Smith.

Some of the independent wire manufacturers cry that exhibitors are being influenced to install W. E. or the alterations that make a product is not only superior, but that it may prove a factor in securing the rental of the choicer sound pictures.

FIRE REGULATIONS

Paris Theatre Owners Worrying That Lax Days May Be Over

Paris, Jan. 5.

Theatre owners are much worried over the Gen Cinema fire, which caused 70 children to be burnt or trampled to death in Faidier, near Glasgow, Scotland. Fire here are far from being as strict as in the States, and are quite loosely observed, often being winked at.

Some managers go so far as to have some equipment installed contrary to all regulations, such equipment being hidden in the projection day. Should fire inspections become more severe, quite a lot of changes might be required in either stage or seating accommodations.

Spain's Will Rogers

Madrid, Dec. 23.

Federico Garcia Sanchez, Spanish author and writer, has created a new style of theatrical entertainment called Charlas Liricas (Lyrical Chats), and which he has been giving at theatres throughout Spain. His performances thus far have been very popular and a financial success for his creator.

Garcia Sanchez's performances consist of stage lectures upon almost every conceivable topic of interest, including descriptive interpretations of every phase of Spain and her people; comments upon interesting current events as reported by the newspapers, some what after the manner of Will Rogers.

Big Orchestra in Small House

Berlin, Dec. 30.

A 33-piece orchestra in a house seating 600 is at the Ufa Palast here, showing Metro's "White Shadows" is showing.

To be liked against Western Electric forces this soundfilm to be shown silent, as with every other American sound-synchronized production where W. E. equipment figures.

Blanket Shutdown Ordered For N. Y. Studios—Result of Pathe Fire—Par-Warners Okay

Until architectural adjustments and fire preventatives, aggregating a total of hundreds of thousands of dollars, are made and acquired, not a film studio so situated in Manhattan will be allowed to function. Blanket shutdown order, which came through fire headquarters a few days ago, is the aftermath of the Pathe studio fire.

In the suspension of licenses until rigid demands are complied with, Pathe again suffers. The RCA Gramercy studio, where for the past week Pathe had been working on a 24-hour daily schedule in an effort to make up for lost time, is one of those closed.

Charles R. Board of RCA's Photophone interests, stated that the sprinkler system is being installed and that required changes are being made in the placement of fire-escapes. These, he stated, will be completed within another three weeks, when a specialty order for the resumption of work will be sought.

It is the understanding of Ross, and other studio heads, that every New York studio is within the fire preventive net, although it was reported that Cosmopolitan had escaped summertime studio closure, according to some, had been equipped with a sprinkler system.

Fox Included
Shut down does not cripple eastern production for Paramount or Warners, both these plants being fully equipped. Most of the spots affected are small spots used, as mentioned by various independent and fly-by-night producers.

Among the largest of these, the DeForest, controlled by the Schlesingers, had completed its schedule of 12 shorts a day before the license was revoked. At other times this studio has been rented to indies at \$500 a day. Louis Weiss, the last of these, left the week before the revoke to make shorts in the Schlesinger-British studios.

Fox, while included in the batch, has not used its 10th avenue studios for film purposes for about a year. It is reported in connection with Fox, however, that the fire department will insist upon greater precaution because of the structure of the building.

Simultaneous with the studio enforcements, firemen, who have heretofore concentrated on tobacco smoke, are now putting employees in many of the film home offices through abandon house drill. Foxites, while in projection rooms, have experienced in that of these within the past few days.

TWO VERSIONS IN SAME TOWN

New Orleans, Jan. 14.
It has been arranged by Robert O'Donnell of the Saenger chain, to play two versions of Chevalier's "Big Pond" simultaneously in this city, when the picture is released. One version will be in English at the big Saenger and the French version will go into a smaller house that week.

New Orleans has a substantial French speaking population.

Women's Club Enthusiastic Over Film Co-operation

Washington, Jan. 14.
General federation of women's clubs waxed enthusiastic at the general meeting last week over the manner in which the picture industry was co-operating by arranging pre-viewings of pictures in order to bring the films to "meet the standards of the nation's women." Plans are underway to instruct state chairman how to do the pre-viewing referred to.

Women say they are using persuasion, not force, to get results.

Grinde on "News"

Hollywood, Jan. 14.
Nickie Grinde gets the "Good News" director's job, not Albert Kelly.

Grinde will work with Edgar MacGregor who staged the original New York version.

Nerve!

Hollywood, Jan. 14.
Anna Q. Nilsson has been admitted as a patient and will spend the next five months in the Orthopedic hospital, a children's hospital to which she has made financial donations.

Miss Nilsson will lie in a plaster cast after her hip bone, broken two years ago, is re-broken and reset so that it may mend properly.

Miss Nilsson will then resume her film career.

COLORED 'HALLELUJAH' GOING TO JACKSONVILLE

Jacksonville, Fla., Jan. 11.
"Hallelujah" has been booked to open Jan. 18 at the Palace. This is the first southern booking for the all-colored picture and was made, only after Jean Henderson, film critic of the Florida "Times-Union," had conducted through her columns an open forum to bring out sentiment.

Jacksonville has 150,000 population, at least 50% negro and much of the white group from the north. Picture was slated for the Florida, Public house, but booking was rescinded by New York, for the Palace, owned by E. J. Sparks, Florida exhibitor in whose chain Public has an interest.

While there was no outpouring of letters commending the booking, enough voices themselves for the affirmative to decide the Palace to take a chance.

Talk of Clara, Harry For New B'way Musical

Clara Bow and Harry Richman are being considered as eleven-hour addition to cast of George White's musical "Flying High," currently in rehearsal.

Miss Bow's contract with Paramount matures this month unless a renewal is made, with an understanding that the film flapper has a year for stage appearances before re-signing for the chipmunks.

Possibilities of Miss Bow's stage appearance gains impetus through an offer made last week by a couple of independent producers for her services in another attraction. They wired the film star, with terms and everything, and a return wire acknowledgment was received hinting the screen star is available for stage appearances.

Richman announced at the Club Richman Miss Bow would be in New York Jan. 17.

Fire Hearing Jan. 17

The hearing of the case against John C. Flinn and Henry F. Lalley, Pathe, charged with illegally storing films in the company's plant at 134th street and Park avenue, where a number of lives were lost, when the place was destroyed by fire recently, was adjourned until Jan. 17 by Magistrate Simpson in the Tombs Court.

Hearing will be before Simpson in the Municipal Term of the Magistrates Court. Both men are under \$5,000 bail each on this charge and \$10,000 bail each on a homicide charge.

Sol Tekulsky and Frederick R. Coudert, representing the defendants, asked for the adjournment owing to the death at St. Petersburg, Fla., of Mr. Lalley's father.

BAD CHECK PINCH

Spokane, Jan. 14.
Posing as a representative of Paramount, Maurice Neill, 27, ran up against John Law here on charges of passing worthless checks and car theft. He is said to have admitted plastering other cities of the northwest with worthless paper.

Police from Brigham, Utah, returned Neill to that city, where he will be tried.

Efforts of local authorities to identify Neill with the picture organization were futile.



FUNDS FOR PEACE

Cabaret and feature numbers by many debutantes made the Peace Ball at the Plaza Hotel, December 21st, a stellar occasion of the social season.

For this highly important affair, given for the International Council of Women, the entire musical program was entrusted to three MEYER DAVIS ORCHESTRAS.

SHOE VERDICT AGAINST DEPT. J

May Affect Actions Pending on Picture Companies' Buys

Washington, Jan. 14.
Aside from the natural interest in seeing the federal trade commission get another set back by the U. S. Supreme Court, local attorneys familiar with the "assault" of the Department of Justice on the picture industry find considerable material for thought in the recent International Shoe Co. decision.

Court ruled that in acquiring other companies of a like nature the suit under the Clayton act, which act is being utilized by the Department of Justice in the Fox and Warner suits, did not violate that act as the competition was not lessened to a generally appreciable degree. Principal point made in the decision was that the companies acquired International, and who did the acquiring were competing in different markets.

Question was also brought out that this competition was in different parts of the country.

Further the decision states: "The great purpose of both statutes was to advance the public interest by securing fair opportunity for the play of the contending forces ordinarily engendered by an honest desire for gain."

In the government's claim of considerably lessened competition exist by the acquisition of the various companies accredited to Fox and Warner, it is stated that the decision opens up another channel of argument for the picture companies and reduces the previously wide margin allowed the government in proving cases brought under the Clayton act.

The Mixes in Town

Tom and Victoria Mix reached New York last week, stopping at the Biltmore.

Mr. and Mrs. Mix shortly leave for Florida, where Tom is due for a conference at Sarasota with John Ringling. His contract with the Sells-Floto circuit for 35 weeks next summer at \$10,000 weekly was taken over by Ringling when buying the American Circus group of tent shows, including S-F.

Toledo Okays 'Applause'

Toledo, Jan. 14.
Paramount's "Applause" has been okayed by the local censors, following its rejection by them and their reversal of themselves, besides.

Favorable action was taken too late last week for "Applause" to open for the current Valentine show. It will be played later.

"Rich People," Pathe, is in.

1st Runs on Broadway

(Subject to Change)

Week of January 17
Capitol—"It's a Great Life" (Metro).
Colon—"Night Ride" (U).
Paramount—"Behind the Make-Up" (Par).
Rox—"Sunnyside Up" (Fox).

Week of January 24
Capitol—"Their Own Desire" (Metro).
Colon—"Moonlight Madness" (U).
Paramount—"Battle of Paris" (UA).
Rialto—"Locked Door" (UA).
Rox—"Sunnyside Up" (UA).

Jan. 27—"Lost Zeppelin" (Galeity).
Feb. 3—"Rogué's Song" (Astoria).
Feb. 9—"Vagabond King" (Criterion).

FLINN ON PATHE SHORTS AT WEST COAST STUDIOS

When the legal entanglements arising from the Pathe studio fire are smoothed out, John C. Flinn, mixed up in the legal end, will leave for the Pathe studio out Hollywood way. In the studio Flinn will supervise the production of Pathe's talking shorts.

In New York Flinn assumed the direction of the shorts shortly before the fire, with his first under way when it happened. Transferring the production to the RCA Gramercy Park studio that was closed for fire protective additions last week, obliging the Coast move. About the only other available studio left in Manhattan at present is the Cosmopolitan in Harlem, Hearst-owned.

McElroy's Suicide

Chicago, Jan. 14.
Gavin Blair McElroy, 51, partner in the Fitzpatrick-McElroy circuit of Indiana theatres, shot and killed himself here last week. No motive was given for the suicide.

McElroy's finances are believed to have been in excellent condition since the fire had just sold 50% of its holdings to Publix for \$3,000,000 in cash and an equal sum in stock. Fitzpatrick and McElroy first came into prominence some 12 years ago when they secured the rights to the Ford Industrial Newsreel.

Film Players Collect \$2,000 On Hawaiian Date

Los Angeles, Jan. 14.
Eska Wilson, agent, was ordered by the State Labor Commission to pay a \$2,000 salary claim filed against him by Hugh Allan and Gladys MacConnell. Wilson engaged the players to make a picture in Honolulu. When they arrived there they found no money in sight for production, so they came back.

Both Allan and Miss MacConnell testified that Wilson represented himself as the president of the Jefferson and Hawaiian Pictures Corp., and as such engaged them. Wilson stated he was only acting as agent. Contracts of both players were exhibited showing Wilson's name signed as president of the film company.

3,147 W. E.'s

Latest figures on Western Electric installations in the U. S. show a total of 3,147 theatres wired with that company's equipment.

An installation every 89 minutes, the week of Dec. 23, was topped during the week of Dec. 23 by one every 69 minutes. Just 146 W. E. installations comprise the most ever installed over such a period, this electric company claims.

HAYS ON COAST

Will Hays picked last Friday (Jan. 10) to commence the first of four 30 jaunts to the Coast. Hays will be away for about three weeks.

Blumenthal Back

A. C. Blumenthal, acquirer of much Fox real estate here and abroad, docked yesterday (Tuesday) on the Aquitania. He had been overseas since early last fall.

ADVERTISING TOO TORRID, SAYS HAYS

Newspapers Best Censor of Ad Copy, Retorts Tiffany About "Party Girl"

Newspapers are the best censor of the advertising copy submitted, said Al Selig, publicity head for Tiffany, to the Will Hays collection of publicists of the film business.

Though Tiffany is a non-member of the Hays organization, Selig accorded it the courtesy of Tiffany's appearance when requested by the Hays office in attendance were other and members' p. a.'s, with a Hays rep or two. The Hays men launched right into the advertising campaign being conducted by Selig for Tiffany's \$2 "Party Girl" at the Galety, New York.

Selig admonished the Hays' lack of authority, and added he would argue any point on advertising brought up. The biggest point the Hays office had, from the account by the other publicity people present, was that the New York "Times" had rejected a "Party Girl" copy containing the line:

"See the road to din, gin and sin."

Tiffany's reply to that was that 12 other New York dailies, the remainder, had accepted the same copy without protest, leaving the "Times" in its own minority.

That is when Selig said to have told the Hays men they could safely leave censoring of advertising copy to the newspapers, which had as high a regard for their readers as the Hays office has for the theatre patrons.

Another Line

The very next Sunday every daily in New York, including the "Times," printed the Tiffany copy on "Party Girl" containing this sentence:

"A broadminded broad from Broadway."

From the story, Selig did not attempt to dig in for the Hays defense of how it handled the producers of its membership who have taken chances with ad copy for their pictures, in and out of New York.

The Tiffany ad copy for its special at the Galety has been in line with that picture. It has attempted to bring out the matter in veiled allusions in the ads.

Last week Selig effected a tie up with the tab "Graphic" on "The Party Girl Racket Exposed."

TIFFANY TAKES OLYMPIC PTSBC, FROM WARNERS

Pittsburgh, Jan. 14.
Tiffany has leased the downtown Olympic from Warner Brothers, for a first run house. It opens Saturday (18) with Tiffany's "Lost Zeppelin." "Peacock Alley," a Tiffany talker with Mae Murray starred, will follow.

Olympic was the Warners' second run house here and the first local theatre wired.

Opening day will be Wednesday, giving downtown Pittsburgh a picture house opening every day in the week excepting Tuesday.

Dr. Harry Katz Drops Practice for Show Field

Chicago, Jan. 14.
Dr. Harry Katz, brother of Sam Katz, and owner of 25 percent of the Fitzpatrick-McElroy circuit, lately acquired by Publix, has gone 100 percent show business. He will hereafter devote all his time to Publix, giving up an extensive professional practice.

"Dr. Katz will act as direct New York contact man, representing western divisional heads, and move east."

SILENT "COQUETTE"

Hollywood, Jan. 14.
Mary Pickford has reconsidered on not having a silent version of "Coquette" (UA) released. Soundless print is now being cut and will be released in the foreign field in the belief that a silent will stand up better than a dubbed talker.

TELEVISION FILMS IN '32

Wm. Fox Rejects All Overtures for Compromise—Civil Suits Started?

Acting upon advice of counsel and with William Fox rejecting all compromise overtures to date, bankers holding Fox past due obligations are said to have started civil actions under them. These suits, either commenced last week or expected to be served this week, in the N. Y. Supreme Court, will allow the defendants 30 days to answer. Unless Fox can find a substantial defense, judgment will become automatic.

It is said that about 10 days will elapse after the time to answer expires and until the judgment or judgments can be recorded.

Attorneys for the bankers are reported to have informed their clients that no application for a receivership would be entertained by the courts before judgment is taken. Fox, they said, is a solvent company and under that condition a civil action first becomes necessary.

It is anticipated that should no settlement be reached between William Fox and the bankers, or no solution found, personally by Mr. Fox before the time limit on the civil actions, an application for a receivership may then be filed. Insiders seem to think some agreement will be duly reached, if not this week, then before Jan. 25.

Meanwhile, from accounts, the overtures continue despite the rejections by Mr. Fox. As far as can be learned, Mr. Fox has submitted no counter proposition to the bankers, which might form a basis for trading. His attitude appears to be that he must have supreme control as formerly.

Neutral Banker

A downtown neutral banker has been reported in daily conference with Mr. Fox, without result to date. With these conferences continuing, it is hoped by the interested parties on either side that some daylight may develop. It is conceded that the morale of the entire Fox organization, east and west, is at a critical point, due to the procrastination and the vague future as it stands at present.

One of the bankers' proposals is said to have been that there be 15 directors on the Fox board, five each to be selected by the two sides and those 10 to choose the remaining quintet. This called for Fox to resign the presidency of both Fox companies. Another and later one was to reduce the board to 10 members, five on each side, and another to increase the present board of trustees to four, two each, with Mr. Fox remaining at the head of his organization, subject to certain controls as protective measures for the banker-creditors.

Ford and Eastman

Repeated stories of Mr. Fox procuring funds to clear the current situation and relieve himself of the present tangle complication have been floating around, but nothing tangible to date has come from them. An added name has been Henry Ford, but without anything substantial to connect it.

That George Eastman or his company might come to the William Fox financial rescue doesn't receive much credence now. It is said downtown that Mr. Eastman advanced three millions to take Mr. Fox's personal stock holdings out of the market. By Fox people it is claimed the Eastman advance was six millions.

The Fox business operations keep going without interference, although a lack of authority on important business matters is claimed to be noticed. None of the Fox people will comment upon the situation, and Mr. Fox is available to but a very few.

Chicago, Jan. 14.

Two or three small theatre deals entered into by William Fox six months ago went through last week. All were for small towns in Wisconsin.

Eureka!

Hollywood, Jan. 14.

At one of the local film studios, a Hollywood inventor is working on a mechanical man to reduce the number of projectionists now necessary to operate sound in the average theatre booth. Claim is that when it is perfected it will require only one man in a booth to start and stop the operation. Present system of projecting requires crews of from four to 24 men.

BULL FIGHTERS ALSO HEROES IN SPAIN'S FILMS

Madrid, Jan. 3.

Motion pictures in which the principal characters are popular bullfighters appear to be on the increase in Spain. They have been well received by Spanish cinema audiences. A new such film is now at the Cine Madrid, a large theatre. It is entitled "El Suceso de Anoche" (Last Night's Event). Victor Villalta, one of the most popular of Spanish bull fighters, plays the principal role. Spanish critics in their indulgence pronounce Villalta the ace of Spanish picture actors and claim that the picture is a tremendous success.

The filming was done in Spain, but with a standpoint of artistry and technique it is not worthy of special mention.

It is the second first rank Spanish picture in which a bull fighter has played the leading role that has had any success. The other, in which the bullfighter Marcial Lallanda was the lead, was entitled "Viva Madrid Que Es Mi Pueblo" (Long Live Madrid, That's My Home Town). It had for a theme the story of a bullfighter who fell in love with a girl in very humble circumstances, rejecting the love of other women who worshipped the hero of the bull ring.

This film, first in the Avenida theatre, Madrid, had a long run of second showings in other Madrid theatres and has been the greatest financial success of all Spanish film plays so far produced.

A sister of Villalta, never before in pictures, is taking the part of the heroine.

Villalta in his film drama shows that the old mastery of poise and grace necessary in the bull ring in the full brilliancy of sunlight and color can be used to advantage under the lights of laboratory reflectors.

Technically and artistically the filming is poorly done in spite of Villalta's mastery, and presents notorious defects. The photography is lamentably foggy and weak and has not the proper lighting effects for day and night.

Oriental's First Holdover; "Flight's" 6 Loop Weeks

Chicago, Jan. 14.

For the first time in the history of a R. & K. loop weekly change here, a picture was retained for a second week when "Flight" (Col) was held over at the Oriental.

A decision was made on the first Saturday's business when house records fell, \$11,000 coming in at the tills.

At that, the Oriental marks the film's second showing in the loop, feature having had four weeks at the Studebaker at \$150 top.

FIGURE THAT YEAR FOR GEN. RELEASE

Guarding Premature Selling or Demonstration—RCA Telephone to Handle Device for Radio

HOMES AND THEATRES

Radio considers television among its biggest assets of the immediate future. Air pictures will start to flood the public market one week after scientists conclude present experimentation for better definition of clear detail. Latest status of television was revealed by high Radio authorities a few days after the corporation had made application in Washington for further patent rights.

Premature selling or demonstration, except privately and in the homes of Radio executives, is being guarded against until the air interests are certain that television has arrived on the same and permanent scale as sound broadcasting.

Gauging the speed of development Charles Ross, head of Radio's Photophone, the subsidiary which will have charge of the broadcasting of all air pictures and the distribution of receiving sets to theatres and professional places of amusement, does not figure mass production until early in 1932.

Attachment to present radio sets in the home, which will facilitate fireside picture projection, will be handled for Radio exclusively by the Radio-Victor subsidiary, under present agreement with the parent organization.

Claim No Stalling

Retail prices have not yet been determined. Manufacturing costs will first have to be ascertained. At the present time, according to Ross, mass production figures for television's receptive devices have not even been discussed within the organization.

That Radio for some time has had television in the perfected state, but is withholding it at this time for fear of injuring or rendering obsolete some of its other interests, was a persistent report presented to Mr. Ross. His reply was:

"Nonsense. If it were perfected today the public would have it. We are as anxious to get it on the market as they are to see it."

Photophone exec warns that as in the early days of the screen sound, there will probably be many fly-by-night television companies springing up to sell stock to a gullible public.

In regard to broadcasting news events by television, such as football, fights, etc., Western Electric engineers said, about a year ago, that they believed this phase was years away due to the wide field to be condensed. But as to sending moving pictures into the home or theatre the W. E. men thought it very likely and not so far in the future at that.

Minneapolis, Jan. 14.

Front page story in the "Star" local daily last week stated that RCA will have a television broadcast here within the next six months and that receiving sets will be sold for \$75. Same story carried the tidings that there would be a television hook-up with the two local RKO theatres, the Orpheum and Seventh Street, making it sound like a press yarn.

RELIGIOUS EXCHANGE PASSES

Lutheran Film Division has passed out with its library of religious pictures purchased by Edited Pictures, Inc., which also owns the product of the American Religious Films Syndicate that went bloomy some years ago.

Lutheran Division was in existence about five years with losses of operation paid by A. G. Lambrecht, wealthy Lutheran philanthropist. He has since died, the fold-up following.

Reformers' Free Film-Radio Shows Under Gov't Bureau—Lankford's Bill

Washington, Jan. 14.

Weather Squawk

Chicago, Jan. 14.

Local picture houses are beginning to complain to the dailies about the playing up of weather reports when the advance tip is severe cold, rain or snow. People are showing a disinclination to go out if the papers predict unfavorable weather.

Loop houses, in particular, have found that a report of cold for an evening means plenty of empty seats, even if the report turns out to be wrong.

W. C. Lankford, Democratic Congressman from Georgia, has another idea in addition to Sunday closing for the District of Columbia. Latter is the proposed and supposed opening wedge to close up the entire country on the Sabbath. The Congressman would have Uncle Sam go into the exhibition of pictures and run radio broadcasting exclusively for amusement through a Department of General Welfare.

Lankford asks for \$1,000,000,000 annually, "or so much thereof as may be necessary" to run the proposition and has lined up behind him a contingent of religious workers, principally the Lord's Day Alliance and Canon Chase's international reform association.

To get into the provisions of the bill, which was presented to the House immediately that body got to work, the general idea is to "aid, encourage and promote" almost every kind of a school, lodge, church, and in fact, any organization in order to secure for the people a "better mental, physical, spiritual, moral and patriotic development." Proposal also gives \$15,000 annually to a secretary.

Complete Radio Control

After proposing the "fullest and most complete control of the sending and receiving of all communications" and full authority to manage and control said radio, the bill provides that the secretary shall "immediately secure (b) sufficient motion picture films of such nature and standard as to encourage and promote the policy and purpose of this act."

In turn the welfare secretary will, proposes Lankford, not only supply every branch of the government with every film wanted for any occasion but will also supply films, as well as the apparatus to show them, without cost to most anybody anywhere in these United States who has some sort of an organization behind them.

Lankford wants the showings to a free gate but puts in the proviso that "nothing herein shall interfere with the usual tuition, dues or collections that may be charged or lawfully given in such churches, schools, lodges, or other gatherings."

Along with the films the radio is barred from utilizing any commercial advertising without permission of the secretary.

Bill was referred to the committee on expenditures in the executive departments. Lankford says he has been promised hearings.

LESS CONTRACT FILM PLAYERS

Hollywood, Jan. 14.

Current year will see fewer names on the players' contract lists at the studios. With the rapidly changing conditions of the business the studios have found it expensive to keep long lists with only a small percentage of those in the stock company engaged. Only those with starring or featuring possibilities will be retained.

Closing months of the last year saw more exchanging of contract players between the studios than ever. This exchanging reached the stage where it was not uncommon for studios to allow other companies to utilize their stars.

Example of the overburdened contract lists was seen the last week of the old year at Metro where, out of 60 players, only 14 were working. Of this number, three were at other studios and one filling a stage engagement.

BOOTH OPERATOR'S WIFE SAYS HE'S THE LIMIT

Chicago, Jan. 14.

If somebody will dash off a textbook on "Matrimonial Advice as Applied to Employees" they'll find certain circulation in the theatre chain operating field if the divorce suit of Mrs. Frances Schrader is an indication.

Mrs. Schrader's pet pout is that every time she enters her husband's theatre, he does tricks with the film projection just so she can't enjoy the picture. No argument on hubby holding the whip and as he's in the driving seat, in this case known hereafter as the booth. The bride failed to narrate what remedy the rest of the audience may suggest or how her chief annoyance always knows that the wife's present, except maybe by that matrimonial intuition which guards some of the husbands all of the time and all of the husbands some of the time, but not all the husbands all of the time—you get Mrs. Schrader's idea.

Schrader, Fred C., it seems, is an operator at the local Olympia theatre. He is also credited by his wife with having evolved a scheme to outwit Chicago's famous censors. His method, Mrs. Schrader points out, is simply to give 3 a. m. previews to girl friends before the pictures are chased by the blue-noses. Being Fred's own idea, it may be another reason for chain operators giving this lad a little attention.

Vignola on "Priest"

Bob Vignola will direct "The Parish Priest" for Mayor Dan Hart, of Wilkes-Barre, Pa., its author. The director is now working on the script.

Talker, with another title, will probably be made in New York.

LIBSON HOUSES TAKEN FROM MARKET FOR SALE

Monday at a meeting of the stockholders in the Libson houses of Ohio and the middle west in the New York office of Maurice Goodman, it was decided to withdraw the circuit from the market. The theatres will continue to be operated under the direction of the Libson.

An understanding for the sale of the properties to William Fox had been reached. Date of closing was postponed a couple of times. Another postponement may be set, since the last closing date should have been the same day the announcement of withdrawal was made.

Franklin Turns Back

Kansas City, Jan. 14.

Harold B. Franklin's eastern trip ended here.

He turned back for the coast, leaving this point today (Tuesday).

KENT BACK IN FEB.

Sidney Kent is not expected to return from abroad until late in February, according to home Paramount officials.

Amusement Stocks Push Up to Double Top in Renewed Active Trading; Worst Over in Fox

By AL GREASON

Amusement leaders pushed up again yesterday in a fairly impressive burst of trading, most of them making double tops and some in new high ground. Early dealings hesitated waiting upon action from the Fox trustees on question of paying the dividend due today in script or cash.

Even when no decision was announced, however, demand appeared for the principle theatre issues, with Loew moving up into new high ground above 49, Paramount reaching and holding its old peak at 52 and obvious resumption of group work in RKO above its best of last week at 25.

Cue from Fox

Irrespective of yesterday's Fox action, conviction is spreading in the ticker crowd that the worst is over in that situation. Three weeks or more of extremely dull trading have tested out the market position of the "A" shares, demonstrating pretty conclusively that strong inside people are taking offerings below 20, which seems to be the bottom of the trading range.

How much covering has been done during desultory trading is a question, probably not a great deal, so that the outstanding short account must be considerable. One commentator has estimated it probably nearly equals that in Montgomery Ward.

Idea that the Fox gyrations are about over contributes a great deal to the improved sentiment throughout the picture issues, troubles in that quarter having discouraged any aggressive operation elsewhere among the associated shares for a long time back. Failure of Paramount to take on aggressive leadership also has helped toward backwardness in the group.

Warner Bros. did well yesterday throughout the day, carrying on a constructive campaign begun on Monday and making a new top at 44 1/2 around noon. Old stories of du Pont interest in the company are again in circulation.

It is notable that bullish propaganda is beginning to find its way into print, mostly concerning Paramount. President Zukor's estimate of \$15,000,000 net for the year is being repeated, and statements of 1930 production schedules on a large scale, together with plans for bolstering up the foreign trade in talkers have been receiving attention. All this is helping to draw attention both to Paramount and to the generality of amusement securities and the first hint of setting the stage for a spring upturn.

Group Stands Out

In a week of small, indefinite and inconclusive market movements the amusement group did about as well as anything else. Indeed, there were times when the theatre issues stood out rather conspicuously in contrast to listlessness general throughout the whole market. Fox continued to turn over in volume what would have been huge in normal trade, but still moderate in comparison with some of the recent spectacular days in that much troubled spot.

Dealings apparently represented a more or less violent tug of war between downtown professionals who look for sharp dips and a contrary minded coterie who expect the company to emerge from its difficulties. The latter seems to have hit the better of the argument, now more than a month old. They have been unable to hold the price level generally above 21 and breaking below 20 only momentarily. Play in Fox is extremely complicated. There is probably a good deal of scalping for small returns, but it is clear that there are abundant supporting orders below 20.

Coup in RKO

Such a movement took place early last week when RKO in a day's turnover of more than 125,000 climbed up above 24, for the first time breaking through narrow movements around 19-20. Technique of this immediate move apparently was a strike against shorts. Stock turned over in large blocks and monopolized attention from

Yesterday's Prices

Leading Amusements

	High	Low	Last	Chg.
48,800 Fox	22 1/2	20 1/2	21 1/2	+ 1/2
4,400 Loew	49 1/2	48 1/2	49 1/2	+ 1/2
10,100 Par	52 1/2	51 1/2	52 1/2	+ 1/2
400 PWB	4 1/2	4 1/2	4 1/2	+ 1/2
41,300 RCA	42 1/2	41 1/2	42 1/2	+ 1/2
62,700 R-K-O	25 1/2	24 1/2	25 1/2	+ 1/2
300 Shubert	9 1/2	9 1/2	9 1/2	+ 1/2
28,200 W. B.	14 1/2	14 1/2	14 1/2	+ 1/2

Curb

1,300 Fox T. B.	5 1/2	5 1/2	5 1/2	+ 1/2
5,200 G. Theat.	35 1/2	35 1/2	35 1/2	+ 1/2

opening to 2 o'clock. About that time one single transaction of 20,500 shares showed on the tape and thereafter dealings lagged and continued quiet until last Monday, when quotations again climbed to 23 1/2, with the turnover around 30,000.

Interpretation placed on the operation was that an inside clique (Meehan was reported in the campaign) knew of a heavy short account and went after it. The big block was done at 23 1/2, which apparently was the price at which the bull clique was willing to let the short seller have the stock. After the climax to the drive for that day RKO carried through to 24 1/2 on its momentum and then subsided. Monday's brisk upturn suggested that the maneuver might be repeated.

While prices were on the run-up, story was circulated that RKO hoped to get control of the Loew stock held by Fox, but this was discounted at the time and disposed of the next day by the uncompromising statement from the RKO side that such a deal never had been contemplated. Tale has persisted none the less since.

Anyhow, while the campaign was on all amusements were stimulated. Loew particularly moving up in relatively large dealings to better than 47, while the old Keith preferred jumped from its listless low around 7 1/2 to 9 1/2 in a few hours. This sent Keith stock is well regarded, due to the fact it is convertible 3 for 1 into RKO common and pays \$7 a year. It amounts to a long term call on the junior shares. Same is true in a ratio of 2 to 1 of Orpheum preferred, which also got out of low ground below 60 to a new top of 65 1/2 on negligible dealings.

Warner du Pont Talk on Again

Warner made good for its large following, and the story of interest in the company on the part of du Pont-Wilmington interests was circulated again. Following the reported assaults of three weeks ago that pressed Warners to below 37, it moved steadily up from the turn of the year and Monday was in new high territory at 43 and better. Financial papers of Monday carried

Summary for week ending Jan. 12:

STOCK EXCHANGE

—1930—

High Low Sale Issue and rate.

30 1/2 29 1/2 3,000 American Steel (2).....

30 1/2 29 1/2 1,000 Con. Film (2).....

30 1/2 29 1/2 2,400 Eastman Kodak (8).....

30 1/2 29 1/2 521,600 Fox Class A (5).....

30 1/2 29 1/2 1,300 Keith pref. (7).....

30 1/2 29 1/2 11,700 Loew (3A).....

30 1/2 29 1/2 600 Du Pont pref. (1.80).....

30 1/2 29 1/2 1,000 Madison Sq. Garden (1 1/2).....

30 1/2 29 1/2 100 Orpheum pref. (8).....

30 1/2 29 1/2 25,000 Par-Fam-Lasky (3).....

30 1/2 29 1/2 100 Pathe Exchange.....

30 1/2 29 1/2 2,000 Pathe Class A.....

30 1/2 29 1/2 275,000 Radio-K-O.....

30 1/2 29 1/2 700 Shubert.....

30 1/2 29 1/2 200 Universal pref. (80).....

30 1/2 29 1/2 120,400 Warner Bros. (4).....

30 1/2 29 1/2 1,500 Du Pont pref. (2.30).....

CURB

High Low Last Chg.

28 20 28 1/2 + 1/2

20 19 20 1/2 + 1/2

18 17 18 1/2 + 1/2

15 14 15 1/2 + 1/2

12 11 12 1/2 + 1/2

10 9 10 1/2 + 1/2

8 7 8 1/2 + 1/2

6 5 6 1/2 + 1/2

4 3 4 1/2 + 1/2

2 1 2 1/2 + 1/2

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1 1/4 1 1/4 1 1/2 + 1/4



I want to thank Mr. Charles Freeman for a pleasant and successful heady tour of the Interstate Circuit just finished.

Offers invited for talking pictures, musical comedy, radio and vaudeville.

Increase your grosses by playing
CHARLIE ALTHOFF
Direction CHAS. MORRISON

story of H. L. Warner being in Wilmington and visiting John J. Rasch. Both men said that visit was "purely social," and Warner denied his company was negotiating for Fox's Florida theatres.

Paramount ran to form. Nothing sensational in this leader of the group, but it made steady progress and held the ground it gained. Best thing about the theatre securities was their ability to break into new high ground in spite of dullness. Idea that the uncertainty in Fox has been overcome by shorts in depressing the allied issues and that with any improvement in Fox a run in of bears would inevitably follow, prompted many Times Square speculators to give the group a play. Success of the RKO coup last week suggests that there is probably some ground for the theory.

Pathe-Shubert Blah

Almost the only theatre stocks that did not display a better feeling were Pathe, both classes, and Shubert. They got out of their extreme lows, to be sure, but dealings were negligible. Shubert apparently is thoroughly liquidated, with the bulk of all outstanding stock back in inside hands and market interest accordingly at low ebb. Pathe likewise in a dead aim, speculative interest having shifted to the bonds which are subject to rather violent gyrations, up 3 1/2 Monday alone to 48.

Success of Universal in solving its year-end problem of financing obligations of \$2,500,000 was reflected in better prices for the listed preferences. On the Curb Fox Theatres kept about abreast of its Big Board par with trading much reduced, while General Theatre Equipment displayed a strong tone under heavy dealings, apparently under accumulation.

Hal Roach is again in New York. Nils Asther may go vaude.

Martin Quigley is here. James Hall will lose his tonsils.

D. A. Doran in New York looking for story material for Columbia.

Raoul Walsh returned from two months of Europe.

Eddie Conrad's tonsils on the cutting room floor.

George Middleton back on Fox lot from New York.

Harry Cohn bet both ways on the U. S. C.-Pittsburgh fracas and won.

Nano O'Dair, soprano, going into pictures.

Dorothy Herzog figures on getting married.

Bob McHale back from opening of Fox Atlanta.

Winifred Laurance, at Radio, is the only woman assistant director.

Lenore Ulric back in town, resting.

Arthur Kay is bathing out the rheumatism at Arrowhead.

Theodore Warfield gone home to Julian, Cal.

May Robson sails Jan. 17 from S. F. to the land of poi.

Ruth Taylor is going to New York to try the stage.

Price for a rooster crow for the talkers' has been set at 50 per crow.

President Ortiz Rubio, of Mexico, Saturday here.

Irving Berlin and family Palm Springing it.

Benny Markson replaces Harry Wilson as unit p. a. at U. A.

"Sin Flood" has the greatest line-up of lens life extant.

Joe Colver back in her Beverly Hills home.

Bert Wheeler promoting a Frisco Frolic here in March.

Latest Hollywood fashion leader—D. Francis Zanuck wearing a fur-trimmed overcoat in the rain.

Marco of Fanchon and Marco installed in new Holmby Hills home, with tennis court and putting green.

Song writers claim that all publishers who gyped them are now out of business.

Alberta Vaughn received a fan letter from China asking her to make a Chinese talker.

Judge K. M. Landis had his son pinch hit for him on an appointment to visit the Fox studios.

Dorothy Thompson, arrive here Feb. 1 to spend a two months' vacation.

That bird from Ohio who bid one diamond with 13 hearts is now a screen extra here.

Herbert Moulton is new news editor in Radio publicity office. William Gibson contact man.

Colin Clive, finishing his picture part in "Journey's End," is en route to London to resume his stage part.

DeWolf Hopper went north to visit his wife's folks. Don't ask why.

Stanley Resor, president of J. Walter Thompson, decided to winter here instead of Europe.

Harry Cohn, offers \$50 a piece for title suggestions for his '30-31 Columbia program.

Agnes O'Malley, late of Roach, ping Oscar Hammerstein and Sigmund Romberg.

Youngest Salome born New Year's Eve. That's what Joseph Cherniavsky named his daughter.

Eddie Dowling due back from New York to make his "Honeymoon Lane" for Sonart.

Jack Wade, Fox studio usher, carries 800 phone numbers in his bean.

"Show of Shows" opening put two Warner publicity boys in bed with Kleig eyes.

Lewis Milestone gets beamed in a "Warner Bros." explosion, shakes his head and carries on.

Paul Whiteman has gone Hollywood with riding breeches, puttees, leather doublet "neverthing."

Vina Delmar's toughness on sobbies came ahead of her. Chatterboxes dodged her.

M. G. is trying to entice Greta Meyers from the New York German stage for a Teutonic part.

Best original title of the year to be registered by an independent producer was "Ornowitz of the Royal Mounted."

Now that the sound version is completed on "Hello Angels" Howard Hughes is waiting for Television.

Joe Shea said he only received 33% returns on Christmas cards and he is going to send out a follow up letter.

Fred Niblo says the only chap permanently engaged at a studio is the guy who changes the nameplates on the office doors.

Walter Huston's idea of going to Hollywood via the canal was to grow a bush for his Abraham Lincoln part.

Hollywood Chatter

Paramounts mixing pleasure and business in New York are David Selznick, Henry Herzbrun and Julian Johnson.

Technicolor took no chances on the colonists missing their ads in the Statepost. Mailed the info with a nickel enclosed.

The Chinese theatre now has a Chinese artist. Keye Luke is his name. Ad art in harmony with the Hollywood house's name is the idea.

Femme extras with wardrobes hard hit when outdoor and he-man features are the vogue. The all-male cast draws the female wall.

Peverell Marley gives up the photographing thing with C. B. De Mille. Ad art in harmony with the Hollywood house's name is the idea.

Carl Laemmle wants to relinquish his \$32,000 equity held on a 15-acre chicken ranch, at Girard City, and move his chickens back to Universal.

"Boulder Dam" is the name of a new Hollywood drink. Recipe calls for two fingers of scotch, dash of lemon to make it muddy, and a splash of absinthe.

Just what the foreign language problem means to the talker producer is realized when you recall that some producers were making subtitles in 47 languages for their silent.

Helen Stevens, Boston Public ex-booker, Hollywood homecoming with H. Von Stremel, retired "Tom Mix of vaudeville." They are planning for the MacQuarrie office in Hollywood.

John Barrymore owns one of the biggest steel yachts on the Coast and will formally christen it "Infanta" tomorrow (Wednesday) in honor of the expected new family member.

Clara Bow became the recipient of a wrinkle in expressing condolences. During her recent illness she received a dictaphone record of sympathy from an admirer in Brooklyn.

Metro's two wild men from Africa, for "Trader Horn," are housed on the lot in a shack where they do their own cooking. Like their Abraham cousins they like chicken, but they won't take it unless it comes to them on the hoof.

After waiting two hours to see a casting director, an actor asked the secretary how much longer he would have to wait. Secretary looked up in surprise, saying, "Just a minute, until I look into my crystal."

W. R. Hearst, boss of Louella Parsons, for a wedding gift gave her a diamond necklace and bracelet, valued at \$25,000. "The Big Parade" at the wedding reception included, under Warner, Darryl Zanuck, Carl Laemmle, Jr., Harry Cohn, Bebe Daniels, Colleen Moore, Julianne Johnston, Sylvia Thalerberg, Vic Shaprio, Louise Dresser and a couple hundred others. They looked over the gifts laid out in three rooms and guarded by Pinkerton dicks.

Since the burning of the Pathe studio and the closing of the RCA's Gramercy plant, there has been an exodus of talking short producers to Fort Lee. Metropolitan studio, under the general management of George Orth, has recently installed RCA sound equipment.

Companies working across the river include Louis Brock's "Ginsberg" series, with Nat Carr, James Fitzpatrick's "Horoscope," a Georges Lemaire series for Pathe, and some independent shorts made by Harry Rayner.

Rayner, Chesterfield, and Empire also produce intermittently at Fort Lee.

N. Y. to L. A.

Lou Rydell, Jack Benny, Hy Dahb, Dr. Flomkin, Jack Chon.

L. A. to N. Y.

Gene Markey, Louis B. Mayer, Clara Bow.

Harry Warner will leave for the Coast late next month for '30-'31 program conferences.

Expectation is that he will spend about two weeks in the film center.

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FED UP ON NEWS "SCOOPS"

Academy Handled 27 Complaints in '29; 19 From Actors, Mostly On Pay Claims

Squawk department of the Academy disposed of 19 complaints filed by persons engaged in picture production during '29, and in 17 of them secured satisfaction for the squawker. The other two claims were made by writers against producers for work under contract and were ruled out by the executive committee of the writers' branch of the Academy.

Three other claims by writers against producers are pending. One charges misuse of the title of a story but does not name the producer accused. Consideration of the case awaits this information.

Official title for the squawk department is the Conciliation Committee. This is composed of one actor, one director, one writer, one technician and one producer. Only five of 27 cases considered by the Academy last year got as far as the Conciliation Committee. Two of these are still pending.

Thirteen of the complaints went no further than Secretary Frank Woods for disposal. Most of these were actors' claims for pay.

One, however, was a complaint made by a director against another early in the year. Complaint was of unfair publicity. The second director denied any such thing and his letter of disavowal was forwarded to the complainant with no further action deemed necessary.

Only one other complaint was made by a director. It sought balance due from producer under contract and is still in conciliation.

Hear All Squawks

Academy considers squawks from any individual or company in the industry whether members of the M. P. Academy of Arts and Sciences or not. First procedure is consideration by the secretary, who endeavors to effect a friendly adjustment without red tape. If no settlement is reached the case goes to the executive committee of that branch of the Academy—actors, writers, directors, technicians—to which the complainant belongs, or would belong if a member. Branch execs go into the complaint and any response made to it, and again attempt adjustment.

Only then does the case go to the official Conciliation Committee, which may make further efforts at conciliation or may proceed to a hearing of the facts. When any member of the Conciliation Committee is involved in the cases directly, or is "employed by or in connection with any person, firm, or corporation appearing either as complainant or respondent," he is replaced by another member from the same branch of the Academy.

Outlines of the 27 cases before the Academy the past 12 months reveals that actors have the most grievances, or are the quickest to voice them. Theirs are also the quickest settled. Only three of 19 complaints by actors are still pending. One cites certain abuses against extras and casting practices, and awaits further investigation. Another is a claim filed Nov. 19 for continuous employment in a production taken over by another producer. The third is an actor's cry that he was engaged for a rate take 18 months after his engagement closed.

One complaint was filed by one actor against another actor. It alleges use of the complainant's name by the respondent. After some correspondence during which the accused actor consulted his attorney, he telephoned the complainant and told him he would cease taking his name in vain.

Only complaint by a member of the technicians' branch of the academy is that of a cinematographer claiming his engagement cancelled contrary to contract. Point involved was the interpretation of the "satisfaction" clause. Case was filed last April and conciliatory efforts continued the rest of the year, with a hearing finally called by the conciliation committee.

No producer filed a complaint in 1929.

Squawk Chart

(1929)

18 actors vs. producers.
15 pay claims settled.
3 special complaints under investigation.

1 actor vs. actor; settled.
5 writers vs. producers.
2 dropped after hearing by writers' committee.

3 pending further data.
1 cinematographer vs. producer; pending.

1 director vs. producer; pending.
1 director vs. director; settled.

COLUMBIA'S PROFIT FOR YEAR OVER \$1,000,000

With the annual pow-wow on production for the '30-'31 season soon to be held, advance indications are that Columbia will either increase its program over and above the 26 made this year or in the absence of that plan, budget a far larger amount to cover pictures with the number to be made remaining at 26.

It is estimated on the inside that for the fiscal year ending June 30 next, Columbia will show a net of considerably over \$1,000,000, this representing a larger profit than ever before in the history of the former independent, now up among the nationals.

Addition of two sound stages on the west coast, permitting Columbia to shoot six pictures simultaneously daily, working with different shifts, is pointed to as an indication of expansion of production for next season.

A few stories have been purchased for next year and options taken on others. They are headed by "Rain or Shine," the Joe Cook musical, to be done by Col with Cook the star. Additional stories will be lined up soon, with D. A. Doran, scenario head of Columbia, expected east to buy material within a few weeks. Other pre-season production plans are being carried out tentatively by correspondence between the east and west coasts.

While Columbia is reported sold on Technicolor and will soon release "Melody Man" as its first tint, it is indefinite at this time just what percentage of next year's product will be colored. Technicolor for all pictures is Columbia's choice, according to insiders, the Photo-Color process used for the series of 26 shorts on this season's Col program being there because this series was bought outright and is not produced by Columbia itself.

Studio's Music Saving

Los Angeles, Jan. 14.

Radio has engaged a permanent orchestra of 25 men under the leadership of Victor Baravalle. The men have been signed for a year. On the basis of a 33-hour week, the studio saves \$80 a week per man over the old system of engaging musicians by the hour.

FOY VACATIONING

Hollywood, Jan. 14.

Curtailing its production or showing out here a few weeks ago, Warners has now temporarily suspended all work in this department. Bryan Foy, head of this unit, is taking a four weeks' vacation in Nevada.

Al Cohn Resigns

Hollywood, Jan. 14.

Alfred A. Cohn has resigned as scenario editor of First National. He was there six months.

Boles' "Serenade"

"Serenade" is the title of Conrad Bercovici's original with music for Universal. John Boles will be starred.

TOO MUCH GRIEF FOR STUDIO P.A.'S

Meet and Plan Simultaneous Release of All Studio Production and Casting Matter—Dailies and Wire Services Complain on "Beats"—Chatter Writers Threatening P. A.'s With Job Loss the Last Straw

LARKIN IN CHARGE

Hollywood, Jan. 14.

Studio press agents are going to drop the old habit of giving chatter column writers exclusives on production news. "Exclusive" racket has worked itself into such a pain all around that the p. a. boys who meet monthly at the headquarters of the Association of Motion Picture Producers, will throw aside the practice and hereafter give an even break to all daily papers and wire services here.

Daily papers and wire services have been protesting to the studios regarding favoritism of news release to Louella Parsons (Universal News Service) on her claim that she gave the biggest individual circulation of any writer, having 40 papers on her string. Squawks are that Miss Parsons has the edge on 75% of the so-called news beats coming out of studios, but that the studios had no hesitancy in asking that "policy" stories be printed.

Wire Service Angle

Wire services, such as Associated and United Press, figuring they can give more service than any one writer, complain that their papers are peevish about the service and the way they were being beaten by the Parsons column. It was also pointed out to the press agents that whenever Miss Parsons makes errors on stories the studios ask the wire services to make the correction.

Local Angle Important

Of late there has been something of a three-cornered fight on between Miss Parsons, Grace Kingsley, chatter writer of the Los Angeles "Times," and Harrison Carroll, of the "Evening Herald." Anytime one gets an exclusive, the other writers protest to the studio heads, the discrimination being shown by their publicity department in favor of the other one and the studio p. a.'s take the slap.

What seems to have brought the matter to a head is a couple of the column writers informing the studio p. a.'s that they would either play ball or some one would be placed in the studio job who would. The boys then got together by themselves and decided they'd figure out a solution.

New Plan

According to present plans all daily papers and wire services are to get simultaneous release on news. This will probably be handled through Mark Larkin publicity contact for the local Hays office. Studios will send all copy direct to him. He, in turn, will have it delivered to all papers and wire services with the release time marked. Should any of the papers break faith by trying to beat each other, the committee of the p. a. group will be entrusted with the task of admonishing the newspaper or service that news will not be forthcoming in the future.

Proposal on news applies to that of production and casting of pictures. In no way does it bear on the planting of feature or freak stories direct with the papers or services.

MRS. BLACKTON ILL

Hollywood, Jan. 14.

Mrs. J. Stuart Blackton, wife of veteran Vitagraph producer, is seriously ill in a Hollywood hospital. She is the producer's second wife and mother of his two children.

No Marketing of Wide Film Until Set On Width—Demonstrations' in Feb.-March

Publicity Tip

Boston, Jan. 14.

Haven and Heaven for the p. a. here has been padlocked. Mayor Curley, breaking all established precedents, and quite contrary to the form of his predecessors, has refused to pose for snaps with visiting stage and film stars.

For years this was a pipe in Beantown.

Tough on the p. a., but he gets a break in the State House, a couple of blocks up the street. It's still a cinch on this side. Massachusetts' new governor, Allen, posed with a flock of bagpipers in his face, last week, to advertise the Canadian National Railways. A kiltie band came down from the northland, put Jack's little cap on the governor, gave him the inflated pig to hold, and the papers did the rest.

Just a tip to approaching p. a.'s. Lay off the mayor and concentrate on the governor.

FIND CARELESSNESS

CAUSE OF AIR CRASH

Los Angeles, Jan. 14.

With the finding of five bodies of the 10 men who lost their lives in the Fox aerial disaster, a coroner's jury found that sufficient care was not exercised in the preparation for the taking of the scenes.

Jury's verdict was to the effect that the men lost their lives as a result of a collision caused by two planes flying too closely adding: "We believe that flying of such nature is too hazardous and that it in no way encourages commercial aviation, and in too many instances seems unnecessary."

Divers have been able to recover three other bodies, including that of Kenneth Hawks, the director. Five other bodies remain unrecovered. During the week one of the planes was tested and the second was located, but then lost through shifting currents.

Despite heavy rains and high winds, which at times caused temporary suspension of the work of reclamation, Fox officials are intent on the recovery of all bodies and will continue the effort until every vestige of chance has been exhausted. Due to the heavy weather of the past few days there was thought to be a likelihood that the bodies might be washed up on nearby beaches.

Boys still missing are those of Ross Cooke, pilot; Hallock Rouse, pilot; Henry Johannes, property man; George Eastman, cameraman, and Otto Jordan, assistant cameraman. Recovered to date are those of Kenneth Hawks, Ben, Frankel, Conrad Wells, Max Gold and Tom Harris.

Warners and West Coast

Hollywood, Jan. 14.

In a radio talk from Station KEWB the news was slipped the public by Jack Warner that all is not serene and harmonious between Warners and Fox West Coast theatres.

After commenting on forthcoming Warner product and extolling their stars and other virtues Warner added: "None of these productions will be shown in Fox West Coast houses."

QUICK ANNULMENT

Hollywood, Jan. 14.

Natell Moorehead, stage and screen actress, had her marriage of four months to Ray Phillips, actor, annulled in exactly five days at Reno.

Miss Moorehead and Phillips both went to Reno to expedite matters.

Until three points are definitely settled upon, wide film will not become a tangible part of the film industry. These points are:—
Cost of production.
Facilities for distribution.
Practicability for general exhibition.

Many think it will be closer to two years than a year before the giant projectors will be geared to big screens for common use. During that time there will be a lot of "wise worry," but that wide film is as certain to be as generally accepted and practical a part of show business as sound has established itself to be is conceded by the majority.

Panicked state of exhibitors, plus the countless rumors and predictions regarding the big screens, as given by the representatives of producer groups promoting greater width as the reason for the above summary. Regardless of the differences in widths among the wide film pioneers, the industry is not going to repeat its costly plunge into the interchangeable issue.

Millions of dollars could have been saved had standardization marked the entrance of talkers. It is pointed out in the case of wide film, this saving is going to be realized.

To date there are only three wide systems of repute being disputed. They are those controlled by Fox, Radio and Paramount. Before spring each will have demonstrated publicly the merits and demerits of each system. Fox and Paramount will show theirs during February and Radio will present its test to the public in March.

It is expected that this series of "demonstrations" will determine standardization of wide film. The displays will be given in different parts of the country, but it is declared, all of the big producers have agreed not to generally market any particular system or method until final efforts have been privately made to arrive at an interchangeable agreement.

Corinne's FN Final

Hollywood, Jan. 14.

First National will pay Corinne Griffith \$225,000 for one more picture, her contract previously calling for two pictures at \$150,000 each abrogated by payment of the higher sum for this final picture after which she will leave the company.

"The Lost Lady," previously made silent by Warners, is named as having been selected as the picture. Company has also bought "Office Wife," magazine story written by Faith Baldwin.

One report is that this may be for Miss Griffith.

Both Laemmles Due

The two Laemmles, Carl Sr. and Jr., will be at the New York home office Jan. 24. According to relatives here, the double-header does not mean a shake-up nor the commencement of negotiations for the sale of the company.

It's described as a regular visit by the father, while the son it is understood, will interest himself chiefly in giving the sales department a low-down on the good points of Universal production.

F N's Fla. Premiere

Dempsey and Carl Laemmle have set a precedent in Palm Beach premiere which First National is following for its "Son of the Gods."

Author, Rex Beach, is tanning there now, and the opening date of the FN film depends upon what time next month Dick Barthelmess decides to come back from St. Moritz.

D. W. Griffith's Flu

Hollywood, Jan. 14.

D. W. Griffith is confined to his home with a bad attack of influenza.

Philly Down After Big New Year's Wk. And Tops of \$85,000, \$47,000, \$44,000

Philadelphia, Jan. 14.

Every downtown picture house without exception fell off sharply last week after the sensational grosses of New Year's week. Drop was not surprising, but its extent was rather more than expected.

Right now the larger houses are considerably under the average maintained in the fall, whereas the legit theatres, at a low ebb in October and November, are showing signs of strength. That Philly is "way over-seated in theatres is being evidenced.

Big drop of the week was taken by the Mastbaum, which slid from \$85,000, house record New Year's week, to \$44,000, which is near the usual average. Former figure was gained with "Second Choice" (WB), a picture that the press didn't like, while last week the attraction was "Half Way to Heaven." At that \$44,000 is nearer the usual house average.

The Fox, which also claimed a house record New Year's week at better than \$47,000 for "Hot for Paris," got around \$30,000 with the same picture on a holdover. "General Crack" (U) after a tremendous opening at Christmas, has been falling off rather rapidly. Barrymore feature got \$20,000 New Year's week but is dropping to \$15,000. "Show of Shows," holding for four weeks at the Boyd, has dropped steadily since opening. New Year's week reported \$25,000 and \$19,000 last week. It is "General Crack" with "Sally" following and expected to make at least a month's run of it. The Earle, another house to break records New Year's week, reported a slide to \$21,000, still quite good, with "Pointed Heels" and "Wedding Rings," respectively. Stanley had "No, No, Nanette" two weeks. New Year's week was \$33,000, and then \$18,000.

Stanton is having unexpectedly big trade with "The Sacred Flame." Figured as just an average program picture, coming on at campaign advertising that children should not attend figures as helping. House got \$24,000 New Year's week and \$17,000 last week. The Saturday Evening Post, after a month's stay and every likelihood that the picture may go another fortnight. First time for this house in a long time.

Carlton had a fine week with "Jealousy" reporting \$6,000, which is a couple of grand above normal. Fox-Locust is holding in "Sky Hawk," although attendance is nothing like that of "General Crack" and "Sunshine Up." Reported around \$13,000 last week, a drop of nearly \$12,000.

Erlanger had "Love Comes Along" with Bebe Daniels, and started heavily. Fact that the picture was extensively slashed by censors caused much objection and adverse word-of-mouth caused a drop sharply, with result that picture was taken out after Friday, with "Seven Keys to Baldpate" following. Little regarded "General Crack" and "This Thing Called Love," first local showing, that picture was held a second week.

Virtually all local picture houses now change some day other than Monday. Fox and Mastbaum switch Friday, the Erlanger on Saturday, the Earle and Carlton Friday and Stanton, Stanley and Aldine sometimes one day and sometimes another. Boyd and Locust are the only ones that have stuck consistently to Monday openings.

Estimates for Last Week

Mastbaum (4,800; 35-50-75)—"Half Way to Heaven" (Par). Fairly well liked; \$44,000, opposed to \$85,000 previous week.

Stanley (3,700; 25-50-75)—"No, No, Nanette" (Fox) (2d week). Picture slid sharply after getting \$85,000 New Year's week. Last week around \$18,000; fans weren't enthusiastic; "Condemned" (UA) in for run.

Boyd (2,400; 35-50-75)—"Show of Shows" (WB) (4th week). Dropped steadily; \$25,000 to \$19,000 in final fortnight; "Sally" (FN) current.

Stanton (1,700; 35-50-75)—"Sacred Flame" (WB) (2d week). Sensation of holiday season; clever come-on advertising campaign; got \$17,000 last week and may try for big success.

Fox (3,000; 30-50)—"Hot for Paris" (Fox) (2d week). Strong in first week; around \$47,000 for house record, then off to \$30,000, good, last week.

Fox-Locust (1,800; \$150)—"Sky Hawk" (Fox). Nothing like as strong as predecessors, but being held for run around \$13,000 last week.

Aldine (1,200; \$150)—"General Crack" (WB) (3d week). After tremendous opening, picture failed to hold. Last week off to \$12,000, \$5,000 under New Year's pace.

Erlanger (1,900; 35-50)—"Love Comes Along" (WB) (2d week). Encouraging of this Bebe Daniels picture hurt; business slid steadily

HOLDOVERS LEAD WASH.; 'HEROES' BIG, \$11,000

Washington, Jan. 14.

(White Population, 450,000). Weather: Unseasonably Hot. Of seven houses four had holdovers, and the quartet did the real business of the town. Others didn't complain, and it was hot outdoors, too.

"Hot for Paris" topped at the Fox and on a second week. "Show of Shows" came through splendidly. Estimate of first weeks was a bit conservative, picture actually getting \$19,000 for the Met. Second week was \$16,000.

"Hell's Heroes" brought joy to the Rialto, at \$11,000, getting more than many of its predecessors. Figures look like a million dollars compared with previous business. Duncan Sisters, at the Palace, weren't so good as business getters and Al Evans, returning m. c., helped to fill the void.

Estimates for Last Week
Columbia (Loew)—"Condemned" (UA) (1,232; 35-50). Good second week; \$10,500; two weeks, \$26,000. "General Crack" (WB) (3d week). "Painted Angel" (FN) (2,244; 35-50). Back to average and profitable; \$14,000.

Fox (Fox)—"Hot for Paris" (Fox) (3,434; 35-50-60-75). Second week last week it had \$19,000, last week much credit on intake; \$21,200; \$59,000 on two weeks.

Met (S-C Warner)—"Show of Shows" (WB) (2,500; 35-50). Good second week; \$16,000; two weeks total of \$36,500.

Palace (Loew)—"It's a Great Life" (M-G) (2,963; 35-50). Mighty drop from preceding dollars, but return of Evans, m. c., important. Acceptable at \$19,000.

Rialto (U)—"Hell's Heroes" (U) (1,978; 35-50). Joy after many slim weeks; nine days to \$11,000; week proper \$3,000.

Keith's (R-K-O)—"Love Comes Along" (Radio) (1,870; 35-50). Nobody complained; \$14,000.

4 Westerns in Many Syracuse First Runs

Syracuse, Jan. 14.

Sunday saw four westerns playing first runs here, a situation that hasn't existed since the days of the nickelodeon.

Keith's had "The Virginian"; Eckel, "The Lone Star Ranger"; Rivoli, "Stairs of Sands," and the Swan "The Invaders."

U program for '30-'31 will include a variety of talking westerns, with Hoot Gibson and Ken Maynard retained under contract for individual series.

Sales sources say that the talking westerns are selling better than anticipated, with the Maynard and Gibson programs doing twice the business silent westerns did for the company in pre-sound days.

Portland's 1st Holdover Bad Flop; 2 New Films in Downtown Houses

Portland, Ore., Jan. 14.

Public Portland held "Love Parade" for a second week, first holdover in the history of this 3,500-seater. It played to \$6,400 for the second week, very bad. Unlikely experiment will be repeated.

Run films in all leading houses except the Fox-Broadway. Hamrick held "Show of Shows" at the Music Box and the Alder held over "It's a Great Life" at United Artists.

"Sunnyside Up" commenced a second week to its biggest day's biz.

No road shows last week, stage opposition being Guy Bates Post as a Duffy stock guest star in his favorite.

after promising opening; taken off Saturday with "Seven Keys to Baldpate" following.

Karlton (1,000; 50)—"Jealousy" (Par). Big at \$6,000; two grand over average.

Erlanger (1,000; 50-75)—"Wedding Rings" (FN). House getting steady play on combination stage and screen shows; \$21,000 last week, satisfactory; New Year's week record of \$44,000 with "Pointed Heels" (Par).



JOE BROWNING

Presenting

"A Timely Sermon"

Assisted by Joe Browning, Jr. This week, Jan. 10, Uptown Theatre, Chicago, Ill. Charles Nigge-Meyer's "Marathon Frolics."

Direction Abe Lastfogel, Harry Lenetsky, William Morris Agency. R-K-O direction, Morris & Feil.

'Dynamite' Sweeps Town; \$19,500 on Festival Week

Louisville, Jan. 14.

(Drawing Population, 500,000). Weather: Mild and rain. First week of Louisville's January Festival put the local State over the top to about \$19,500. Just a year ago the State played its first all-talker, "Interference," which did excellently, but this year's attraction, "Dynamite," improved the gross.

Charles Bickford is the rave of females here. "Show of Shows" was off, take disappointing at \$3,900. "Battle of Paris" also failed to develop even good business and sank the Mary Anderson to \$2,650.

Second week of "Show of Shows" was off, take disappointing at \$3,900. "Battle of Paris" also failed to develop even good business and sank the Mary Anderson to \$2,650.

Two days of "Glorifying the American Girl" gave promise of a strong week at the Rialto, but it lacked sticking power, and the seven-day test was too much.

Estimates for Last Week

State (Loew) (3,400; 35-50)—"Dynamite" (M-G). Went over the top with cast principals scoring; Loew's January Festival had three sheets all over town and tie-ups with music stores which are giving windows to Loew's for entire month; unusual here; plenty good at \$19,500.

"Interference" (S-C) (2,940; 30-50)—"Glorifying the American Girl" (Par). Started with fire, but soon burned out; ended bad week at around \$3,900.

Strand (Fourth Ave.) (1,785; 30-50)—"Show of Shows" (WB). In spite of better than \$10,000 on its first week, holdover was way down; \$3,900.

Alamo (Fourth Ave.) (900; 40)—"Broadway" (U). Deceptive this week; strong one day and weak the next; maybe near \$4,000, which isn't bad.

Mary Anderson (RKO) (1,387; 30-50)—"Battle of Paris" (Par). Theatrical, but not a success; no straight sound, comfortable and cozy; in the depths again, \$2,650.

Alamo (Fourth Ave.) (900; 40)—"Broadway" (U). Deceptive this week; strong one day and weak the next; maybe near \$4,000, which isn't bad.

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'Show of Shows' With '77' Stars in Warners', L. A., Whammed 'Em, \$36,000

\$30,000 FOR 'KIBITZER'; 'SALLY'S' \$20,000 START

Pittsburgh, Jan. 14.

Post-holiday slump never showed up and takings continued the dizzy pace of the past fortnight.

Biggest surprise in town was the fancy figure of "Kibitzer" at the Stanley, \$30,000. Introduction of Public Units probably had something to do with it.

Town's leader again was the Penn with "Their Own Desire" (M-G), and first of Loew state shows plenty ballyhooed. Almost \$35,000 and up to Sunday.

"Sally" (FN) got off to flying start at the Warner and, with critics for it in town, turned in excellent \$20,000 for opening week. Holdover "Condemned" was held over at the Aldine for a third week at the last minute when week-end New Year figures went to \$14,000 and squatted judgment of management.

Enright continued its pace with "In the Next Room," fortified by first six weeks' business, \$15,500. House record of about \$21,750 set here New Year's week. "Great Gabbo" couldn't get set at Sheridan Square and was yanked after 10 days for "Seven Keys to Baldpate."

Estimates for Last Week
Penn (Loew-UA) (3,300; 25-35-60-75)—"Their Own Desire" (M-G). Formerly \$25,000. Normal Shearer strong here, although picture voted just so-so; heavy ballyhoo attendant first Loew state show.

Stanley (WB) (3,300; 25-35-60)—"Kibitzer" (Par). Surprised everybody with splendid \$30,000; some nice advance exploitation and good notices helped; Dick Powell, m. c., was a big factor.

Warner (WB) (2,000; 25-50-75). Formerly the Grand, now renamed the Warner with opening of "Sally" (FN); started off impressively and managed to build into excellent \$20,000 for first full week; held over and likely to weather three weeks; 35-50.

Aldine (Loew) (1,800; 35-50). With "Sunnyside Up" (Fox) billed in dailies and boards to open management at final minute, held "Condemned" (UA) over for third week; nice \$14,000.

Enright (WB) (3,700; 25-35-60-80)—"In the Next Room" (FN). Satisfactory at \$16,500; first birthday and plenty of extra space on stage never less than \$10,000.

Harris—"Wall Street" (Col.) and vaude. At \$5,500; house has added permanent chorus, running vaude bill in presentation form; gross just fair.

Sheridan Square—"Great Gabbo" (Sono-Art). Ten days and out for Seven Key to Baldpate (Radio). Gross: Von Stroheim picture around \$7,000 for full week.

Estimates for Last Week
Loew's State (3,500; 15-50)—"Condemned" (UA). Excellent support bill and Colman always draws here; reported biggest biz in history of town for week end; sold at \$25,000.

Majestic (FA) (2,200; 15-50)—"Show of Shows" (WB); second annual week. Did nicely despite slight slump; heavily billed during local stay; about \$12,500, good.

Broadway (Ind) (2,200; 15-50)—"Broadway Hoofers" (Col.) and "Round Up" (FN) reported average biz despite fact that the rabble and press hailed bill as best in town; close to \$11,000.

Victory (R-K-O) (1,600; 15-50)—"Vagabond Lover" (Radio). Values didn't bring as many flappers as expected even though preceded by heavy billing; average at \$8,500.

Carlton (R-K-O) (1,600; 15-50)—"Unborn Child" (Windoor). Publicity men pulled snag here when they overplayed up birth control angle; brought criticism and cut in biz; \$10,000, good.

Albee (R-K-O) (2,500; 15-60)—"Dance Hall" (Radio) had little Ralston on stage; steady all week; \$12,500.

Fay's (1,600; 15-50)—"Aviator" (WB) and vaude. Bill as a whole poor and box office felt it; \$8,500 not so good.

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Estimates for Last Week
Loew's State (3,500; 15-50)—"Condemned" (UA). Excellent support bill and Colman always draws here; reported biggest biz in history of town for week end; sold at \$25,000.

Majestic (FA) (2,200; 15-50)—"Show of Shows" (WB); second annual week. Did nicely despite slight slump; heavily billed during local stay; about \$12,500, good.

Broadway (Ind) (2,200; 15-50)—"Broadway Hoofers" (Col.) and "Round Up" (FN) reported average biz despite fact that the rabble and press hailed bill as best in town; close to \$11,000.

Victory (R-K-O) (1,600; 15-50)—"Vagabond Lover" (Radio). Values didn't bring as many flappers as expected even though preceded by heavy billing; average at \$8,500.

Carlton (R-K-O) (1,600; 15-50)—"Unborn Child" (Windoor). Publicity men pulled snag here when they overplayed up birth control angle; brought criticism and cut in biz; \$10,000, good.

Los Angeles, Jan. 14.

(Drawing Population, 1,500,000).

Weather: Cold and Rainy.

When it gets cold in this land where everything is built for sunshine, the citizens find their thin-partitioned furnaceless bungalows a chilly contradiction to the poet who talked about no place like home.

Locally, they were inclined last week to roam mid pleasure palaces and not spend too much time in the living room. To intensify the intent to find warmth and comfort in the picture theatres, there was a nine-day siege of rain.

On the other hand, it worked both ways. While the conveniently spotted Warners' Downtown, Loew's State, etc., were doing good business right through the sloppy weather, the outlying Carthy Circle, Chinese, and other reserved seat houses, including the legits, were faced with the problem of people making reservations and never picking up their seats.

Estimates for Last Week
Boulevard (Fox)—"Romance of Rue Grande" (Fox) (2,184; 25-50). Promising picture, down with Loew's State. Neighbors turned out in unusual numbers. \$9,000, big.

Carthy Circle (Fox)—"Lo Rito" (Radio) (1,500; 50-150) (8th week). Not bad at \$8,000, but \$15,000 big handicap for remotely situated house.

Chinese (Fox)—"Condemned" (UA) (2,028; \$150) (6th, final week). Finished with \$30,000, suffering on final session through reserved seat policy.

Criterion (Fox)—"Hot for Paris" (Fox) (2,184; 25-75) (3d week). Downtown but off main traveled lanes, which may have figured. Below previous week by \$4,000, but profit included at \$7,100.

Egyptian (UA) (1,800; 25-75). The Tresspasser (UA) (1,800; 25-75). Very good; \$10,500.

Million Dollar (S. Lazarus)—"Lost Zeppelin" (U) (2,300; 25-50) (2d, final week). Rain apparently aided here. House around \$1,000 over average. \$7,000.

College (M-G) (1,150; 20-35). Returned to grind and low scale. \$3,600.

Loew's State (Loew-Fox)—"Navy Blues" (M-G) (2,024; 25-51). Prime favorite with shivering citizenry; \$32,000, excellent.

Orpheum (RKO)—"Hit the Deck" (Radio) (2,200; 50-75) (3d week). Better than house ever did with former straight vaude. 3d week, \$16,500.

Paramount (Public)—"Laughing Lady" (Par) (3,598; 25-75). Not on favored list, failing to provide sort of flapper fodder fancied locally. \$2,500 at least pretty good.

RKO—"Painted Angel" (Radio) (2,950; 30-65). Well trot aises at \$17,500.

United Artists (Pub-UA)—"Taming of the Shrew" (UA) (2,100; 25-50) (3d week). Iowa's resident alumnus somewhat prone to suspect Mr. Shakespeare; no hullabaloo in \$14,000.

Warners Downtown (WB)—"Show of Shows" (WB) (1,800; 50-75) (1st week). Whammed 'Em for \$36,000 inclusive of \$5 premiere; that list of 77 stars made the moviever, but toning up their overshoes and braving elements.

Warners Hollywood (WB)—"The Aviator" (WB) (2,565; 25-75) (1st week only). E. E. Horton, local favorite, and credited for picture doing as well as it did; \$18,000 in nine days.

Estimates for Last Week
Paramount—"Laughing Lady" (Par) (4,000; 35-50-75). Satisfactory with Harry Richman's first week here as m. c.; audience reaction not so hot to this Broadway-type \$25,000.

Strand—"No, No, Nanette" (FN) (2,800; 25-35-50-60-75). Nicely received and stays another week.

Colony—"Painted Angel" (Col) (4,000; 35-50-60-75). Pleasant theatrical picture drew nice reception from local scribbles; Rubie Wolf the stage attraction and making a name for herself.

Met—"The Tresspasser" (UA) (3,577; 35-40-50-75) and vaude. Did \$28,100.

Pathe—"This Thing Called Love" (Pathe) (3,248; 35-50-60-75) and vaude. Fair.

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Mighty Dips \$30,000, and Still O. K.: Roxy \$117,800, Par Also Big, \$86,600; 'Disraeli' Drawing Non-Film Goers

Broadway was back to normal last week following the holiday whirligig. Film parlors with outstanding totals at the Roxy, Paramount, Capitol and Rivoli. Elsewhere it might have been better.

There was unseasonable warm weather, the thermometer registering higher than for corresponding dates within the memory of statisticians. Also there was rain. After coming up, some of the boys facetiously announced that the heat and the spilling skies would be the alibi.

"Hot for Paris" endorsed the Fox production department's faith in a primitive comedy by killing \$117,800 at the Roxy, calling for a holdover. Paramount's flossy \$86,600 was partly attributable to the Rudy Vallee presence in the stage feature, "The Laughing Lady." Dive of "The Mighty" from an opening week of \$77,300 to \$17,800 must be viewed with the troupeous holiday trade in mind. Follow up figure is a strong second week for the Rivoli.

"Condemned" follows at the Rivoli when "The Mighty" blows. Another United Artists picture, "The Locked Door," succeeds "The Virginian" at the Rialto. Booking jam of United Artists productions because the Rialto-Rivoli congestion has the following film patiently waiting their turn: "Lumox," "New York Nights," "Hell Harbor," "Putting On the Ritz" and "Be Yourself."

Estimates for Last Week
Astor—"Devil May Care" (Metro) (1,120; \$1-\$2) (4th week). Figured to finish January and then be succeeded by "Rogue's Song"; around \$17,000 and tapering off rapidly; not a \$12,000.

Crown—"Hit the Deck" (Radio) (988; \$1-\$2). Three weeks for "7 Keys to Baldpate" which never showed in the money; "Deck" opened last night (Tuesday), Jack Oak being replaced by "The Virginian."

Capitol—"Hollywood Revue" (Metro) (4,620; 35-50-75-\$150). Strong draw and good total, \$76,900, after \$2 engagement at Astor.

Central—"Dive" (B) (322; \$1-\$2) (4th week). Beating "Sally" Mondays to Fridays and only nosed out by "Winter Garden" through weekends; at length of engagement and all factors weighed, \$12,000 picture is Broadway's steadiest \$2 attraction, keeping pace with "Love Parade" and attracting people who never patronize Broadway.

Cohan—"Blaze O' Glory" (World Wide) (1,400; \$1-\$2) (3rd, final week). Blows the "Blaze" and considered improved but harm of opening made Broadway showing not scale impossible; somewhere around \$6,000 with Eddie Dowling's Irish follow-up probably meaning something locally.

Colony—"Hell's Heroes" (U) (1,800; 35-50-75) (2nd, final week). Holdover week, \$10,100, giving picture \$28,100 in fortnight; \$19,000 in tough house; Pathe's "Her Private Affair" current; house circling Universal's "Talking Reporter."

Criterion—"Love Parade" (Par) (862; \$1-\$2) (10th week). No weak ending; over \$16,000.

Embassy—"Newsreel House" (Fox-Hearst) (568; 25). Show window of two newsreel companies has found demand consistent; better than \$7,000.

Gaiety—"Party Girl" (Tiff) (898; \$1-\$2) (3rd week). Stirred up discussion in and out of the house by publicity campaign; Tiffany going after business via high voltage exploitation; \$10,500 all right.

Globe—"The Virginian" (Par) (35-50-75) (4th, final week). Got some real dough for house following \$2 run at Carroll; next attraction at Carroll; also formerly tenanted at Carroll; \$19,000.

Paramount—"Laughing Lady" (Par) (2,665; 35-50-\$1). They're in battalion formation when the box office here registers \$86,600; if a new house record, week with hanging up the week before this would have been within a couple of G's of the previous maximum.

Rialto—"The Virginian" (Par) (2,000; 35-50-65-80) (4th week). Western story, off-film, has done very well on newest incarnation; third week, \$36,500.

Rivoli—"The Mighty" (Par) (2,200; 35-50-65-80) (3rd week). Ample vim in \$47,300 despite staggering discrepancy of \$30,000 from opening week's smash holiday total; second group is a rare for whom pictures playing Rivoli.

Roxy—"Hot for Paris" (Fox) (6,205; 50-75-\$150). Sold as pa-prika and reaction \$117,800; second picture on a fortnight's week with "naughty" ads; holds over.

Strand—"No, No, Nanette" (FN) (2,900; 35-50-75) (2nd week). New extended run policy called off, two weeks and out; "Show of Shows"

"LADY'S" \$23,500 BEST IN BALTO.—BIZ SPOTTY

Baltimore, Jan. 14.
(Drawing Population, 850,000)

Weather: Fair

Embassy, a de luxe first run for a brief and expensive period several years ago, and intermittently a burlesque house since then, is back in the picture ranks. This time as a pop price follow-up house with a two-bit top.

Business was spotty last week, several houses easing off while others were upgrade. Outstanding was the New Where "Sunnyside Up," equalled its capacity opening week. "Laughing Lady" turned in a good week at the Century and "Dynamite" was pretty fair at the Stanley. "Tiger Rose" was okay at the Rivoli.

"Navy Blues" satisfactory at the uptown Parkway, but the day and date run at the uptown Valencia was just fair. "Disraeli" concluded two weeks at the uptown Metropolitan, a house that usually takes em on for a month or more.

Century (Loew)—"Laughing Lady" (Par) (3,200; 25-60). Ruth Chatterton established fav here, and "Navy Blues" was pretty fair at the last week for Ken Whitmer, resident m. c.; grossed \$23,500.

Stanley (Loew-Stanley-Crandall)—"Dynamite" (M-G) (3,800; 25-60). Mixed comment; no cast names featured in daily ads, DeMille getting the spotlight; business average at \$18,000; might have been better if film didn't run so long, preventing turn.

Rivoli (Wilson Amusement Co.)—"Tiger Rose" (WB) (2,100; 25-60). Off to big start, getting the best Saturday since "Tiger" was here; throughout; maybe \$7,000.

New (M. Mechanic)—"Sunnyside Up" (Fox) (2d week) (1,500; 25-60). Outstanding success of past 12 weeks; business limited only by capacity; one of few films to equal opening week and still strong; about \$16,000.

Keith's (Schanbergers)—"Gold Digger of Broadway" (WB) (2,500; 25-60). Long uptown run at Met took b. o. steam out of this one for a holdover on main shopping street; business limited only by capacity; about \$5,000.

Valencia (Loew-UA)—"Navy Blues" (M-G) (1,200; 25-60). Day-and-dated with uptown Pky, but, in usual, downtown house, the race by a good margin; about \$2,800, under recent first runners at this stand.

Palace (Loew-UA)—"Navy Blues" (M-G) (1,000; 15-35). Above recent average at about \$4,100.

Auditorium (Schanbergers)—"Lost Zeppelin" (Tiff) (1,572; 25-60). Business limited only by capacity; about \$5,000.

Met, Boston, \$39,700

\$18,000 for "Johnny Jones," "Condemned," \$24,300—"Paris," \$28,000

Boston, Jan. 14.
(Drawing Population, 850,000)

Weather: Fair

House record for the Metropolitan went overboard last Thursday when "Amos and Andy" booked for a week and playing five shows a day, drew better than \$11,000 on the day.

Previous to their arrival, house had just a fair week of \$37,700 for "The Sacred Flame."

Business at the State almost the best of the picture houses in town last week based on seating capacity and scale. "Condemned" did \$24,300 here. "Paris" (FN) at the Keith-Albee did average business.

Estimates for Last Week
Met (4,000; 50-75) "Sacred Flame" (WB). Did \$37,700, only fair.

State (4,000; 30-40-50) "Condemned" (UA). Good at \$24,300.

Keith-Albee (R-K-O) (3,000; 50-60) "Little Johnny Jones" (FN). Picture with Eddie Buzzell had nice week for around \$18,000.

(WB) in this Friday: "Nanette" \$32,500 first week.

Warners—"General Crack" (WB) (1,300; \$1-\$2) (7th week). No word at scale; around \$18,000.

Winter Garden—"Sally" (FN) (1,484; \$1-\$2) (4th week). Just fair at \$22,100. "Mammy" mentioned to succeed Feb. 9.



CORTEZ and HELENE

International Dances Supreme. African, Gypsy, Apache and ballroom. Held ov. 2nd week, Roxy, New York. Formerly Shubert Productions. Direction LYONS & LYONS. Thanks to Paul Ross.

BAD STORM SHRINKS ALL K. C. GROSSES

Kansas City, Jan. 14.

After a couple of weeks of balmy weather a real blizzard just stopped business early in the week. Saturday and Sunday okay, but Monday and Tuesday practically no one was on the streets, day or night.

Estimates for Last Week

Loew's Midland—"Condemned" (UA) (4,000; 25-35-60-60). Ann Harding rapidly building a following here; stage show one of best; house so big it's tough on talking acts and parlor voice singers; picture liked; \$18,200.

Mainstreet—"Hot for Paris" (Fox) (3,200; 25-35-60-60). Fans repeated for McLaughlin; Henry Santrey's band and good vaude bill helped; \$13,700.

Newman—"Show of Shows" (WB) (1,888; 25-35-60-60). Nothing else but the newsreel on bill; feature clicked; \$19,700.

Royal—"So Long Letty" (WB) (340; 25-35-60). Charlotte Greenwood liked here; \$9,900.

Pantages—"Careless Aye" (FN) (2,200; 25-35-60). Good notices, and customers agreed; vaude stood up, too; \$3,100.

Paris—"Paris" (FN) (2,200; 25-35-60). Good notices, and customers agreed; vaude stood up, too; \$3,100.

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Flight Hops Oriental to Top, \$47,000; 'Great Life' Low at Chicago—\$39,100

NIGHTS' \$20,000, FRISCO 2 H. O.'S SLIDE, \$24,000

San Francisco, Jan. 14.
(Drawing Population, 760,000)

Surprises marked the past week's business. Most notable was the toboogan of "Vagabond Lover" which after opening to better than \$22,000 in its first week did \$3,000 on its second.

"New York Nights," at the Granada, opened big, slid along at normal, and then climbed sufficiently to cause a holdover.

Fox enjoyed more than its usual prosperity with "Navy Blues" The Warfield, with "Sunnyside Up," piled them in way above normal.

California with a second week of "Locked Door" tumbled nearly \$10,000, but still was on the safe side as the bigger, St. Francis' with "Love Parade," still doing well but feature is showing signs that the end is near. Wagner's Embassy, with "Disraeli," in its third week, very good and the Davies, with "Is Everybody Happy" likewise.

Estimates for Last Week

Fox—"Fox" (5,000; 50-65-75-\$1) "Navy Blues" (M-G). Business consistent and much better than average; \$24,000.

Warfield—"Fox" (2,672; 50-65-90) "Sunnyside Up" (Fox). A bang; first two days bigger than "Cockeyed World" put in midnight show; \$24,000.

Granada—"Public" (2,638; 35-60-65-\$1) "New York Nights" (UA). Opened big; Norma Talmadge, very good and the Davies, to hold second week, unusual at this house; \$20,000.

California—"Public" (2,200; 35-50-65-90) "Locked Door" (UA). Second week, nearly \$10,000 below first, but still profitable; \$9,500.

St. Francis—"Public" (1,375; 35-50-65-90) "Love Parade" (Par). Still going strong after a number of weeks but beginning to show signs of wearing; \$8,000.

Orpheum—"RKO" (2,270; 25-60-65) "agabond Lover" (Radio). Bust in second week after strong first seven days; slipped more than \$14,000 to \$8,000.

Embassy—"Wagon" (1,365; 50-65-90) "Is Everybody Happy" (WB). Tied for \$10,000; very good week for this small house; \$8,500.

Davies—"Wagon" (1,150; 35-60-65-90) "Is Everybody Happy" (WB). Tied for \$10,000; very good week for this small house; \$8,500.

Casino—"Ackerman & Harris" (2,400; 40-60) "Monte Carlo Lady" (FN) and "Grat Zeppelin World Cruise" (Hearst). Double bill with good stage show proved excellent draw, above normal; \$12,000.

Estimates for Last Week

Chicago (Public-B & K.)—"It's a Great Life" (M-G), stage show (4,400; 50-65). Notices just fair, and Duvall history; picture, \$39,100.

Meivick's (Public-B & K.)—"Vagabond Lover" (Par) (1,856; 50-65). Held up splendidly in second week; \$22,000.

Monroe (Fox)—"Christina" (Fox) (1,120; 50-75). Just average, although the critics were kind; \$4,500.

"Flight" (Col), stage show (3,500; 50-65). Picture had showing at Studebaker two months ago and did slight second week; even \$6,000, and held over; very big for house, which has been in slump for weeks.

Orpheum (Warner)—"So Long Letty" (WB) (799; 50-75). Second week to a normal slide; \$7,200.

Roosevelt (Public-B & K.)—"Dynamite" (M-G) (1,500; 50-65). Picture crashed in first week; figures last full week \$15,000; "Virginian" (Par) current and started big.

State-Lake (RKO)—"Dance Hall" (Radio). Stage show, even \$6,000. Slumped somewhat again with rest of houses; \$25,000 not bad, though.

United Artists (Public-UA)—"Taming of Shrew" (UA) (1,700; 50-65). Excellent picture; \$34,000.

Woods (RKO)—"Love Comes Along" (Radio). Replaced "Vagabond Lover" when that picture dropped; \$15,000; held over six days for both pictures, week \$16,000.

**'SUNNY' NEAR \$65,000
IN BUFFALO FORTNIGHT**

Buffalo, Jan. 14.
(Drawing Population, 500,000)

Weather: Stormy

Business was distinctly on the up at picture theatres last week. Great Lakes skyrocketed for a second week.

Unexpected spell of bad and cold weather probably kept groggies from peaks.

Estimates for Last Week

Buffalo (Public) (3,600; 30-40-65) "New York Nights" (UA), "Novelties" unit. Good bill, but without any real star distinction; sagged at midweek, due to inclement weather. \$25,400.

Century (Public) (3,400; 40-60) "Show of Shows" (WB). Came in with plenty of publicity, but failed to hold up in holding for second week; \$18,900.

Hipp (Public) (2,400; 40-60) "Sacred Flame" (WB) and vaude. Business held at fair level for \$19,000.

Great Lakes (Fox) (3,400; 25-35-50) "Sunnyside Up" (Fox) (2d week). One of best runs house has had in months; picture showed early; \$55,000 after week-on-six shows a day at 50 cents top, short of house record by reason of reduced top; second week still close to capacity for around \$39,000.

Jazz Heaven (Radio) and vaude. Honors about evenly divided between picture and Alex Hyde heading vaude card; opened with rush, but fell off due to weather; \$14,000.

Schiller Fishing
E. A. Schiller left for Florida Jan. 10, on a month's fishing trip.

"PRINCESS" POSTPONED
Hollywood, Jan. 14.

Fox, running into a little difficulty with the screen rights to "The Dollar Princess," has deferred its proposed production.

George Grossmith, who was adapting, has been put to work on an original for J. Harold Murray and F. H. Dorsay. Alexander Korda, scheduled to direct "Princess," will meg the latter.

Jason-Levy Cartoons
Los Angeles, Jan. 14.

Leigh Jason, former U. Director, has organized the Royal Film Co. to produce a series of novelty cartoons by Bert Levy, former vaude cartoonist. Human heads will be used with Levy filling in the action, bodies, and backgrounds.

TECHNICOLOR

is a Box-Office Name

-advertise it!

MORE than one hundred feature pictures—all or part Technicolor will be playing in America's motion picture theatres in 1930.

A year ago the big box-office draw was **SOUND**.

Today it is **TECHNICOLOR**.

Technicolor's monster advertising campaign began in *The Saturday Evening Post*, issue dated January 11th.

Three pages in full color, costing \$34,500 for space alone, was the first smash. Three pages more in full color appear two weeks later. The campaign continues all year.

In addition to *The Post*, this tremendous campaign uses the motion picture fan magazines—*Photoplay*, *Picture Play*, *Motion Picture Magazine*, *Motion Picture Classic*, *Screenland*, *Screen Book*, *Screen Secrets* and *Film Fun*—spreading the news of Technicolor pictures to a total of twenty-five million readers. Yesterday, today, tomorrow.

From now on, they'll know all about the latest Technicolor pictures. They'll be looking for them.

TECHNICOLOR, Inc.

NEW YORK BOSTON HOLLYWOOD

TECHNICOLOR
is a Box-Office Name
Advertise it!

SOME OF THE TECHNICOLOR PRODUCTIONS

BRIDE OF THE REGIMENT, with Vivienne Segal (First National).
BRIGHT LIGHTS, with Dorothy Mackall (First National).
CHASING RAINBOWS, with Bessie Love and Charles King (Metro-Goldwyn-Mayer).
DEVIL MAY CARE, starring Ramon Novarro (Metro-Goldwyn-Mayer).
DIXIANA, with Bebe Daniels (Radio Pictures).
FOOTLIGHTS AND FOOLS, starring Colleen Moore (First National).
GLORIFYING THE AMERICAN GIRL, with Mary Eaton, Eddie Cantor, Helen Morgan, and Rudy Vallee in revue scenes (Paramount).
GOLDEN DAWN, with Walter Woolf and Vivienne Segal (Warner Bros.).
GOLD DIGGERS OF BROADWAY, with Winnie Lightner, Conway Tearle, Ann Pennington and Nick Lucas (Warner Bros.).
BELL'S ANGELS, with Ben Lyon, Jean Marlow, James Hall, Jane Winton and Thelma Todd (Caddo).
HIT THE DECK, with Jack Oakie and Polly Walker (Radio).
HOLD EVERYTHING, with Winnie Lightner and Joe E. Brown (Warner Bros.).
HOLLYWOOD REVUE OF 1930 (Metro-Goldwyn-Mayer).
IT'S A GREAT LIFE, starring the Duncan Sisters (Metro-Goldwyn-Mayer).
JOHN BARRYMORE IN GENERAL CRACK (Warner Bros.).
MAMMA, with Eleanor Boardman, Ralph Forbes and Jean Hersholt (Tiffany).
MAMMY, starring Al Jolson (Warner Bros.).
NO, NO, NANETTE, with Bernice Claire and Alexander Gray (First National).
ON WITH THE SHOW, with Betty Compson, Joe E. Brown, Louise Fazenda (First National).
PARIS, starring Irene Bordoni (First National).
PUTTIN' ON THE RITZ, with Harry Richman (United Artists).
POINTED HEELS, with William Powell and Helen Kane (Paramount).
RADIO RAMBLERS, with Bert Wheeler, Robert Woolsey, and Dorothy Lee (Radio).
RIO RITA, with Bebe Daniels, John Boles, Bert Wheeler and Robert Woolsey (Radio).
PARAMOUNT ON PARADE, all-star revue (Paramount).
THE ROGUE SONG, with Lawrence Tibbett and Catherine Dale Owen (Metro-Goldwyn-Mayer).
SALLY, starring Marilyn Miller (First National).
SHOW OF SHOWS, with 77 stars (Warner Bros.).
SHOW GIRL IN HOLLYWOOD, with Alice White (First National).
SONG OF THE WEST, with John Boles and Vivienne Segal (Warner Bros.).
THE DANCE OF LIFE, with Hal Skelly and Nancy Carroll (Paramount).
THE MYSTERIOUS ISLAND, with Lionel Barrymore, Lloyd Hughes and Jane Daly (Metro-Goldwyn-Mayer).
THE VACABOND KING, starring Dennis King (Paramount).
THE VIKING, with Pauline Starke, Donald Crisp and LeRoy Mason (Metro-Goldwyn-Mayer).
UNDER A TEXAS MOON, all-star cast (Warner Bros.).

6 BIG ONES from FOX

box office-every to the public

THE SKY HAWK

A hit at the \$2 top Gaiety, New York, where public and press acclaimed it the greatest of all air romances. Cast includes John Garrick, handsome new screen find, Helen Chandler and Gilbert Emery. Bound to be one of the big box-office winners of the year. Directed by John Blystone.

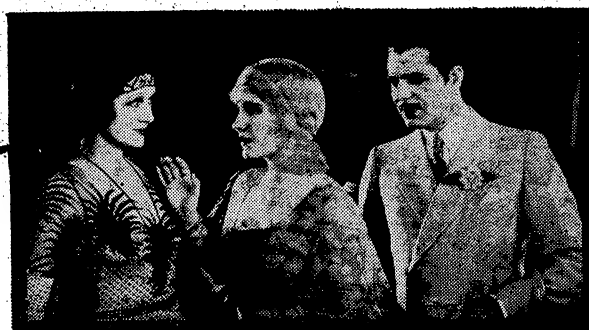
SOLD



SUCH MEN ARE DANGEROUS

Elinor Glyn's first movietone love drama—you know that spells box-office! And Mme. Glyn has put plenty of "it" in the story. Warner Baxter heads the cast which includes Catherine Dale Owen, Hedda Hopper, Alberf Conti.

SOLD



ONE MAD KISS

Love, laughter, romance, music and two mad lovers. Cast is headed by Don Jose Mojica, grand opera star, whose loving and singing will make him an overnight sensation. Also featured are Mona Maris, hit of "Romance of Rio Grande", Antonio Moreno and Tom Patricola. Directed by Marcel Silver.

SOLD



FOX is delivering the

made to order for the
one sold in advance
and ready NOW



CAMEO KIRBY

Musical movietone of high card playing and love gambling. From the famous play by Booth Tarkington and Harry Leon Wilson. With J. Harold Murray in the role he was made for, singing as never before, Norma Terris and Myrna Loy. Directed by Irving Cummings.

SOLD



MEN WITHOUT WOMEN

Movietone masterpiece of the U. S. Submarine Service. Directed by John Ford, the Gold Medal director, with Kenneth MacKenna, Farrell Macdonald, Frank Albertson, Walter McGrail, Paul Page. Watch this remarkable drama land among the ten best pictures of 1930!

SOLD



LET'S GO PLACES

A fast farce of fast workers going places and doing things in Hollywood. A whirly, girly, jolly show with a flock of song and dance numbers elaborately staged. In the cast are Joseph Wagstaff, Lola Lane, Sharon Lynn, Frank Richardson, Walter Catlett, Dixie Lee. Directed by Frank Strayer.

SOLD

Coming!

HAPPY DAYS
in GRANDEUR
and in
STANDARD
MOVIETONE

hits for 1930

Behind the Keys

Hopewell, Va.
Hopewell, which aspires to be Virginia's foremost industrial town, will have a new theatre remodeled out of the Woodworth building at Broadway and Hopewell streets. Frank Harris, also operating the Strand in Hopewell and the Palace, Petersburg, will wire the house and open it in February as the New Harris.

Pine Bluff, Ark.
Robert Hampton has been transferred from management of the Best theatre to the Publix-Saenger house at Alexandria, La. Robert Drake succeeds him here.

Clarinda, Ia.
Fire in operating booth of the Army theatre Jan. 2 caused \$2,000 damages to films and equipment. Theatre was empty.

Burlington, Ia.
Claire Stover, organist at the Rialto for two years, has been appointed assistant manager of Blank's Palace in Burlington.

Palm Beach, Fla.
J. W. Brandon has been named manager of the Publix-Beaux Arts theatre here.

Buffalo, N. Y.
Seneca, new Publix house in South Buffalo, opened Jan. 11 on a straight sound policy, Shea Operating Co. managing. House seats about 2,000 and is located in a residential district.

Stuebenville, O.
C. M. Uring announced he has acquired the property adjoining his Rex theatre and will construct a theatre on the site.

Hertford, N. C.
Talker competition is too strong to permit rejuvenation of the Rex theatre here as a silent house. It expired last summer after a jam with the Charlotte, N. C., film board of trade. Straightened out, house, only one in town, couldn't stand wire competition of 12 and eight miles away and has closed again.

Middletown, O.
Publix is reported leasing for 25 years house of 2,000 capacity proposed for construction in this town. Cost claimed at \$500,000.

Pine Bluff, Ark.
A. Brown Parkes, manager of the Saenger here, goes to the Saenger-Publix in Hattiesburg, Miss.

Ogden, Utah.
J. D. Marpole, of San Francisco, succeeds F. L. Clawson as manager of the local Public Orpheum.

Los Angeles, Calif.
Five southern California indie houses under new management for the new year. Herman Schwartz has sold the local Gem theatre to Paul Neuberg. Harry H. Hicks is appointed manager. Division theatre, Los Angeles, has been reopened by H. R. Wakeman and T. W. Henderson. Closed in

November by Lambert and Shackelford.

Ezra Skirboll has apparently abandoned his small town chain idea by turning the Montrose theatre, Montrose, Cal., over to R. E. Houck after a month's operation. J. A. Lisy has taken over the Mission theatre (600), Glendora, Cal., from E. L. Franck.

La Mesa is the new name given to the Davis theatre, Mesa, Cal., by C. E. Lewinson and C. E. Gleason, who take it over from R. W. Davis.

Sioux City, Ia.
Robert Fulton, manager of the Princess, goes to the Broadway (Publix), Council Bluffs, Ia. Fulton is succeeded here by F. C. Croson, from the Fremont, Fremont, Neb.

Rockford, Ill.
Louis St. Pierre, local city manager for Publix, has been promoted to district manager for northern Indiana. He will headquarter at the New Colfax, South Bend, with 15 houses to supervise.

Waterloo, Ia.
William Collier, manager of the Palace and Waterloo Theatres, under the Diebold interests, has resigned. Milton Nichols, assistant manager at the Paramount, succeeds him.

Charles City, Ia.
Mrs. J. C. Norman, operating the Gem theatre in connection with the Eldred theatre, has purchased the former house from the Knights of Columbus for a reported \$40,000.

Madrid, Ia.
New projection machine and sound equipment in the Lyon theatre, re-

cently opened in the Hotel Arie building by Elmer Domlanovitz, damaged beyond repair by fire of unknown origin the first week house was opened.

Domlanovitz was operating the machine when the film burst into flame. Fire was confined to the booth and the manager escaped without serious injury.

Rockford, Ill.
Contract for the new Auburn theatre will be let late this month. Work scheduled to start Feb. 1. Theatre will seat 675. J. Watson of Freeport lessee and operator.

Springfield, O.
Construction early this year of a auditorium house to seat 2,500, announced here by Phil Chakares, of the Springfield Theatres Co., subsidiary of the Schine interests. Cost is set at \$750,000.

The Laurier, Publix owned, Woonsocket, R. I., closed Jan. 11.

\$5 Raise in Two Years for Chi Operators—7-Day Wk.

Chicago, Jan. 14.
Booth operators will get an increase of \$2.50 a week to 1930 and an equal increase in 1931. This is under the terms of the new contract signed between the exhibitors and the operators' union here.

Operators had been fighting for a six day week with no increase, except extra pay for the half hour they work before actual filming. Under the new contract they will still continue to work seven days but with the option of taking one day off a week minus pay. Union refused to negotiate with the indie group and forced them to accept the same terms.

FILM THEATRE ON HOOKUP

Paramount, Brooklyn, held the first of its radio broadcasts today (Tuesday) from the stage of the theatre. Program was chained over the Columbia System through WABC.

Eight mikes around the theatre picked up the customers' voices as they sang a theme song.

NORTHWEST NAME CHANGES

Publix will change the names of its Seattle and Portland theatres, in those cities, to Paramount. This is in accordance with an adopted policy for major theatres throughout the circuit.

These northwest changes will be made immediately.

Byrne at Beacon
John J. Byrne, of Newark, has been appointed by Harry L. Chermans as manager of the lately opened Warner's Beacon, New York, to succeed Charles G. Garfield.

Hearing on Colo. Sunday Law Comes Up Jan. 20

Denver, Jan. 14.
District Attorney J. A. Phelps, of Ordway, has dug up a 70-year-old Sunday blue law as a Christmas present for the amusement business in Colorado. Law provides fines of from \$50 to \$100 for theatres, circuses, etc., operating on the Sabbath.
D. J. Mooney of the Princess theatre, Ordway, Colo., was arrested and tried before a liberal minded judge who dismissed the case. However, the D. A. appealed and the case will be argued before the Supreme Court Jan. 20.

CARTOON BANKRUPTCY

Out-of-the-Inkwell Films, Inc., producers of Max Fleischer's animated cartoon, New York, filed a voluntary petition in bankruptcy Jan. 12. Liabilities were listed at \$141,000 and assets unknown. Petition bore the signature of Alfred Weiss, president.

David Fleischer, brother of Max, was recently awarded a judgment against the corporation for \$27,800 for alleged breach of contract. He now has an action pending in the Supreme Court for specific performance and an accounting.

B-K P. A.'S CHANGE

Chicago, Jan. 14.
Further B. & K. publicity changes send Henry Kahn to Detroit as assistant to David Lipton. Milton Levy steps into Kahn's post as assistant to Les Kaufman, general exploitation man.
C. A. Leonard, handling McVickers, takes over the local United Artists, leaving Lloyd Lewis to look after the Chicago and Roosevelt.

Laughlin Coastbound

Chicago, Jan. 14.
Jack Laughlin, B. & K. stager, who came over to the organization when it acquired the Marks Bros. houses, is leaving April 1 upon expiration of his contract.
Laughlin returns to the coast to go with Fox on the studio end.

Behrman on "Lilium"

Hollywood, Jan. 14.
Sam Behrman is due here Feb. 1 to join the Fox writing staff. First assignment will be the dialog for "Lilium" and Janet Gaynor. Sonya Levien preparing the screen treatment.

Hayden Talbot, English playwright, has joined the Fox writers.

Jack Cohn West

Hollywood, Jan. 14.
Jack Cohn, of Columbia, is due here Jan. 22.
Leaves New York this Saturday. Harry Cohn may return east with him.

The Sound of Success

Recording and Reproducing Equipment De Luxe

Producers and Exhibitors Alike... must consider Sound Quality above every other detail of Production and Exhibition. . . . The Public is "Sound-Wise" and Tonal Quality is Indispensable to Success.

POWERS CINEPHONE RECORDERS Photograph on Film Every Delicate Inflection of the Human Voice and All Notes of All Instruments with Clear, Full-Toned Fidelity.

POWERS CINEPHONE THEATRE EQUIPMENTS Reproduce Every Sound Recorded on Film or on Discs with Crystal-Clear Clarity—Without Distortion at High Point Volume.

POWERS CINEPHONE Instills "A Dominant Personality into the Picture and the Playhouse."

POWERS CINEPHONE

POWERS CINEPHONE EQUIPMENT CORP.

Powers Building

723 Seventh Avenue New York City, N. Y.

Convenient New
PAY AS YOU PLAY
Plan Now Available

Recording Equipments on
Daily or Yearly Period
Leases

BESSIE LOVE

in

"Road Show"

M-G-M Picture



Max Factor's Make-Up Used Exclusively

Freedom from "Make-Up Consciousness" gives an opportunity to portray straight characters in a true-to-life way. 96% of Hollywood's stars have found this an important quality of Max Factor's Make-Up.

When you see Bessie Love in "Road Show," note the perfect make-up... and remember it is Max Factor's.

Your inquiry on any make-up problem will receive immediate attention. No obligation. Address: Special Service Make-Up Dept., MAX FACTOR MAKE-UP STUDIO, HOLLYWOOD, CALIF. Hollywood Bldg. at Highland Ave.
At All Leading Drug Stores

Max Factor's
PANCHROMATIC
and TECHNICAL
MAKE-UP
for the screen



Max Factor's
Theatrical Make-Up
FOR THE STAGE



TRADE PAPER HEADLINES tell the story of PARAMOUNT SUPREMACY!

**"THE MIGHTY" IN 3rd WEEK AT RIVOLI, NEW YORK
(2100 seats) BEATS HOUSE RECORD BY \$19,300!**

**VARIETY'S ANNUAL POLL SHOWS GEORGE BANCROFT
FILMDOM'S LEADING BOX OFFICE STAR!**

**"THE LOVE PARADE" PLAYS TO S. R. O. 9th WEEK \$2
CRITERION, N. Y. SMASH OPENINGS IN OTHER CITIES!**

**PARAMOUNT THEATRE, N. Y., WITH "POINTED HEELS"
TOPS ALL PREVIOUS RECORDS BY \$6,200!**

**"VAGABOND KING" ACCLAIMED AT COAST PRE-VIEWS
GREATEST ALL-TECHNICOLOR HIT TO DATE!**

**SMART EXHIBITORS GRABBING PARAMOUNT'S NEW
11 HITS FOR SPRING RELEASE AT RECORD SPEED!**

1930 IS TIFFANY YEAR

TIFFANY PRESENTS

PARTY
GIRL

"SENSATIONAL"

TIFFANY
PRESENTS

PARTY
GIRL

SENSATIONAL!!

TIFFANY Presents
PARTY GIRL

TIFFANY Presents
PARTY GIRL

CROWDS AT GAIETY THEATRE OPENING N.Y.

IT'S SENSATIONAL!!

'Party Girl' Is Daringly Different Motion Picture

By REGINA CREWE,
Motion Picture Editor N. Y. American.
IN "Party Girl" a picture that
is rather daringly different
has come to the screen of the
Gaiety Theatre.

And it promises highly
for subsequent productions from
the group that sponsors it—
Tiffany.

Toned down for screen pur-
poses the story is about "call"
or "party" girls, who earn their
purple and fine lingerie by en-
taining tired business men. They
are listed in the files of an in-
dustrious lady who objects to
being called "Madam," and who
arranges parties for business
organizations entertaining buy-
ers. It is the work of the girls
to see that orders come the way
of the host. For this they are
well paid and in addition are
enabled to go quite a lot with a
side line.

Excitement Aplenty

Against this background is
discovered a triangle consisting
of young Douglas Fairbanks as
the wild son of a manufacturer
who declines to do business
through party girls, the father's
secretary, Jeanette Loff, to
whom the son is engaged, and
Judith Barrie, one of the party
racketeers. The boy is tricked
into marrying Judith, who, it is
explained, is rather badly in
need of a husband just at the
time. There is plenty of ex-
citement and lots of "it" in the
picture.

Miss Loff, one of the screen's
most beautiful blondes, con-
tributes the best work she has
thus far offered, and in addi-
tion surprises even her friends
with the tonal qualities of a
most sympathetic voice. Doubt-

SOME
SILVERMAN
OF "VARIETY"

Says
"A WARM
PICTURE ON A
WARM SUBJECT
THAT WILL
BRING THEM IN"
"A MONEY"
PICTURE."

N. Y. AMERICAN

The New Photoplay

'Party Girl,' Jazz Story of Modern Business,
on View at the Gaiety.

Tiffany has taken the jazz atmosphere of movie college
stories and transferred it, theme songs and all, to a tale of
modern business. "Party Girl," now at the Gaiety, preaches
a little sermon on the business methods of this country. If, as
it would seem, the wheels of industry are turned only by gin,
the Wall Street crash came none too soon.

NEW
YORK
SUN

TIFFANY PRODUCTIONS INC.

729 SEVENTH AVE.

NEW YORK CITY.

HERE'S THE PROOF!
ALL RECORDS *SMASHED*
AND SWEEPING THE COUNTRY

The **LOST ZEPPELIN**

With

Conway Tearle
Virginia Valli
Ricardo Cortez

A Smashing Special For Exploitation, as Shown by Boston Run Where All Records Were Broken.

CASH IN NOW!

Recorded by RCA Photophone.

BOSTON
GLOBE

**"The Lost Zeppelin," Cinema
Leader at the Park**
Tiffany's all-talking special, "The
Lost Zeppelin," with Conway Tearle,
Virginia Valli and Ricardo Cortez,
heading a distinguished cast, is at the
Park Theatre this week.

BOSTON
HERALD

Timely in its subject and almost continuously interesting in its development is "The Lost Zeppelin," now to be seen at the Park Theatre. Even the fact

**TRADE
REVIEW**

**TRADE
REVIEW**

"THE LOST ZEPPELIN" at the Park
Theatres. Graphically the dangers
encountered at its south pole. Un-
like a certain film, which was here a
few seasons ago, this was here a
production of realistic, with vivid
of realistic, with vivid
at coincide perfectly with one's
season point of copulations at that.

B STON ADVERTISED

ING ZEPPELIN FILM THRILLS PARK CROWDS

The "Lost Zeppelin" picture
not to keep the Park Theater
closed for weeks. It is that good.
The "Lost Zeppelin" film is up to
minute in its use of airstrips,
no dialogue and sound. Some
of the most fascinating scenes show
driftable on its flight over land
sea, through tropical storms
again through the blizzard
sweeps the big ship down upon
bleak polar plain.

BOSTON
TRANSCRIPT

Not without some reason does the picture at the Park this week inspire the formation of queues out to the sidewalk. Adventure, Exploration, Romance, Eternal Snows, Midnight Suns—words like these, when spelled with capital letters, are bound to collect a crowd, stir the blood, and if necessary whet the credibilities. "The Lost Zeppelin" is calculated to do all these things and exploit all these scare-head items. That it does

SAN FRANCISCO
EXAMINER

An idea of some of the hardships that Commander Byrd encounters during his present expedition to the South Pole is given in "The Lost Zeppelin," which today opens on the screen at the Marlon Davies.

BOSTON
AMERICAN

**ZEPP THRILLER
PACKS 'EM IN
AT PARK**

THRRILLS of adventure and of love, of the great open spaces and of polar exploration, are among the highlights of "The Lost Zeppelin," now being shown at the Park.

From the interest and enthusiasm, "The Lost Zeppelin" established itself in the matter of merit. The ending of the picture is filled with dramatic power.

\$30,900 —

[illegible]

TIFFANY PRODUCTIONS INC.

729 SEVENTH AVE.

NEW YORK CITY.

now

you can present the world's most famous radio broadcaster as the Talking Reporter in Universal Newsreel.... Now you can have an attraction in your newsreel never before equaled.... Now you can have the only newsreel with a direct newspaper tieup.... the only talking newsreel with real up-to-the-minute NEWS....

Plus

GRAHAM McNAMEE

Produced under the supervision of Sam B. Jacobson. By arrangement with National Broadcasting Company. Twice a week—on disc. Presented by

CARL LAEMMLE



newscasting the latest events. Warner Bros. booked it for their new Beacon Theatre, Broadway; for the N. Y. Strand; for the Brooklyn Strand, because, like thousands of other showmen, they know it's the greatest newsreel attraction on the market!



UNIVERSAL'S TALKING NEWSREEL

PICTURES — NOT PROMISES!

LAURA LA PLANTE and JOHN BOLES in "LA MARSEILLAISE" . . . JOHN BOLES in "MOONLIGHT MADNESS" and "THE SONG OF PASSION" . . . MARY NOLAN in "SHANGHAI LADY," "UNDERTOW" and "BARBARY COAST" . . . PETER B. KYNE'S "HELL'S HEROES" . . . "DAMES AHOY," with GLENN TRYON . . . JOSEPH SCHILDKRAUT in "NIGHT RIDE" . . . "THE SHANNONS OF BROADWAY," starring THE GLEASONS . . . "THE STORM" . . . "THE COHENS AND KELLYS IN SCOTLAND" . . . "WHAT MEN WANT" . . . "BROADWAY" . . . "SHOWBOAT" . . . and the two BIGGEST of all . . . "ALL QUIET ON THE WESTERN FRONT" and PAUL WHITEMAN'S "KING OF JAZZ" . . . Presented by CARL LAEMMLE.

GREATER UNIVERSAL'S NEW SELLING SEASON STARTS NOW!

OIL 'KING' YIELDS TO TALKIE



John D. Rockefeller, at the age of ninety, has been won over by the talkies. Photo shows him at his Winter home in Ormond Beach, Fla., in pose he took for the newsreel picture made by Hearst Metrophone News. He finally consented to

be reproduced on sound films after two years of persuasion, aided by sixtieth anniversary celebration at Cleveland of the founding of the Standard Oil Company. He will be seen and talk to his associates there through the medium of the screen.

International Newsreel Photo.

ROCKEFELLER IN 'TALKIES' FOR FIRST TIME

Standard Oil Anniversary Address Now Running at Embassy Theatre.

John D. Rockefeller, the world's richest man, who at ninety years of age has given more than \$400,000,000 to public benefactions, has succumbed to the lure of the talking motion pictures. After two years of effort, C. E. Engelbrecht, of the Fox-Hearst Corporation, induced Mr. Rockefeller to pose before the camera and talk into the microphone for the first time for Hearst Metrophone News.

The Standard Oil Company yesterday celebrated the sixtieth anniversary of its existence at Cleveland. Mr. Rockefeller, as is his custom, is spending the Winter at Ormond Beach, Fla., and could not brave the change in temperature to attend the Cleveland celebration in person, so it was arranged for him to appear through the medium of the talking motion pictures.

RUSH PRINTS BY AIR MAIL.

The negative was made at Ormond Beach on Monday and rushed here, where a print was turned out and sent by air mail to Cleveland. It was shown last night at the gathering of the Standard Oil Company executives, and simultaneously at the Embassy, the Newsreel Theatre here, as part of the new programme.

Mr. Rockefeller's voice is amazingly strong and clear, and the recording is without a flaw. He is shown seated on the veranda of his home at Ormond Beach. In the course of his talk, which is addressed to the executives of the Standard Oil Company, he says:

EXPRESSES GRATITUDE.

"I am grateful beyond measure for all these long, happy and prosperous sixty years now drawing to a close. I have no words to express my appreciation of all who have had a part in making the company the success it has been—far beyond our fondest dreams at the time of its beginning.

"We cherish the memory of the multitude of our dear associates who wrought gloriously in their time of service and have passed on with unclouded records. We who remain are to carry on the work which they established with the highest ideals, sharing with each other our successes, and even our failures, with ever growing confidence and an increasing desire to be of the greatest service to mankind."

The pictures of Mr. Rockefeller also are being shown at leading theatres everywhere by Hearst Metrophone News.

Typical Nationwide Hearst Promotion for Hearst Metrophone News and M-G-M International Newsreel. It sells your public!

WHEN THE WORLD'S LEADING PERSONALITIES TALK

They pick the world's leading Talking Newsreel

HEARST-METROTONE NEWS

a live-wire Sound News from the live-wire company
Metro-Goldwyn-Mayer

Indie Exhibs Predict Major Electrics Must Cut Service Charge or Lose Out

Big electrics, particularly Western Electric, will have to cut service charges or take a severe dip in prestige within the next three years, according to representative independent exhibitors in the less populated sections of the country. The indies think that some of the better independent equipment manufacturers will corner the small theatre sound situation unless the major firms commence shearing.

Photophone, through its chief executive, Charles Ross, reasserts the sincerity of its announcement to manufacture a cheaper equipment. Ross points out that the \$3,000 equipment, now in mass production, carries with it a service charge of only \$15 per week. This can be terminated by the exhibitor three years after the installation date. Speaking of the service charge, Ross says:

"At \$15 there is no profit which we can realize. In fact, we would be glad to discontinue it entirely, except that we have a reputation to maintain and can do so only by providing perfect reproduction at all times."

Outlying exhibs have praised the promptness of Photophone's service departments. These, they say, protect the small town theatre better than Western Electric.

Starting in February, according to Radio executives, the lower price Photophone will be speeded out of the factory at the rate of 250 a month.

Western Electric is remaining aloof from the cheaper field or the cut in service charges. An agreement with its financing organization, Exhibitors' Reliance Corporation, has held up its plans to knock the present 25 per cent down payment plan into the serial buy.

Tinling on Silent Versions

Hollywood, Jan. 14. James Tinling, Fox director, has been assigned to silent versions of talkers.

Frogs On Time!

Hollywood, Jan. 14. First National has an automatic film sound track of croaking frogs attached to its studio fountain at Burbank. Supposed frogs go into action every hour on the hour by clock control.

\$267,000 Texas Verdict on Talking Picture Machine

Galveston, Tex., Jan. 14. John L. Dannelly, president of the company promoting a talking picture machine invented by Allen Stowers, of Laredo, was awarded \$267,000 damages against A. F. Bard and others of San Antonio in an infringement suit tried in the Laredo district court.

Sharing the verdict with Dannelly was his wife, also financially interested in the invention. They asked for \$400,000. Defendants will appeal.

F N'S BOAT RACE

Hollywood, Jan. 14. First National is rushing plans for the screen version of "Top Speed," current at Charlin's 46th Street theatre, New York.

Screen version of the Warner financed stage show will be released in early summer, the motor boat race stuff to be shot at Catalina.

DROPPING OPTIONS

Hollywood, Jan. 14. Fox will not exercise options on the continuation of contracts expiring Feb. 1 of Lola Lane, actress, and Frank Merlyn, stage director.

Bernard Steel, brought on several months ago from New York, is also off the payroll.



EL BRENDEL

The critics were unanimous in praising El Brendel in "Sunnyside Up," "The Cock-Eyed World," and his newest picture hit, "Hot for Paris," held over for a second week at the Roxy.

El Brendel, Fox Films, Hollywood, California.
Direction, SIDNEY PHILLIPS
234 West 44th Street

Blank's 20 Houses

Des Moines, Ia., Jan. 14.

A. H. Blank is active in show business again.

After building up a powerful film house chain in this state and Nebraska, which he later disposed of to Public, Blank stepped away from theatres. Lately he decided to get back and has acquired about 20 houses in his old fields.

U BUYS TOWNE'S "CAZAR"

One of Hollywood's own has struck pay dirt. Gene Towne, who tried everything from press agenting to looking in the Burbank cutting room, has sold "Czar of Broadway" to Universal.

Laemmle company plans to use the story as a follow-up to the Whiteman opus. Joseph Schildkraut is scheduled to be starred in Towne's story.

Wagon Films

Plymouth, N. C., Jan. 14. Sound having ruined their biz and necessity being the mother of invention, the movie equivalent of the old wagon show has developed.

Boys get hold of a state-rights silent print, give it a suggestive title, and circulate by auto, putting on private exhibitions "for men only." Showing usually is arranged for 11 p. m. on lodge or Saturday nights. Word is passed around that this is something warm, and everybody should sit in.

Title's the only thing that's hot. If the town scamps grumble and it looks like they're going to start something, one of the wagon lads sees that the constable or sheriff is tipped off to raid the "immoral show." This usually fixes everything, for those taken in are afraid to squawk in court and let the wife know where they've been. Meanwhile the auto is on its way.

ASCHERS BLOCK DEAL; EVICTION SUIT STARTED

Chicago, Jan. 14.

Ascher Bros. refuse to be subleased out of show business.

Barney Balaban gave them \$22,000 to get back into show business a year ago, and they are now blocking a deal between Public and Fred Becklenberg for their Diversey theatre, North Side house.

Aschers refused to relinquish operation Jan. 1, as had been agreed, declaring they have a 10-year contract for the Diversey at \$70,000 a year. Becklenberg, however, has started eviction action in Municipal Court on grounds that the Aschers had only a straight percentage contract.

Public-Becklenberg deal involved pooling of receipts of the Diversey and Public's Covent Gardens, a block away. First \$40,000 in profits was to go to Public, and profits over that were to be divided.

USHER AND PAL NABBED ON MAIL-RIFLING SCHEME

Milwaukee, Jan. 14.

When Caesar Fee, 26, usher at the Tower theatre, was sent to the bank with \$300 by his house manager, last September, he kept right on going—with the coin. Tiring of the warmth in Houston he stole a car and, in company with Edmund R. Waybrant and the latter's new wife, drove back here.

It takes money to live so Fee and Waybrant hit upon the scheme of taking letters from apartment houses on checks, forging endorsements and cashing them at local stores. Last Thursday they made the mistake of going into a store a second time where they had cashed a check for \$150 upon which payment had been stopped. At the time of the second visit the salesman called a traffic officer who placed Fee in custody. Waybrant was arrested soon after when Fee squealed.

At headquarters Fee confessed to skipping with the theatre's \$300 and the stealing, in association with Waybrant, of more than 500 letters. Mrs. Waybrant was released, police and postal authorities being convinced she had nothing to do with the exploits of the boys.

Fee was a favorite as a child actor at the old Shubert theatre, here, where his father and mother, John Fee and Mildred Davenport, were members of the stock company.

MORRIS' MYSTERY AUTHOR

After only about a year in talkers, Chester Morris, from legit, is slated to be starred in Roland West's "Love in Chicago." It was in West's "Alibi" that Morris first clicked.

Charles Walt, author of the novel, "Chicago," is making the screen adaptation. Walt is a nom de plume, the writer refusing to reveal his identity.

WESTERN TWO-REELERS

Hollywood, Jan. 14. Pathé plans a series of two reel dialog westerns and has engaged Wallace Fox to find stories and direct.

Studio is searching for a hard riding star.

January Fifteenth, Nineteen Thirty.

Dear Roxy:

On the eve of my departure for California I want the whole world to know of the sincere appreciation I have for you as a showman, and my deep affection for you as a friend.

You have made it possible for all to know me as the composer of "Charmaine," "Diane" and "Angela Mia."

Your sympathetic and wholehearted guidance has helped me to make the Roxy Symphony a world-renowned organization, and you have given me something which is dearer to my heart than any material possession—the understanding of loyalty and faith in mankind.

I want you to feel that I'll always carry forward the Roxy Banner, and that between us it is not to be good-bye, but au revoir.

Yours in Friendship,

Erno Rapee

To Mr. S. L. Rothafel (Roxy) from Erno Rapee

New Yorks-
10 BEST CRITICS*
pick
MARILYN

*

"Most beautiful picture that has come to the screen." *Mordant Hall*—"TIMES."

"Gorgeously Technicolored! Entirely eye-filling! Stunning costumes!" *Irene Thron*—"NEWS."

"A luxury of colorful costumes that would be hard to surpass." *Quinn Martin*—"MORNING WORLD."

"She sang well, danced gorgeously and looked simply swell." *Richard Watts, Jr.*—"HERALD-TRIBUNE."

"As gorgeously glittering as any to reach Broadway." *Regina Crewe*—"AMERICAN."

"Elaborate settings, interesting costumes, pretty girls." *Eland Johnson*—"MIRROR."

"Miss Miller gives undoubtedly the best performance of her career." *Pierre De Rohan*—"MORNING TELEGRAPH."

"Recommended as diverting and acceptable film entertainment." *William Boehmel*—"EVENING TELEGRAM."

"Miss Miller is excellent and does several very effective dances." *Ross Felschick*—"JOURNAL."

"Done on a grand scale. Stupendous!" *John S. Cohen, Jr.*—"SUN."



**NOW SETTING BROADWAY'S PACE AT
 THE WINTER GARDEN THEATRE, N. Y.**

with ALEXANDER GRAY - JOE E. BROWN - PERT KELTON Directed by **DILLON**
T. ROY BARNES **FORD STERLING** **MAUDE TURNER GORDON** **JACK DUFFY**

From Florenz Ziegfeld's Musical Comedy by Guy Bolton, Author and Jerome Kern, Composer
 "Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products

**THESE TWO GREAT FIRST N
 RECORDS THAT "SON OF THE
 FLAME" and "BRIDE OF THE**

NO-NO NANETTE

They Can't
Get Enough of

2 weeks New York Strand more to follow!
2 weeks Brooklyn Strand and just started!
2 weeks Stanley in Phila to sensational business!
Set for extended run Orpheum, Los Angeles!
Ten days Strand, Albany then moved to Ritz for indefinite run!
2 weeks at Olympia, Boston, day and date with the Uptown!
2 weeks at Pantheon, Toledo and not through yet!

with ALEXANDER GRAY - BERNICE CLAIRE
LOUISE FAZENDA - ZASU PITTS
LUCIEN LITTLEFIELD - LILYAN TASHMAN - BERT ROACH - MILDRED HARRIS
Directed by Clarence Badger . . . Adapted from musical comedy
by Frank Mandel, Otto Harbach, Vincent Youmans and Emil Noythof



RICHARD
BARTHELMESS

"SON OF THE GODS"
All Technicals with Vienne Segal, Allan Prior, Walter Pidgeon, Myrna Loy, Lupino Lane, Sigmund Roberg music.

BRIDE of the REGIMENT

All Technicals with Vienne Segal, Allan Prior, Walter Pidgeon, Myrna Loy, Lupino Lane, Sigmund Roberg music.

SONG OF THE FLAME

All Technicals with Bernice Claire, Alexander Gray, Nip Beery, Alice Gentle, 5,000 extras, George Gishwin music.

FIRST NATIONAL FIRST!



By Right of Box-Office Might

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products

NATIONAL HITS ARE MAKING "SON OF THE GODS," "SONG OF THE "BRIDE OF THE REGIMENT" WILL BREAK!

Publix Takes Grubel House in St. Joseph

St. Joseph, Mo., Jan. 14. Publix, already having the Missouri and Colonial theatres here, took over the Electric theatre Monday, which has been rivaling the Missouri as the local leader. Papers were signed Saturday between Edward Grubel, C. U. Philley and their associates on the one side and representatives of Publix on the other. Deal is a 20-year lease at \$40,000 a year. House and equipment is valued at \$450,000. No change in policy announced. Electric was vaudeville until last September, when sound apparatus was installed and straight pictures was made the bill.

Unofficially reported here that Grubel's Electric houses at Kansas City, Kans., Joplin, and Springfield, also passed over to Publix under long-time leases.

Pauline Garon in Version
Hollywood, Jan. 14. Pauline Garon will have the femme lead in the French version of "An Unholy Night." It will be directed by Jacques Feyder for Metro.

PATHE'S SUPER

Making "Beyond History"—Wolfenden Joins Studio—52 Shorts

Hollywood, Jan. 14. Pathe will do a super-production of "Beyond History" by Lynn Riggs. Cast will include Ann Harding, William Boyd, Ina Claire, Helen Twelvetrees, James Gleason, Fred Scott, Laura Hope Crews and Zasu Pitts.

It will be Pathe's most expensive production of the season, with a stage director from New York to direct. Bill Wolfenden, formerly Pathe's eastern casting agent, has joined this studio here. He will be added to E. E. Deer's production staff.

Company will make 52 shorts out here, bringing on Harry Delmar and Arch Heath for the purpose.

U Resumes On 2-Reelers

Hollywood, Jan. 14. Universal has resumed production of its "Sporting Youth" two-reelers, with two to go to complete 10.

Series, directed by Ray Taylor, was halted when the whole studio sound equipment was centered on the production of "Western Front" and "King of Jazz."

Operators Turn on Chill For Illinois Indie Group

Chicago, Jan. 14. Operators' union last week broke off negotiations with the Illinois Independent Theatre Owners Ass'n at conference only with the reorganized Exhib. Ass'n. Indie group, comprised of approximately 100 owners of neighborhood store spots, will be forced to accept the same terms settled upon by the regulation ass'n. If they refuse, the operators will, of course, walk out.

Indies have been fighting with the hook against the wall, claiming that they can't exist unless they get rid of one operator. Operators' union remained cold to the pleas and wouldn't budge.

At the meeting between the indie exhibs and the union Tom Maloy, operator chief, forced Manny Eller, counsel for the exhibs, to leave the conference when Eller admitted he was not an exhibitor. After some haggling the union men walked out, Maloy later stating he had been insulted by the association's representatives.

In view of the fact that the new indie group, got together principally to dicker with the operators on the new contract, opinion here is that the indie group will dissolve.

Sue Mayor for \$20,000 on Sunday Showing Arrests

Fairfield, Ia., Jan. 14. Richard and Luther Day, managers of the Victory theatre here, arrested and fined twice by Mayor Carter for violation of the Sunday closing ordinance, which a district court judge declared void, have sued the Mayor for \$20,000 damages for persecution and interference with their business.

Brothers, at the time of their arrest plead, among other things, that being Seventh Day Adventists they had observed the holy day and their operation of the theatre on Sunday was no violation, according to their belief. Later the city council enacted a specific ordinance which closed the theatre but the Days are seeking a financial bail for the two arrests.

Rogers' "London"

Hollywood, Jan. 14. Will Rogers will be seen next in "So This Is London," for Fox.

Rogers, who passed through New York last week, did not care for his m. c. assigned job in Fox's "International Review."

Glazer for Pickford

Hollywood, Jan. 14. Benjamin Glazer will write an original story for Mary Pickford, to be made this year.

Low Collins Elevated

Hollywood, Jan. 14. Low Collins, for five years an assistant director on the Universal lot, has been given his credentials as a full-fledged director.

First chore will be "Carnival," starring Mary Nolan.

COLUMBIA HOLDS SWERLING

Hollywood, Jan. 14. Jo Swerling, brought here by Harry Cohn to write for Columbia on a six weeks trial, clicked on "Ladies of the Evening." He gets another six months.

Swerling is now talkerizing "Finders Keepers," made as a silent by this company, under another title, several years ago.

Barbara Stanwyck will be opposite Ralph Graves in "Ladies of the Evening," with Marie Prevost also in the cast. Frank Capra will direct and Patterson McNutt stages the dialog.

MAYER-RAPF, AGENTS

Hollywood, Jan. 14. Jerry G. Mayer, brother of Louis B. Mayer, and Arthur M. Rapf, brother of Harry Rapf, have gone into the agenting business.

Mayer was formerly a production manager at M-G and Rapf operated a chain of picture houses in Brooklyn before selling out to Fox.

Picture Possibilities

"Ginger Snaps"—Unfavorable
(Colored Revue, Belmont).
Not a bit here for the camera.

Span.

"Oh Susanna"—Unfavorable
(Romantic Operetta, Franklin, Prod., Mayan, Los Angeles).

Story of no consequence with score not outstanding enough to make it practical as a film winner. Too many of its type ahead of it. *Ung.*

Children of Darkness—Favorable
"CHILDREN OF DARKNESS" (costume melodrama) (Blitmore, Kenneth MacGowan, Joseph Veneer Reed).

While some changes and toning down would be inevitable the rich characterization and unusual plot laid in a debtor's prison in London, 1725, ought to make this play by Edwin Justus Mayer a prospect. *Land.*

"Nancy's Private Affair"—Unfavorable
"NANCY'S PRIVATE AFFAIR" (Comedy, Myron C. Fagan, Vanderbilt).

A comedy of farcical trend. But somewhat diverting and a Broadway stamp might build it for a moderate program picture.

Ibee.

"Phantoms"—Unfavorable
"PHANTOMS!" (Mystery satire, Louis A. Saffan, Wallack's).
Offers nothing for pictures with quality that's now demanded.

Char.

MRS. WILLIAMS PLEADS GUILT

Hollywood, Jan. 14. Florina Wals Williams, widow of Earl Williams, late Vitagraph picture star, pleaded guilty to one count of grand theft arising from her handling of her husband's estate.

She jammed legally when obtaining a \$5,000 loan on property already mortgaged. Her \$5,000 bail was continued until Jan. 20 due to her illness. She will then receive sentence.

RADIO'S TWO PLAYS

Hollywood, Jan. 14. "Lights Out," the play by Paul Dicky and Mann Page, made as a silent by FBO, will be talkerized by Radio.

Studio secured the silent rights with the purchase of FBO assets, and has procured the dialog rights from the two authors.

Firm has also bought Bayard Veiller's play, "The Chatterbox," for Bebe Daniels. It will reach the screen as "Smooth as Satin."

HEALTHFUL Kooler - Aire NATURE'S REFRIGERATION

Silent
Controlled
Pre-Cooling

WRITE FOR FULL
INFORMATION

SCORES of leading theatres throughout America use this revolutionary cooling system. It brings big, sustained summer patronage—makes a theatre the coolest place in town. All year it has no equal for SILENT, efficient ventilation. Get the facts about pre-cooling with Kooler-Aire. Write today.

KOOLER-AIRE ENGINEERING CORP.

1916 PARAMOUNT BLDG., NEW YORK, N. Y.

Caperton and Biddle

(WEEK JAN. 17)
PARAMOUNT, NEW YORK

(WEEK JAN. 24)
PARAMOUNT, BROOKLYN

Direction JERRY CARGILL

JONES and HULL

Featured in F. & M. "SWEET COOKIES" IDEA
Thanks to FANCHON & MARCO
Direction SHALLMAN BROS.

KATYA AND THEODORE

FEATURED DANCERS

IN F. & M. "ACCORDION" IDEAS

THANK TO ALICE GOODWIN

DOROTHY and HARRY DIXON

NOW SECOND WEEK ROXY, NEW YORK

OPEN PUBLIX TOUR JANUARY 17

Direction WM. MORRIS

AHEAD OF THE PARADE

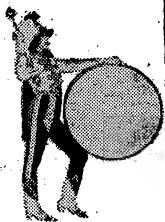
You've got to keep ahead of the procession if you want to keep up with the parade! There's a paradox—but it's true, nevertheless. In this fast-moving, rapidly-developing business of the look-and-listens, yesterday's product is obsolete tomorrow.

PATHE is a step in advance of the field in the quality of its product—and is stepping faster every minute. New stars and new product attuned to the new ideas of showmanship. "The world do move"—and the talking movies are the fastest things on this whirling sphere.

*Don't be obsolete! Keep up with the procession by keeping a step in advance with **PATHE**!*

HERE ARE FOUR TRAIL-BLAZERS TO PROSPERITY FOR 1930

A thrilling epic of old-time minstrelsy. One that will draw a Grand Parade of customers to your box office.



THE GRAND PARADE

With HELEN TWELVETREES—FRED SCOTT. Written and produced by Edmund Goulding. Directed by Fred Newmeyer.

A hit at ROXY'S, N. Y. A sensation when played simultaneously in seven West Coast Theatres. Booked by PUBLIX CIRCUIT in Minneapolis.

THIS THING CALLED LOVE

With EDMUND LOWE—CONSTANCE BENNETT and a cast including: Zasu Pitts, Carmelita Geraghty and Stuart Erwin. Directed by Paul Stein. Associate producer Ralph Block.



Grossed more than \$27,000 at Loew's State, Los Angeles, week before Christmas.

WILLIAM BOYD in a spectacular drama of U. S. Cavalry life. With a magnificent color sequence of cavalry parade shots. Rated Three Stars by N. Y. Daily News.



HIS FIRST COMMAND

Featuring Dorothy Sebastian. Directed and adapted by Gregory La Cava. Associate producer Ralph Block.

Powerful smashing drama of a notorious racket. Stopped traffic at the State-Lake, Chicago. Rated Three Stars by Mae Tinee of Chicago-Tribune.



Starring ROBERT ARMSTRONG, with Carol Lombard. Directed by Howard Higgin. Associate producer Ralph Block.

PATHE

ALL MUSIC • ALL SOUND • ALL DIALOGUE

SOON

The most amazing drama ever screened.

The most heart-stirring story ever told.

The greatest picture of a great director.

And a screen performance that will bring cheers from millions.

"LUMMOX"

That tremendous novel by Fannie Hurst is the picture



HERBERT BRENON

The man who gave to the world such stupendous successes as "Beau Geste" and "Sorrell and Son" is responsible for this heart-stirring All Talking sensation.



WINIFRED WESTOVER as the heroine of this gripping story of a mother's love gives a performance the equal of which has not been seen on the screen in many years.

IT'S UNITED ARTISTS'

10TH Consecutive All Talking HIT!

Presented by Joseph M. Schenck

Also in the Cast

BEN LYON — EDNA MURPHY

WILLIAM COLLIER, Jr.

Myrtle Stedman

Say Someone Started Blaze In Rochester Theatre

Rochester, N. Y., Jan. 14. Fire which wrecked Fay's theatre here early Sunday morning was incendiary, police claim. They arrested Edward Harding, 41, night watchman and janitor, after firemen found a quantity of gasoline soaked rags between the ceiling and the roof of the house.

Harding, who says he was formerly treasurer of a Keith-Albee house on Long Island, and that he ran into hard luck, was sent here two weeks ago by Edward Fay of Providence, R. I., operator of the theatre. Fay defends Harding's character and has engaged a lawyer for him.

Fay's had been closed all summer and was not doing well since reopening. Fire damage estimated at \$50,000. This is the third big fire in the theatre within the past five years. A. A. Pennyvesy says the house will be rebuilt.

B-K Rejects "Hallelujah" For Loop House Showing

Chicago, Jan. 14.

Publix-B. & K. has definitely turned down "Hallelujah" (M-G), all-negro film, for its loop houses, although accepting the picture for their south side negro spot, the Regal.

Decision was made because of bringing the negroes into the loop and possible clashes between the races.

Clarence Beck picked up the picture for his little Castle and will open the picture there.

Limited Picketing

Buffalo, Jan. 14.

Local independent theatre owners scored a victory over the Operators' Union when Judge Larkin, in the Supreme Court, handed down a decision limiting picketing by the union to one man in front of each theatre. Court also limited the use of handbills with the exception of a single permissible statement that the theatres did not employ union operators. Judge Larkin continued the injunction prohibiting interference by the union with patrons or employees of the theatre.

Action was brought by the Rivoli and the Genesee theatres for an injunction and damages, and the present restraining order will continue until the trial of the action.

Sidney B. Pfeiffer, Buffalo attorney, appeared for the theatre owners.

At the present time, eight neighborhood houses are operating here without union operators.

Deny N. E. Merger

Boston, Jan. 14.

Rumors that the entire picture theatre chain of New England Theatres Operating Co. would pass into control of Publix has been denied by Samuel Finansky, president of the Netoco company.

Three Netoco houses in Portland, Me., became part of the Publix string last week. This was the cause of the merger rumors. Finansky, however, states that the Portland arrangement is just a booking matter.



BENNY ROSS

Second year with Warner Bros. Still Mastering the Ceremonies at the Stanley Theatre, Jersey City—and how! Management HARRY W. CRULL

R-K-O and U in Wis.

Chicago, Jan. 14.

R-K-O is angling for Universal's 15 Wisconsin houses as its first middlewestern expansion move for 1930.

Joseph Plunkett while here on an administrative visit ordered an inspection tour of the theatres with a view toward their purchase.

Houses are Alhambra, first run theatre in Milwaukee; nine suburban stands around the Cream City; Racine and Venetian, Racine; Sheboygan, Sheboygan, and one at Kenosha.

Fox Attachment

San Francisco, Jan. 14.

William Fox's realty holdings here had a plaster pasted on them last week when S. L. Lansburgh, attorney, levied a \$250,000 attachment.

Property tieup is based on the allegation that Fox failed to meet payment on purchase of large realty holdings in Los Angeles.

Chaney's Promise

When finally emerging, if reluctantly, from his long silence, Lon Chaney promises not only to talk but to sing.

This is no idle boast, for the greasepaint and wig kid once sang baritone in comic opera, including "The Mikado" and "Wizard of the Nile."

Union Wants Two Men To Mount and Unmount

San Francisco, Jan. 14.

Picture house managers, through T. D. Van Osten, secretary of the Allied Managers' Association here, have called a meeting with the Picture Operators' Union, this week to adjust an overtime dispute.

Formerly, operators "mounted" their own shows, but recently the union demanded that a special man be employed for this work, utilizing approximately two hours to take films out of cans and mount them on machines at the beginning of the show.

New demand is that managers provide still another man to take the films off the machines and put them back in the cans after the regular house operator gets through.

Canadian Deficit

Hamilton, Ont., Jan. 14.

Perhaps the lone important company in Canada which has failed to report a big increase in earnings for the past year is Hamilton United Theatres, Ltd., operating two houses here, with a combined capacity of 4,478 seats.

Annual financial statement shows a deficit of \$37,201, with \$9,582 written off for sound installations. A year ago there was a surplus of \$15,716.

Columbia's Team

Hollywood, Jan. 14.

Columbia will again team Jack Holt and Ralph Graves in a naval picture.

New yarn is being concocted by Patterson, McNutt and Graves. Frank Capra will again direct the two.

4 Houses Play Bean Bag With Reels in 3 Towns

Kansas City, Jan. 14.

Quick thinking and action on the part of the Publix houses, Newman and Royal, brought in several hundred extra dollars New Years.

Newman had given heavy publicity to its special preview showing of "Show of Shows." The Royal, a block away, had nothing planned for the midnite festivities. It was seen that the Newman could not accommodate all who were in line for tickets, so announcement was made to the crowd that the same picture would be shown at the Royal.

As fast as a reel of the picture was off at the Newman it was rushed to the Royal, and then back again.

Minneapolis, Jan. 14.

Although the local Century theatre and the Paramount in St. Paul are more than 10 miles apart, both houses used one print of "Show of Shows" (WB) on the last day of the picture's run at the Century and its opening day at the Paramount. Delay of the New York office in getting a print to the Paramount necessitated the action.

Eight motorcycle cops of the St. Paul police department were obtained to carry the reels back and forth. They made 60 trips during the day and their running time was 17 minutes for the 10 miles. Three reels were carried at a time. Century started on the eighth reel.

Shanberg Delay

Hollywood, Jan. 14.

Understood here that the deal between Fox and the Shanberg (Midland) theatre group of Kansas and Missouri has been postponed for the present.

Shanberg, asking price of \$2,900,000 is not acceptable to William Fox personally, it is said.

Masquers' Revel Feb. 19

Hollywood, Jan. 14.

Masquers' Club will hold its winter revel Feb. 19 at the Philharmonic Auditorium.

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THIS WEEK (JAN. 10) BROOKLYN PARAMOUNT

ENTIRE PUBLIX TOUR

W.B.'s Major Met Stands Will Play Day and Date

Indefinite runs at pop prices, announced as instituted by Warner's at the New York Strand, with "No, No, Nanette" the first under this policy, will not be continued. Value of pictures booked for week dates will determine whether they will hold over as before.

Effective this Friday (Jan. 17) "Show of Shows" noses out "Nanette" at the Strand, this theatre, the Strand, Brooklyn, and Warner's Beacon (74th street) will play product day and date. "Show of Shows" goes into all three houses on that day.

Day and date policy for the two Strands and the Beacon will not be wavered from except under unusual conditions.

Cruze Borrows Schildkraut

Hollywood, Jan. 14. Universal has farmed Joseph Schildkraut to James Cruze for "Soul of the Tango." Deal was not closed until Cruze guaranteed to bill the actor 50% above anyone in the cast.

Block on "Cisco Kid"

Hollywood, Jan. 14. Ralph Block, among a score to leave Pathe Jan. 1, has been engaged by Fox to adapt and dialog "The Cisco Kid."

Essaness May Run Fox's 6 Chi Neighborhooders

Chicago, Jan. 14.

Fox will probably relieve itself of operating its six neighborhood houses to the Essaness circuit of 18 theatres, of which Emil Stern is general operator. Stern left B. & K. three months ago to become a partner in Essaness. These theatres have been offering Fox serious competition. In the three months Stern took Essaness out of the red.

Fox did not acquire its outlying houses here as a groundwork move, but took them to save its equity on loans. For a time, under the close surveillance of Joe Leo, they showed a profit. Theatres are the Sheridan, north side deluxer; Terminal and Midwest, semi-deluxers; Commercial, Crown, and Portage; Park Sheridan might be excluded from such a deal because it is only six blocks from Essaness' Pantheon on Sheridan road.

It is understood a rent and percentage has been worked out.

TONING DOWN "EX-WIFE"

Hollywood, Jan. 14.

With the Hays office objecting to "Ex-Wife," and Metro announcing abandonment, it is understood the studio will tone down the objectionable features in the story, change the title, and make it at a later date.

Under the circumstances the studio will not be able to use the advertising value of the book.

When Kent Returns

Exhibitor pow-wows on the one national organization idea and dub system, including Hays, Myers and Lightman, will not be resumed until the return from abroad of Sidney Kent.

Paramount expects Kent back in February, but Haysites hear he will arrive Jan. 27.

RAYART CLOSING OUT

W. Ray Johnston, president of Continental Pictures, also Rayart, has gone to the Coast for production conferences on forthcoming Continental releases. Two features have been completed thus far for the new company.

Meanwhile, Rayart is in the process of closing out its business.

CUBAN TWO WEEKS

John W. Fingerling, executive studio manager of Paramount's Long Island studio, and John Hamel, of the home office, have gone to Cuba for two weeks.

Trip is combined with pleasure. Arthur Cozine is subbing for Fingerling.

Mayer in N. Y.

Hollywood, Jan. 14. Louis B. Mayer will arrive in New York Thursday (16).

He will confer with Metro associates in home office on production schedule and policy.

WEST COAST NOTES

Maude Turner Gordon in "Let's Go Native" (Par).

Roland West will direct "Love in Chicago" for U.A.

Brandon Hurst in "High Society Blues" (Fox).

Duke Martin in "Black Crows" (Par).

Peter C. Richmond in "Bright Lights" (FN).

Edward Martindel for "Song Writer," M-G.

New Metro contract for John Mack Brown.

Zelda Sears and John Meehan, "Ex-Wife," M-G.

John Miljan for "Sea Bat," M-G.

Sherman Lowe and Adrian Johnson on Col's writing staff.

A. Harold Noon, San Francisco newspaper man, and John Kirkland, new writers at Par.

Jackie Heller for short, M-G.

Harrison Ford, Bert Morehouse, Rita La Roy added "I Love You," M-G.

John F. Goodrich writing an original to be directed by Roy Pomeroy at Radio.

William Irving and Philip Strange to "Bright Lights," FN.

Louis King and William Olmstead to "Sin Flood," FN.

Ray Knight will direct Alice White in "Sweet Mamma," FN.

Wray opposite Gary Cooper in "The Texan," Par.

Nancy Drexel in femme lead in Harry Langdon's two-reeler for Radio.

Joe E. Brown, "Bride 66," U.A.

Rhia Del Ruth, Arthur Housman, Irving Bacon, Del Henderson, "The Dear Sayer," Darnour.

Ralph Inc. "Jail Break," FN.

Bill Henry, U's publicity staff.

Mae Clarke, Kenneth McKenna, William Harrigan, "A Very Practical Joker," Fox.

J. Harold Murray, Fia Dorsey, featured in untitled Fox original. To be directed by Alexander Korda.

Carol Lombard, "Safety in Numbers," Par.

Tenen Holtz, Carl Stockdale, Del Henderson, to English version "All Teed Up," Roach. Enrique Acosta and Albert Rollet, Spanish, and Gene De Bria and Leo Cleary, French version.

Fox's "London Revue" will include Beatrice Lillie, Maureen O'Sullivan, Fia Dorsey, Victor McLaglen and John Garriok. Hazzard Short will stage it, with no screen director assigned as yet.

Lynn Riggs, New York playwright, here under contract to Pathe.

Complete cast, "The Dark Chapter," Sono-Art: Reginald, Denny, Miriam Sogard, Anita Louise, Harvey Clark, Charles Coleman, Norma Drew, Lucille Ward, Christian Yves, Carlisle Moore, Greta Greenstedt.

Lumsden Hare, "In Love with Love," Fox.

Yorke Sherwood, "Temple Tower," Fox.

Clos Villegas, to Pathe to write and direct Spanish versions.

Hedda Hopper, "High Society Blues," Fox.

Howard Green, writer, has obtained another six months with Fox.

Ann Carter, "Viennese Nights," WB.

Claude King, "The Agony Column," WB.

Lois Wilson, Harrison Ford, Anthony Bushell, Renie Macready, Rita La Roy, "I Love You," Radio.

Raquel Torres, "The Sea Bat," M-G.

Paul Fix, Terika Borros, Stanley Fields, "Ladies Love Brutes," Par.

George Davis, Georges Renavent, Andre Cheron, Marcelle Corday, Jules Rancourt, Jacques Vanaire, Robert Graves, Arthur Hurnl, Yucca Toubetzky, Lionel Belmore, Eugene Boren, Pierre de Baney, French version "Unholy Night," M-G.

Lewis Stone, Allison Skipworth, Ernest Torrence, "The Circle," M-G.

Raymond Hackett, "Jail Break," FN.

Martin Flavin, playwright, here from New York under contract to M-G.

"March of Time," latest title of "Old Timers Revue," secondly christened "Just Kids."

Fox has cast Mona Maris opposite Warner Baxter in "The Arizona Kid," formerly called "The Cisco Kid."

Leroy Prinz joins Cecil DeMille Feb. 1 at M-G as dance director.

Dorothy Revier, borrowed by FN from Columbia for "Sin Flood."

Frances Dade, stage, under contract to Sam Goldwyn. No assignment yet.

Kay Francis borrowed from Par. for "Raffles," U.A.

Allen Kearns, "I Love You" (Radio).

Ralph Lewis, "The Bad One," U.A.

Anthony Bushell, "Three Faces East," WB.

Samson Raphaelson to Radio to write.

ANIMAL SOUND FILM

Denver, Jan. 14.

Pictures taken in Africa by Paul L. Hoeffler, head of the Colorado African expedition, will be combined with scenes taken in Hollywood, by Columbia, as the first all-sound wild animal picture.

Traveling "School"

Los Angeles, Jan. 14.

Fox Coast managers and projectionists are taking a tabloid course in sound recording and reproducing. ERFI technicians and the chain's experts are demonstrating. "School" played here Jan. 6, San Francisco Jan. 13, and goes to Seattle Jan. 20.

\$45,000 IN TWO SUITS

Portland, Me., Jan. 14.

Empire Amusement Co., operator of the Empire theatre, is sued for a total of \$45,000 in two suits filed in Superior Court here.

Abraham Goodside, generally understood to be operator of the house, is suing the company for \$25,000, asserting that the firm is obligated to him. Attorney H. C. Libby, administrator of the estate of the late Irving E. Vernon, is suing for \$20,000 on a series of notes alleged to have been given Vernon by the theatre company between September, 1924, and April, 1926.

DICKER ON CHI TRIO

Chicago, Jan. 14.

R-K-O and Publix-B. & K. are dickering for an exchange of equities in three houses which would completely give R-K-O the Belmont, north side vaudeville house, in exchange for sole B. & K. ownership of the Tower and Northshore, neighborhood houses.

R-K-O has been operating the Belmont, B. & K. the other two houses.

LICENSE BILL BEFORE SENATE

Washington, Jan. 14.

Senator Smith W. Brookhart now has his licensing bill before the Senate. H. O. introduced it last week. As previously reported the Senator planned this measure during the special session.

It will require, if enacted into law, that every corporation operating directly or indirectly in interstate commerce be licensed by the federal trade commission.

EVERYTHING IN RUBBER

For the Stage and Screen

COSTUMES

ANIMALS

NOVELTIES

Exclusive furnishers of all waterproof materials to Publix Theatres

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SOUND PICTURES

THE widest range of tints ever offered the industry is embraced by *Eastman Sonochrome Tinted Positive Films*. They can be used to match every mood in the story, or to reproduce the one lighting or tone that predominates throughout the picture.... In either case *Sonochrome* gives beautiful color. It gives faithfully reproduced sound. And it costs no more than regular black-and-white positive.

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RECORDS

CRUMBLE

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NEW

TITAN

SWEEP

A SCREAM

. . and a 21-Gun Salute from

Titan dreadnaught looses guns and shoots coin in all directions at \$2.00 Carroll N.Y. Smashing met. premiere drew distinguished audience last night . . . Mightier than "Rio Rita" in solid gross-getting values! Grand New Titan Triumph!

HIT THE D

JACK

OAKIE

POLLY WALKER and hundreds of singers,
players, dancers and beautiful girls . . .

Directed by

LUTHER REED

who created "Rio Rita"

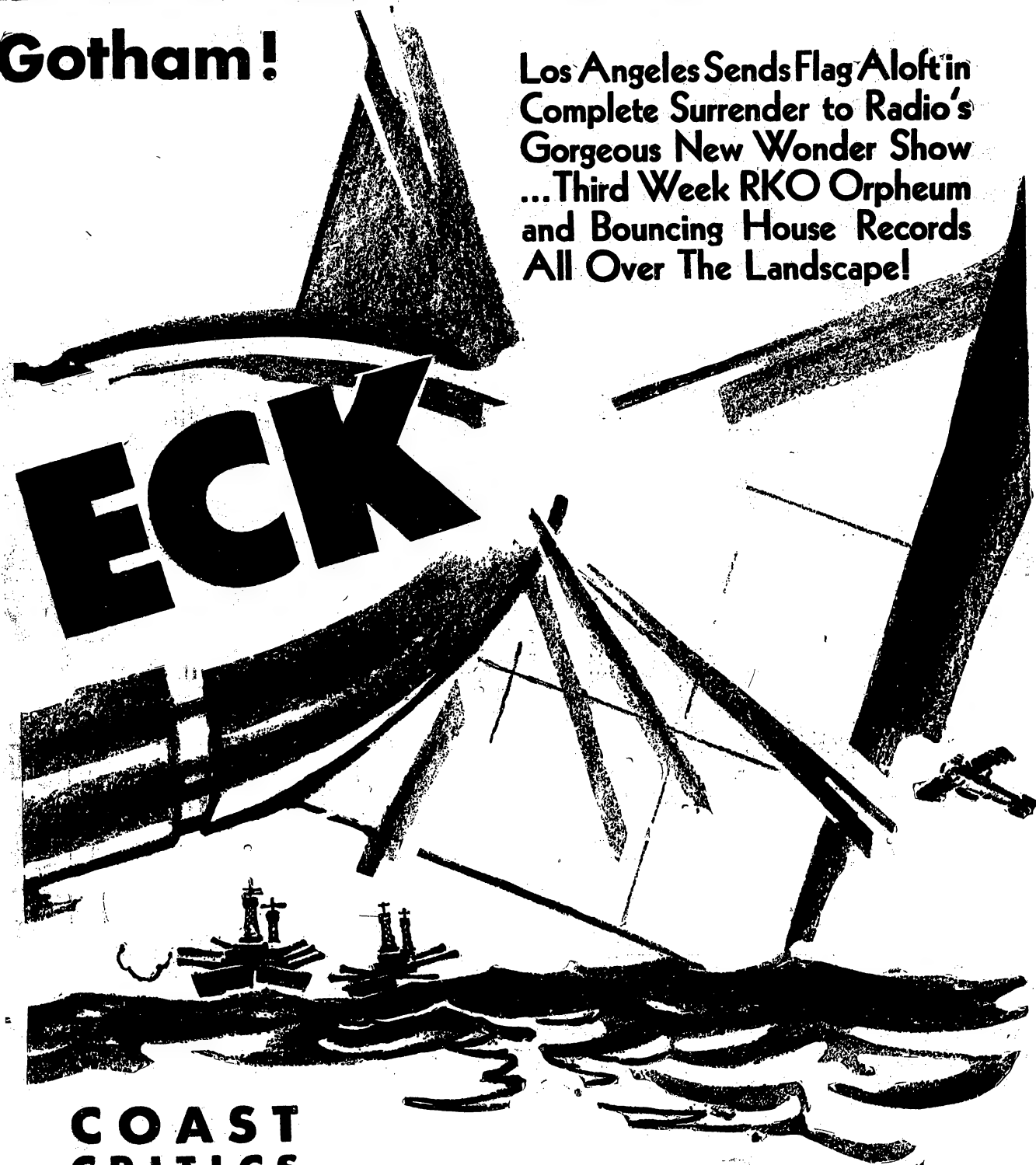
Music by Vincent Youmans. Story by Herbert
Fields; lyrics by Clifford Grey, Leo Rubin
and Irving Caesar.

ING HIT

Gotham!

Los Angeles Sends Flag Aloft in Complete Surrender to Radio's Gorgeous New Wonder Show ... Third Week RKO Orpheum and Bouncing House Records All Over The Landscape!

ECK



**COAST
CRITICS
DO A
SAILOR'S
HORNPIPE**

"Rollicking, fast and beautiful production . . ."
—Los Angeles Evening Express

"'Hit the Deck' hits the bull's-eye . . . will hit the popular fancy as well as the popular pocketbook . . ."
—Los Angeles Record

AVAST YE LAND-LUBBERING THEATRE MANAGERS, AND HEAVE TO . . .

A Bigger Shot Than "Rio Rita" . . . A Smoking Smackerino For Every Live Theatre Manager in the World!



HERE'S A FAST DESCRIPTION OF THE SENSATIONAL RKO LOS ANGELES CAMPAIGN THAT SMASHED ALL ORPHEUM THEATRE RECORDS! (Take Bow George) Hop To It, Mates, and Sock Hard . . .

NAVY COOPERATION

Special one-sheets with enlistment tie-ups in recruiting offices and on general boards . . . Models of U.S.S. Virginia in store windows with naval paraphernalia . . . Special night for ex-naval officers . . . Distributed four-page semi-tabloid titled "Navy News" . . . Naval recruits named Smith given passes . . . Don't miss SMITH Angle in Show!

AMERICAN LEGION TIE-UP

Special story in American Legion Weekly . . . Copies of theatre's tabloid mailed out with Legion publication . . .

BEN HUR COFFEE TIE-UP

Coffee served gratis in theatre's lounging room . . . half-sheets distributed through restaurants . . .

VICTOR RECORDS

Special heralds mailed and distributed through retail stores . . . Window easels and counter cards carrying theatre billing and records . . . Radio stations playing records . . . Banners on trucks and special displays in all stores handling Victor Records . . .

KELLOGG'S PEP TIE-UP

Half-sheet cards tying up attraction and production distributed to grocery stores . . .

SHEET MUSIC

Full cooperative campaigns by Harms, and Vincent Youmans. Eight sensational numbers . . .

ORCHESTRAS

All material now available for song plugging in advance . . . Special medley of "Hit the Deck" tunes prepared for overture in advance of run . . .

FLAGS AND PENNANTS

Brilliant banners for theatre front at minimum cost . . . Made possible by purchase of government over-stock code and yacht flags in carload lots . . . Quick delivery with local billing from manufacturer . . . Cardboard marquee pennants available at RKO exchanges . . .

AND 12 OTHER SWELL LOCAL TIE-UPS THAT HAD THE NATIVES ON EDGE . . .



Watch for Mammoth Titan "Deck" Campaign Manual Out Next Week . . . A Blazing Battery of Money Ideas and Grandest Ads You Ever Saw!



Picture Theatres
JERRY CARGILL

Read by
MILLIONS in

WEEK
ENDING
JAN. 21, 1930

5c

Liberty

A Weekly for Everybody

OVER
2,250,000
NET PAID
CIRCULATION

COLUMBIA PICTURES
presents

**MURDER ON
THE
ROOF**

With
DOROTHY REVIER
RAYMOND HATTON
MARGARET LIVINGSTON
and an all-star
supporting cast

Directed by
GEORGE FITZ



*An
All-
Talking*

COLUMBIA SENSATION

Arbitration, Film Boards and Adjustments as Doubly Seen

In over the six weeks that arbitration has been shut down, pending the federal court's decree, Film Boards have affected adjustments. During that time only 300 cases, mostly with exhibitors as complainants, have been filed.

While it reveals this condition, the Hays organization also emphasizes that it has no intention of abolishing arbitration. The method, suspended until Judge Thacher tells how it can be patched up so as to be within the law, is the smoother and more successful of the two, it is conceded.

Company attorneys for the various members of the Hays body met last week and discussed the 1930 budget for the Film Boards. It is understood that the figures are not in excess of those for 1929.

Experts outside of the Hays group ridiculed even the thought of trade boards being able to substitute for arbitration for any lengthy period. The 32 trade boards are simply the enforcers of rulings from arbitration groups, they say. Producers and exchanges, as well as many exhibitors, they ventured, are holding up many filings until arbitration is resumed.

NEGROES' SILENT THEATRE

Elizabeth City, N. C., Jan. 14. Sound is responsible for negroes having a big theatre of their own here.

Alkrama, silent house, didn't draw after the newer Carolina was wired. About to close the Alkrama, somebody suggested the all-colored idea. House is now crowded on weekends, despite the silent programs.

Both theatres are owned by the same company.

Eddie Tschman, traveling sales lad for W. E. equipment, is spending the present time around Washington and Atlanta.

What Talkers Have Done To Trailers—\$7.50 Rental

Dialog has completely revolutionized the National Screen Service, only organization of its kind in the trade. Where formerly silent trailers ran 60 or 70 feet, talking trailers average from 300 to 350 feet.

Now necessary to create trailers on a scenario basis and with proper regard for censorship. The so-called "deluxe" trailer is obsolete, the talking trailer requiring a couple of weeks instead of a few hours to edit.

With the new era many houses, such as the Capitol and Paramount are using talking trailers where they didn't use silent.

Former blanket monthly charge of \$25 in the silent days, has been replaced by a rental of \$7.50 per trailer.

Booth Trouble

Chicago, Jan. 14. Parthenon, Publix-B-K house, has been having plenty of trouble in the booth. Shows have been moving jerkily, sometimes shutting down entirely.

Happened again last week. For the third time in two months the generator blew out, and house had to refund \$375 to patrons who wouldn't wait.

Cutting Down

San Diego, Cal., Jan. 14. New Fox theatre here has eliminated its local line of 12 girls. Now confining the stage shows to the Fanchon and Marco units. Orchestra is also slashed.

Mike Connolly is severing connections with the Edward Small New York office Jan. 15.

Plunkett Month' for R-K-O; No Picture in Lobby Display

February will be called, "Jos. Plunkett Month" for a ballyhoo over the R-K-O chain.

Plunkett is the R-K-O general theatre operator. He is said to have issued an order to all managers to cling to the name only for exploitation purposes, without mentioning him otherwise or displaying his picture in any publicity or in the lobby.

Al Gould's Escape

More thrill than he ever got playing out the SRO rope in the days when his local indie box offices were flourishing, was experienced by Al Gould Friday night. He says he knew a car was going to sock his taxi broadside. From here on it goes in his own language:

"I saw that car coming for us a half block away and I knew we would be hit. So, I looked around inside the cab and pulled myself over to the right. Then I rolled up in a ball and waited for the smash. The taxi was turned over, as I expected. I got out; how, I don't know."

Al was trying to figure Monday whether his scarred arm and cleft cheek were worth five or 10 grand.

RUNNING FOR LANDLORD

Los Angeles, Jan. 14. R. D. Whitson's lease on the Broadway, San Diego, Cal., 1,000-seater, expired Dec. 31 so he is now operating for the landlord. Whitson owns considerable of the house equipment for which his landlord now pays him rent.

Whitson, books the films and manages the house. Owner is E. A. Edmonds.

ANOTHER CLAIM

Omaha, Jan. 14. Story reporting that the 248-seater in Atkinson, Neb., was the smallest sound house, brings a report that a 200-seater at Clearwater, Neb., is the champ.

Must Look to Sell

Los Angeles, Jan. 14. Femmes applying as cashiers in Fox Coast theatres, draw one of five classifications: Attractive blonde, attractive brunette, fairly attractive blonde, fairly attractive brunette; filed for reference.

That "filed" means the gal may be capable but is not enough of a looker to sit out in a glass cage. She may get an inside job.

Intelligence is taken into consideration before the lookers are hired, but all things being equal, the cutie gets the job. The face under the "How Many?" sign is an important part of lobby dress.

Reserve stock of lookers awaiting lobby showcase assignments remains steady at about 30.

Quits Mich. Ass'n

Detroit, Jan. 14. Leaving the Michigan Motion Picture Theatre Owners, the Butterfield Circuit has issued a lengthy statement of its reason. Main point in the statement is that other members of the MPTOA are forming another indie exhib combination without consulting with Butterfield. This is alleged to be in violation of an understanding among the members of the association's board of directors.

Publix and R-K-O are financially interested in the Butterfield chain.

RICHMOND'S 1,100-SEATER

Richmond, Va., Jan. 14. Richmond's newest theater is to seat 1,100, according to plans announced by E. F. Neal, secretary-treasurer of a newly formed building corporation. House will be constructed at 25th and Marshall streets and will be known as the Patrick Henry.

This is the first theatre to be built here since sound arrived. Church Hill sector has a population of 40,000. The theatre will be located in the heart of this section's business district.

"Sunday" Violation Suit By N.Y.C. Against Roxy

The City of New York has filed a suit against the Roxy Theatres Corporation, asking a penalty of \$500 on the ground that a performance at Roxy's on Sunday, Jan. 20, 1929, was in violation of the law prohibiting all Sunday theatre exhibitions except those which are sacred or educational, and barring secular acts, especially those in costume.

Corporation Counsel Arthur J. W. Hilly was asked whether the action is a test case, and if other \$500 suits for penalties were to be brought.

"It is the only one I know of," he said.

"How does it happen that the alleged violation was nearly a year ago?" he was asked.

"We had a complaint about that performance and the matter was in the office for a long time until finally some assistant got the papers and drew up the court complaint," he replied.

At Roxy's the suspicion was expressed that some of the legitimate theatrical interests barred from Sunday performances were behind the suit, but this was denied by Mr. Hilly.

W. E. Raises Budget for Trade Paper Advertising

Western Electric is budgeting around \$50,000 to be spent in film trade papers during the current year. This is above the 1929 amount, initially allotted as \$20,000.

FREE EDUCATIONALS

Lynchburg, Va., Jan. 14. Not only are classroom subjects being exposed on the silver sheet by Alpha Chi Sigma fraternity, University of Virginia, but visiting surgeons are being entertained with flickers dear to the professional heart.

This fraternity has announced a monthly program of technical films. Subjects will be chosen for their educational value, and no admission will be charged. The public is to be invited.

Just Returned from Dear Old London

"THE OLD MAESTRO"

BEN BERNIE

and his

ORCHESTRA

Playing a Delightful Engagement of Six Weeks at the

CONGRESS HOTEL, CHICAGO

Doubling This Week at PALACE, CHICAGO, to Very Splendid Results

Direction WM. MORRIS OFFICE

Vaudeville Direction, MORRIS & FEIL

Personal Management, HERMAN and JEFF BERNIE, 745 Seventh Avenue, New York

THE FEIST STAFF

*The World's
Favorite
Waltz Song*

"LOVE"

THE SENSATIONAL WALTZ SUCCESS

"YOU'RE ALWAYS"

by HARRY TIERNEY

(BUT ONLY)

MABEL WAYNE'S

"DO YA' "

Lyric by HAVEN GILLESPIE

JUST A

Attaining All The Success

"LOVE MADE A G

by FRED PHILLIPS, HARR

ALREADY A BIG HIT IN CHICAGO!

"FUNNY, DEAR, WHAT LOVE CAN DO"

by JOE BENNETT, GEO. A. LITTLE and CHARLEY STRAIGHT

"YOU CAN'T GO WRONG
WITH ANY 'FEIST' SONG"

LEO. FEIST, INC., Cor. BROADWAY (ENTRANCE

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[CHICAGO] 75 W. RANDOLPH ST.

MELBOURNE, AUSTRALIA 276 COLLINS ST.

TO SERVE YOU!

ME

Words by
DOLLY MORSE

Music by
T. AIVAZ

FROM THE R-K-O PRODUCTION "RIO RITA"

S IN MY ARMS"

(IN MY DREAMS) & JOSEPH McCARTHY

BIGGEST FOX TROT HIT!

LOVE ME?

TINY BIT—DO YA?

Success Of "I'm Just A Vagabond Lover"

YPSY OUT OF ME"

DE COSTA & LEON ZIMMERMAN

SOMETHING NEW AND CLEVER—IT'S SURE TO CLICK!

THE ONE I LOVE

"JUST CAN'T BE BOTHERED WITH ME"

by GUS KAHN & SEYMOUR SIMONS

AY and 50TH ST., NEW YORK
(ON 50TH ST.,)

PHIA
T ST.,

KANSAS CITY
GAYETY THEA. BLDG.

LOS ANGELES
405 MAJESTIC THEA. BLDG.

BOSTON
240 TREMONT ST.

LONDON, ENG.
138 CHARING CROSS RD.

PARIS, FRANCE
30 Rue de l'ECHIQUIER

BERLIN, GERMANY 37 LEIPZIGER STRASSE

Dance
Orchestrations

50¢

FROM YOUR
DEALER
OR DIRECT!

Club Agencies Socked by Amateurs And Obliging Employment Agents

With regular employment agencies now in the club business in a big way with amateur talent, chances for the theatrical club agency are being minimized to the point where only pickings can be counted on.

It is estimated by those in close touch with the club booking situation that there are at least 250 clubs agencies catering to various types of organizations where entertainment of this type is wanted.

The field is so sewed up, not only by the non-theatrical employment offices but by the few theatrical club agencies in the business, that newcomers are practically licked before they start.

There are several club agencies in Brooklyn to supply that field, and many in New Jersey. In Newark there are at least 10 club agencies.

Business from Philadelphia is scarce in the club agencies in New York, there being around 50 agencies in that city catering to clubs.

Some of the biggest club business revenue comes from amateurs, who work during the day with commercial organizations. These people are willing to work evenings for \$5 or \$10 and represent a large percentage of club talent that isn't carried on the books of the average club agency.

MORE NAMES AND MORE MONEY IN WAITING

More film names aniling with Keith's for vaude time are Eddie Dowling, Ricardo Cortez, Alma Rubens (Mrs. Cortez), Norma Terris, Belle Bennett and Hal Skelly. All asking for plenty.

Dowling, Skelly and Miss Terris have set themselves up in the \$5,000 a week scale for stage appearances. Miss Terris' terms say she is unwilling to give more than two performances daily.

Skelly claims \$5,000 is necessary to operate a condensed version of "Burlesque" which he has secured for vaude use. Heavy royalties to Arthur Hopkins on the script must be taken care of.

Dowling's \$5,000 bid was made on general principles.

Creditors Sue—Marion Harris Blames Orpheum

Chicago, Jan. 14. Following the bankruptcy petition filed here against Marion Harris by three creditors while she was at the Palace, a suit has been brought against the Orpheum circuit for forcing her to close. The claims against Miss Harris are for \$20,000.

Attorney for Miss Harris states that bankruptcy was forced upon her by the Orpheum circuit when it withheld \$900 of the \$1,750 due for her week at the Palace here, and when it cancelled her New York and Cleveland bookings, making it impossible for her to pay her bills. It is admitted Miss Harris owed the circuit money, but she claims the money was to have been deducted in three installments.

In Person with Shorts

Nat Carr, Hebe dialect comic, has framed a stage monolog for personal appearances in vaude houses in conjunction with his Vitaphone and Radio short talkers.

Carr broke in in person and on the screen at Loew's Grand, New York, last week.

Ruth Gordon's Act

Ruth Gordon is to appear in a vaude act being produced by Ben Boyer.

Miss Gordon is already signed by Lawrence Weber to show to be produced after his Ernest Truex show is launched, so her vaudeville appearance will be limited.

Piazza Held Home

Ben Piazza, of Keith's booking office, is ill with flu at his home in New York. Doctors may keep him out of action for about two weeks.

Because of Piazza's illness, proposed trip of Charlie Freeman, Keith's western booking head, to the Coast has been temporarily postponed.

TEAM DOES 20 SHOWS DAILY ON STREET CARS

San Francisco, Jan. 14. Bloom and Dale, vaude team have just finished a week's engagement in local street cars, playing 20 shows a day.

Act was employed by Cliff Work of the R-K-O Orpheum and used special material.

Each performance was played in a different downtown street car. Routine had comic rise from seat and yell at woman.

"I don't care where you're going. I'm getting off here!" Girl registers appropriate surprise and annoyance.

"What for?" she screeches. "I don't care where you're going," roars the man. "Broadway's a great picture. It's at the Orpheum and I'm getting off here!"

Man leaves the car as passengers gape. Woman leaves at next stop. Then into the next car.

COULDN'T HEAR KELLY

Rear Balcony Patrons of Loew's Midland Interrupted Judge

Kansas City, Jan. 14. Jeered by a part of the audience which could not hear him, and cheered by those closer to the stage was the experience of Walter C. Kelly, "the Virginia Judge" at Loew's Midland Saturday evening. The huge theatre was packed. Soon after Mr. Kelly started on his southern courtroom act, those in the rear seats of the balcony, half a block from the stage, started to applaud.

The speaker tried to continue but the clapping grew louder. Judge Kelly stepped to the front and raising his hand for silence, said:

"Ladies and gentlemen, I have appeared on many stages in the last 30 years. You have the honor of being the first to ever interrupt my act. I beg that you will pardon my intrusion."

As he left the stage those on the lower floor and the closer seats in the balcony realized what had happened and applause was given him.

Returning Kelly again addressed the audience, saying:

"Ladies and gentlemen, I had not thought the theatre was so large. Perhaps you could not hear well in the rear. I am very sorry and thank you very much for your generosity." He hesitated for a moment and added, "The band that follows is good."

Again he exited but the applause continued and the judge responded for several bows, but no more talking that night.

Cortez-Rubens Acts

Hollywood, Jan. 14. Ricardo Cortez and his wife, Alma Rubens, are bound for New York, where they will separately start on vaude routes.

Cortez will appear in a sketch, "Brothers," produced by Max Gordon, while Miss Rubens will do a chanting turn, aided by a pianist.

O'Hara's Vaude Act

For vaude Fiske O'Hara is appearing in a musical comedy playlet, "The O'Sheas."

His Keith debut was made Jan. 11 at the Bushwick, Brooklyn. Two persons are assisting.

Just for Record

The Pantages Vaudeville Agents' Association has quietly passed out of existence.

Association had started to become active just when Pan disposed of his main holdings to the R-K-O.

Owen Moore's Sketch

Los Angeles, Jan. 14. Owen Moore will open for Keith at the Theatre, Long Beach, early in February.

He will use a sketch, "Private Jones," by Richard Schayer, shown at the Writers' Club two years ago, for his vaude debut.

Gene Dennis for Loew's

Gene Dennis opens for Loew's in Boston Monday. Miss Dennis recently completed a tour of Publix.



ANN PRITCHARD

Late feature of "Ned Wayburn's Gambol."

Now appearing in her own act on Loew's Circuit. Acclaimed by all critics as the outstanding dancer of the theatre.

Manager for vaudeville
IRVING YATES

POLICE CENSOR HANGS OVER COAST THEATRES

Los Angeles, Jan. 14.

Aimed to put a curb on the main street "honky tonks" and "cooch" joints, the Police Commission has recommended to the City Council passage of an ordinance giving the police complete supervision over the licensing and operation of theatres.

A tentative draft of the ordinance would give the commission such far-reaching power that it could close theatres on Sunday as well as arbitrarily enforce a censorship.

This ordinance would make the commission the sole judges as to what is proper amusement and what is objectionable. It would also have authority to padlock a theatre for the presentation of anything it considers improper.

The ordinance's scope is so broad it proposes that all establishments where paid entertainment is held shall be designated as "theatres" regardless of whether or not they have stages. It also gives the commission the right to formulate rules which would regulate the hours and days which theatres could present performances.

Such an ordinance would please the "blue law" element but is particularly strong with John C. Porter, the present mayor, and which groups backed him in his candidacy last year for the office.

The idea for the proposed ordinance was conceived by the 1929 Grand Jury, which in that year seems and "giddy-shaw" on Main street. Mayor Porter prior to running for his office had been foreman of the grand jury.

City Attorney Werner, to whom the proposed ordinance was submitted for approval, called attention to the "blue law" phase, but has gone ahead working on its legality and will have it prepared for the action of the City Council late this month.

In the meantime the Association of Motion Picture Producers and the Motion Picture Theatre Owners of Southern California have filed protests with the Council against local regulation claiming there are sufficient state laws and local ordinances on the statute books to guard against indecent shows.

They also seemed to sense the fact that the "blue law" element has an ace in the hole which might lead to Sunday closing of all theatres. At present theatres throughout the state can give regular performances on the Sabbath.

MacDonald Handling Riv.

Harry MacDonald, brother of Charles MacDonald, R-K-O New York division manager, left the Hippodrome, New York, this week to take over management of the Riverside under latter's new policy. MacDonald is successor to Harry Mitchell at the Riv.

Al Reid, formerly with Stanley Fabian, is the new Hip manager.

CONKLIN'S WB SHORT

Chester Conklin, through Lou Irwin, will do a Warner short, "The Master Sweeper," written by Wallace Sullivan of Variety's New York office. Charles Butterworth was originally scheduled for the lead. Will go into work at the Flatbush studio next week.

Radio Providing Continuous Work for Artists From Vaude

DICK BENNETT SETBACK IN CURTAIN SPEECHES

Chicago, Jan. 14.

Richard ("Curtain Speech") Bennett was a definite flop as a curtain speaker in the Palace, where his skit, "Cigar Boxes," played last week.

By the same token Lina Bassette, on the same bill, sat Mr. Bennett into his niche with a vocal thud and betook herself all curtain speech laurels.

At the Sunday night show Bennett, closing intermission, demanded of the audience that he (Bennett) give a curtain talk, although his act barely went over. When some of the spectators started to walk he belabored them and the RKO Chicago press department for about six minutes.

The following night Miss Bassette, after taking a curtain, did a bit talk for five minutes. She showed the spectators why Jack Hess, p. a. chief here, and others in his department, are very much o. k. Bennett made subsequent curtain talks, but altered his subject matter.

JACKSON'S MISTAKE

Tramp Cyclist On Street in Stage Clothes Jailed in Brooklyn

Joe Jackson—and this is on the level—missed the supper show at Keith's Madison, Brooklyn, Saturday and sat in jail instead because he wore his tramp stage outfit on the street and looked suspicious to a cop.

Jackson became ill during the matinee and drove his car to a nearby physician's office without changing to street clothes. By the time he was through with the doc, his car had violated the parking rules and a cop was waiting outside with a ticket.

To the Brooklyn limb of the law Jackson closely resembled a common speck of hobo and the cop refused to believe his story. He was taken to the station, booked as a suspicious character and held for identification.

By the time the theatre was reached to square it, Jackson had missed the supper show.

N. V. A. Checker Tourney

Checkers, b'gosh, are the rage at the N. V. A. club. All because the N. V. A. checker tournament is on, the competitive playing starting Jan. 15. Both active and lay members are taking part.

There will be a handicap tournament with all contestants having a chance to win the prizes offered by N. V. A. Henry Chesterfield, Eddie Cantor, Pat Casey and others. Major Doyle is chairman of the checker committee.

Among the entries are Herbert Williams, Luigi Pecaro, Fred Stone, William Beattie, Burt Turner, Tom Sawyer, Dave Oakes, Frank Cromwell, Louis Modena, Fred Hanlon, Henry LeGrand, Charles Troy, Eddie Geer, Frank Glass, Anthony Andros, Henry Talmad, Clifford Mack, Paul Martell, Bob Bell, Charles McDonald, Louis Waters, Harry Hart, Barney Flynn, Al Edwards, Billy Rouge and Dan Duffy.

Flamm Joins Sobel

Harry Flamm, Keith agent for several years with Weber-Simon, is transferring to the Nat Sobel agency, also Keith's.

Sobel became partnerless when Joe Sullivan left recently.

Denies Being Let Out

Report that Charles Nigermeyer had been let out by Publix is denied by Nigermeyer.

Nigermeyer states that he left voluntarily, despite suggestion by A. J. Balaban that he remain until at least May 1.

Jack Benny Called Back

Jack Benny returned to the coast Sunday after playing for R-K-O one month. Benny was forced to cut his R-K-O tour as Metro sent for him to appear in a new talker.

Benny is under contract to M-G-M until June.

Figuring out the time possibilities on the air has revealed that radio is headed for the lap of the vaude artists. Radio has an alluring provision of time, performance and salary.

Illustrative of this is the other performance of Little Jack Little, out there in Cincy. This pianolog artist hitting over WIW, the Crossley Radio station, shows 10 times weekly over the mike, rating plenty four figures for his stuff—and no worry about rails, rods, billing or hotels. Little shows once on Sundays, Thursdays and Fridays and twice other days.

100 at Present

The situation is by no means conspicuous at the present with an estimate of less than 100 vaude artists using the air for a living. Of this number NBC uses about 50. The remainder divided on the Columbia and the bigger independents.

Altogether there are 587 stations in the U. S. but not all go for all-day programs and many are just propaganda sources for civic, religious and other lay bodies.

Radio's big time is over the chains and approximately 75 of the bigger independent stations, making an air theatre circuit of about 214 stations.

These stations use from two to 10 artists on a single program and the latter may range in time from five minutes or an hour or more. The number of programs that may be aired then is pretty nearly unlimited with certain stations—some of which open at 6:45 in the morning and run until two the following morning. They can run from 20 air hours to over 70.

LOEW'S MAY GO BACK TO MON.-THURS. CHANGE

Loew's may shortly revert to its old policy of changing programs in its split week houses in the metropolitan district on Mondays and Thursdays instead of Mondays and Wednesdays, as is now the custom. A meeting of the Loew officials will be held this week to determine whether or not to revert to the former change days.

Present policy has not shown up as profitable these days for Monday and Thursday program changes. Two days reported to suffer heavily are Monday and Tuesday.

At present the change is only being considered for the split week houses in New York.

Hat-Thrower Misses Too Often—Eased Out

Los Angeles, Jan. 14.

Johnson and Drucker, hat throwers, pulled three days from the show after the last show on Wednesday.

Drucker didn't seem to see his partner. All the hats he threw at him landed in the orchestra pit. Johnson eased him off the stage and finished the act alone. They were booked locally, filling in for the week.

Performers Sue "Peaches"

Claiming "Peaches" Browning pulled three days from the show when they played in her act, Walter Pearson, Fred Borbe and Gertrude D'Arcy, latter two a team and singing as one, have started action through their attorney, E. Franklin Goldner, to regain the money.

Claim is for doubling between the Embassy and Montclair in New Jersey for three days in Nov. 1928, for which they allege only one week's salary was paid.

R-K-O Managerial Changes

Latest R-K-O managerial switches place Harry Mitchell, manager of the Riverside, New York, and "Doc" Miller, manager of the Palace, South Bend on the outside.

In South Bend, Jack Brown, manager of the Grand, also assumes direction of the Palace.

LOEW'S NEW STYLE VAUDE

Seeing No Advancement in Sight Benny Thau Quits \$15,000 Loew Job

Benny Thau, rated among the leading vaudeville bookers of the country, quit his Loew job today when advised there could be no advancement in position or salary for him as a Loew booker. His present salary is \$15,000 yearly, and he will leave Loew's vaude booking department the end of this month.

Thau has no immediate plans, other than to take a vacation. His work and books in the Loew offices will be taken over by Marvin Schenck, Marvin's chief booker under the head of the department, J. H. Lubin.

Thau left his Keith books two and a half years ago to go with Loew. In Keith's Thau had been a booker of the Orpheum Circuit houses under George Godfrey. Thau established his rep in that position. Later, Godfrey became chief booker for Keith's and recently, when that booking department was zoned, Godfrey remained as the R-K-O booker in the east.

Told by Schiller, Unusability of Thau's move, and at his salary, is as rare in the show business as in any other industry. He is said to have been advised that he had reached his possible peak in the Loew-booking office by E. V. Schiller, Loew's general theatre operator. Schiller is said to have suggested to Thau that he go into another branch of the circuit, but Thau declined. He is said to have replied that after spending a number of years booking, he did not care to slowly pick up a new vacation.

CHI BOOKERS, AGENTS NIX EASTERN FLASHES

Flash acts were entirely passed up by Chicago Keith bookers and agents in New York for acts during the past week. All other types of turns were viewed as possibilities for the west.

Flashes were out of consideration, it was said, because of the overloaded condition at present of the Chicago books. Most flashes playing in that section are locally produced affairs and Chi producers are turning out more than the bookers can use, the western Keith men stated.

Remaining in town this week are Max Richards, Danny Graham and Miles Ingalls, agents, and Dick Bergen, booker. Between 25 and 50 acts will be signed by them for western vaude. Acts are being offered contracts guaranteeing 10 weeks with options for more time.

Greatest difficulty confronting the bookers is in convincing eastern acts to take the salary cuts necessary to comply with western house budgets, from reports.

Manager May Lose Sight From Counting Money

Toledo, Jan. 14. It is feared that Jack Merriman may lose the sight of one eye through an infection. "Mr. Merriman is the manager of Loew's Valentine. The infection is thought to have been caused through the manager rubbing his eye after counting money which contained a tainted bill.

BROWN-SCHNITZER WEST

Los Angeles, Jan. 14. Hiram S. Brown, head of R-K-O, and Joseph L. Schnitzer, president of Radio Pictures, are due here Jan. 25.

Conferences with studio execs and theatre managers.

VERTICAL BOOKERS

Unless the manager is an unusually nice guy, Keith bookers and agents will have to stand up when viewing shows in their own theatres this year. On the 1930 R-K-O house passes issued to those connected with the booking office is this notation: "Not Good for Seats."

Must be expecting plenty of cash customers.

EUGENIC BABY CARED FOR BY ROScoe AILS

Kate Pullman, Mother, Receives Settlement— Boy Christened

Toronto, Jan. 14. While Kate Pullman was appearing at Pantages here last week, she informed a Variety reporter that Roscoe Ails had made a settlement with her on behalf of Miss Pullman's "eugenic" baby. The child has been christened Roscoe Cleveland Ails, Jr., said Miss Pullman.

Roscoe Ails is the admitted father of Kate Pullman's boy, born out of wedlock in Chicago last summer. Previously Miss Pullman had appeared with Ails in the latter's vaudeville act for some years. They separated after a strong verbal battle in their hotel room in a Pennsylvania town.

The split followed a story in "Variety" that Ails was the father of another "eugenic" baby, head by a woman in New York some weeks before. That case received considerable speculation over the father in the dailies, as the mother was quite well known. She denied Ails was its father and Ails stood by her denial before the story was printed. "Variety" information was sufficient to print the facts, with the story remaining undenied after publication.

Miss Pullman is said to have upbraided Ails when reading the story in "Variety." As a net result was tossed out of the room by Roscoe at three in the morning. The clerks tossed Roscoe after her, but they remained apart thereafter.

Since then Ails has been appearing in vaude and productions, with Miss Pullman forming a vaude act of her own.

Keith's Awards Morrison "Office Act" Commission

Retroactive decision by Keith's booking office awards back commission from Ledova, the dancer, to Charles Morrison, agent, in settlement of Morrison's plea for commission on grounds of being Ledova's agent prior and up to the time Keith's booked her direct.

Ledova was engaged by Keith's production department for an "office act" in which she is now playing and featured. The dancer's previous Keith bookings were consummated through Morrison.

Opens Dance School

Reading, Pa., Jan. 14. Catharine L. Wolf, Reading entertainer who took a dozen dancers on a coast-to-coast vaude tour, has quit the road.

She has opened a dance studio here to train girls for dancing and the stage.

PRESENTATION IS BILL-ADAPTED

Good Novelty Show as Vaudeville's Substitute Where Presentation Not Overly Familiar—As at Norfolk, Not Strong Enough to Replace Vaude Bill in Larger Cities

By CLAUDE BINYON
Norfolk, Va., Jan. 10.

As an alert experiment in increasing the variety of vaude for its southern houses, Loew's adaptation of its New York produced picture house presentations for its smaller budgeted vaudeville theatres was deemed worthy of immediate record.

At Loew's State here this week, is first of the vaude-presentation units, "Dresden China," an indubitable click with the populace. The city's leading critic, who reviews vaude, pictures and an occasional road show beside doubling on the copy desk, stated it was the best popular-priced stage entertainment he has glimpsed in his 25 years of Norfolk show-going.

It is not planned to replace vaude in these 10 weeks of southern time with the revised picture house units. One will tour the time on an average of every five weeks, as a deviation from the regular five-act bills. Undoubtedly they will be a welcome novelty in the houses and will receive better than normal patronage. Acts retained for both the 11 weeks in picture houses and the 10 of southern vaude will have a route of 21 weeks.

Vaude salary expenditures in the Loew southern houses average about \$2,500 weekly. Presentations produced at the Capitol, New York, by Louis K. Sidney cost from \$3,500 to \$4,500 weekly, after they leave the elaborate Capitol and enter the less pretentious picture houses. The main item to be met in their revision for vaude is another cutting of expenditures; next, the replacement of necessarily trimmed flash with something substantial.

In this instance it's comedy. In each unit a regular pit orchestra is brought up on the stage; which makes little difference in the theatre's music overhead. The touring troupe of ballet girls is cut from 16 to 12 when reaching the vaude houses, and may later be cut to 10 or eight. A comedy act is inserted in each unit and act as m. c. besides doing its own routine, and one or two act replacements are made to reduce the overhead.

Longer and Slower

The result is best described as vaude-presentation. It differs from the accepted picture house style of presentation in being longer, slower paced, more devoted to comedy and less to outright flash. Its acts stick around with that no-hurry attitude of vaudeville with the usual picture house pace maintained only when the unit gets away from its several sequences in "one." Slower pacing makes easy the intimacy desired in vaude.

Although in the larger cities stagehand shows have become so familiar theatres are trying variations to relieve the monotony, in localities such as Norfolk a presentation untried by a stagehand may be considered practically a new form of entertainment. Loew's State is the only theatre with a stage show in this town. Until this week the natives had not met the house musicians face to face.

This novelty, which in other spots is no longer a novelty, is responsible to a great degree for the good reception given the unit both in Norfolk and in Richmond the previous week. Scenic flash, a lineup of girls and the band as compared to the less colorful dressing of moderate quality five-act vaude bills is obviously the sales point in the south. If Loew's brings this unit into the east for vaude houses, there will be greater difficulty in selling. For in the east picture (Continued on page 52)

Keith Houses Pay Excess Salaries To Make Up for Act's "Cut" Dates

Starved Walkout

Two actors lamenting the time in vaude. "I haven't had anything to eat for two days," muttered one. "My tapeworm walked out on me days ago," answered the other.

R-K-O WESTERN SHAKEUP NEAR

Chicago, Jan. 14.

R-K-O personnel in this section is preparing for a shakeup following the arrival here of Joseph Plunkett, general manager, and Jules Levy, general circuit film buyer, who are making a survey and tour of the northwest houses.

Several changes are rumored, with the hot tip being that Claude Saunders, divisional director for the northwest, which includes Minneapolis, St. Paul, Winnipeg, Calgary, Omaha and Denver, will be switched to the eastern territory. The district probably assigned to Saunders will be Baltimore, Washington and Philadelphia. Jack L. McCurdy, divisional director for Publicis, is slated to move over into R-K-O ranks to replace Saunders.

Other switches are expected throughout the midwest, with a change at Milwaukee particularly imminent.

MAKING TALKERS ON STAGE

Full Crew and Equipment Also For Reproduction

A new act, breaking in tomorrow (Thursday) at the Republic, Brooklyn, will show the public how talkers are made. It is called "Making Talkies," reported backed by picture capital.

Employing a cameraman, director, recording man and an operator (at union scale), talking pictures will be made on the stage and reproduced by special projection apparatus. Due to cost of production and overhead, act will have to get around \$2,000, it is said.

Francis Abraham, in control of "Making Talkies," has given booking rights for all circuits to Ward and Browne.

New Tax Forms

Washington, Jan. 14.

Forms for filing income tax returns are now available at offices of collectors of internal revenue and the various branch offices.

Forms being distributed were printed prior to the passage of the joint resolution of Congress granting another cut to individuals in the amount of tax to be paid for 1929. Hence the forms are accompanied by "riders" showing the reduced rate.

These rates now are: one-half of 1% on the first \$4,000 of net income (after all deductions for expenses are made, including personal exemptions and credits), 2% on the next \$4,000 and 3% on the balance. This is a cut from 1½%, 3% and 5%.

Forms are being mailed to persons making returns last year. Failure to receive a form, however, does not relieve the taxpayer of the responsibility to file a return.

As deductions are granted certain deductions due to the nature of their means of livelihood and expenses incident thereto, making of returns should be with particular care to take advantage of these.

System by which Keith's eastern booking department avoids exceeding house vaude budgets is forcing many of the circuit's theatres in New York and the east to pay more for bills than they actually cost.

Under the system when a show is found to cost more than the house limit permits, acts are asked to take a cut and promised the difference will be made up at a later date. The "later date" (theatre) selected to pay the difference is taxed the excess besides the act's regular salary.

The new style pay-off, in slipping around the rules, makes the Keith house budgets about as binding as prohibition.

Each R-K-O vaude-playing theatre has a maximum amount to spend for stage bills. This is called the budget. The budgets were set by the operating department and were gauged by the theatres' capacity, stage and average business. Budget setting was left to the operating department on strength of its familiarity with the theatres and business and definite knowledge of exactly how much they can afford to spend for vaude.

On the vaude bookers remaining within the budgets on stage show expenditures depends the theatres' profits or losses. If a vaude bill exceeds a house budget and the business drawn by the over-board bill is average, the profit is unnecessarily reduced or the house goes into the red.

Cheapening Bills

Acceptance of cuts by the acts helps the bookers to adhere to the house limit, but by the same token another theatre must take care of the difference later on. As the other theatre also has a restricted amount to spend, its bill must be cheapened so that the booking office's debts can be provided for.

For example, if an act takes a \$300 cut to help out a booker, that \$300 must be paid by another theatre at a later date. If the second theatre's vaude budget maximum and average bill cost is \$2,500, the \$300 must come out in some way. The only way is to play a \$2,200 bill instead of one for \$2,500. A weaker show than would be otherwise available is the result.

Debts incurred by Keith's eastern booking department through cheapening the budget are piling up fast, from reports. House managers are reported burning over future sacrifices they will have to make in order to take care of obligations now outstanding and steadily increasing.

PLIMMER THROUGH; SON TAKES INDIE REMNANTS

Walter J. Plimmer, veteran vaude booker, for years with Keith's and later independent, is following the lead of Fally Markus and going into retailing.

Plimmer has given up his suite of offices in the Strand Building and turned over the remnants of his bookings to his son, Walter Plimmer, Jr., legit actor, who is temporarily quitting the stage.

The younger Plimmer will align with Lawrence Leor, former employee of Plimmer and now on his own, with the duo operating under the Walter Plimmer license. Elder Plimmer left last week for a two months' vacation in Florida and upon return will engage in legit producing.

Morrison's Coast Trip

Charles Morrison expects to leave New York for Hollywood by Feb. 1. While on the Coast he will decide whether to establish a branch of his New York agency out there.

Mort Downey West

Mort Downey and his wife, Barbara Bennett, departed for the coast last Thursday. His film destination is not known.

Publix Collecting Commish for All Agents at Source of Salary

A. J. Balaban has directed that the commission due agents by acts playing Publix theatres shall be deducted at the source of the salary. It will be remitted by the Publix theatre in New York and turned over to the agent.

This service established by Balaban contemplates the agent's commission as 5%. There will be no charge to the agent for the collection.

A similar service is in effect on the R-K-O chain, with a slight tax to the benefiting agents for the labor involved. R-K-O maintains a staff for the purpose of receiving and distributing the moneys collected for the several agencies doing business with R-K-O.

Cost Millions

R-K-O, when formerly Keith-Albee, imposed a 50-50 split with the agents, withholding one-half of the commissions collected. Upon Hiram S. Brown assuming the presidency of R-K-O, a year ago, he immediately ordered the split abolished, stating at the time the agent was entitled to his full commission. The "Collection Agency" organized by the former Keith's to take this money away from the agents, giving K-A 7 1/2% instead of the 5% a circuit-acting through custom, cost Keith's millions of dollars, all of it indirectly through agents and their acts conniving to raise salaries without either feeling any compunction, under the circumstances.

What agents booking with Publix and charging acts 10%, as many are doing, may think of the 5% commission retention for their protection is not made plain so far. With Publix retaining the 5%, the agents charging 10% or more will have to secure the remainder from the act, direct.

Neither Loew's nor Fox protects the agents in this manner and matter of commission.

PRESS CO-OPERATION WITH BOOKING OFFICE

Designed especially to allow for better and more concentrated exploitation of vaude shows and individual acts, weekly meetings are to be held in Keith's between the booking heads and the R-K-O Publicity and Promotion department. First meeting will be held this week, probably today (Wednesday), with either Tuesday or Wednesday in the future as the day scheduled regularly for the get-togethers.

After several inter-organizational conferences, Ben Piazza, business head of the booking office, decided that closer contact between booking and publicity-exploitation departments was needed as a step toward greater efficiency, and better operation. Formerly Pete Herman, of the publicity staff, has acted as contact man in advance of bookings.

This was found to be unsatisfactory, with only the surface scraped so far as booking activity was concerned. Mark Luescher, Floyd B. Scott, John Pollock and E. M. Orowitz will sit in at the planned weekly meetings with the booking executives, to be advised in advance of bookings, headlines, matters of billing, etc.

As a result of the new system planned, the publicity and exploitation men in Keith's will keep a record of billing agreements and promises, so that promotion work on attractions, as well as advice to theatres, will be in accordance with such booking stipulations.

F. & M.'s One

No bookings for New York houses of Fanchon & Marco Ideas lately other than the Fox, Brooklyn, where "Sweet Cookies" opened Friday. Regular vaude villas at the Academy and Audubon have been played, owing to lack of new ideas for local placement.

ORPHEUM'S L. A. MIDNITES

Los Angeles, Jan. 14. Orpheum theatre will start giving midnight shows on Saturdays, Jan. 18.

Regular picture bill will be augmented by vaude acts from the R-K-O with a Radio film star as m. c.

2 FILMS CUTTING DOWN KEITH'S BILLS IN JAN.

Although more "name" acts are being used this month in line with R-K-O's Good Times January Jubilee, celebrating the circuit's first birthday, less money will be spent during the month, than under ordinary conditions, due principally to the reduction of bills to two and three acts to make room for heavy pictures.

Contrary to reports circulated, bookers have not been notified of any increase in house budgets anywhere on the circuit with a view to strengthening shows during the January drive. Cost of regular bills where pictures are not throwing out acts is running the same, they say.

With "Paris" playing all Keith houses the current week the customary five act bills are cut to three. With "Rio Rita" (Jan. 25), the stage shows will be trimmed to two acts. "Rio Rita" plays all R-K-O houses where it was not previously shown while in its \$3 run at the Carroll.

Wiring Palace for Pathe News and Shorts

Palace (straight vaude), New York, last unwired R-K-O theatre in the Met district, will go sound by Feb. 1 to play the Pathe talking newsreels.

Whether or not the Palace will use other talking short subjects in addition to the news stuff and possibly sounded trailers, remains undecided. Likelihood exists that a previously announced intention of adding a talking short to the straight vaude bills may go through.

Such a move depends upon whether the house can be assured of a weekly short of sufficiently high standard for first run and exclusive showing on Broadway.

A screen short as an act on each Palace bill would most likely take the place of a stage act. If shorts of the right quality can be consistently obtained, it's probable that in replacing one act the shorts will be expected to add variety to the Palace vaude shows.

De Luxer Helps Rival

Peculiar situation in the Fordham section of the Bronx since the opening of Loew's de luxe picture house, the Paradise, is that the R-K-O Fordham gets most of the Paradise overflow, while Loew's Grand, with the same policy as the Fordham theatre, and the same direction, is suffering.

A special exploitation man has been assigned to the Grand by the Loew offices to educate Bronxites to go to the Grand.

Singer Producing Stock

Johnny Singer, who recently dissolved his vaude agency partnership with Harold Ward, the latter taking in Mack Brown, is in Spokane, Wash., staging musical stock.

Office Switching

R-K-O has leased the Broadway side of the 10th floor of the Bond Building and is having it remodeled to house the offices of its construction and maintenance departments, which will move in upon completion. These departments are now on the eighth floor, where Jules Levy's film booking department moves in as soon as all arrangements are completed.

Ben Piazza's sanctums going into the present Levy offices.

R-K-O's leasing of the new space means the removal of the Tony Shayne booking office. This office held its privileges under its own lease at the request of the R-K-O office to accommodate the latter with an early move-in. Shayne has not yet selected his new space, but is expected to be ensconced in a new layout within a week.

Cargill's Paris Office

Arthur Solig has been appointed European representative for the Jerry Cargill office. He sailed on the "George Washington" Jan. 9, to open an office in Paris.



DOUG LEAVITT and RUTH LOCKWOOD

In "Hit-Bits of 1929"

With Ted Eddy and Band, the Seven Hayden Gloria Girls, Babs Day and Gattison Jones and Elsie Elliott.

This week (Jan. 15), Orpheum, Salt Lake City, Utah.

Costumes by Saul Burger Modes, Inc.

Direction CHAS. H. ALLEN

SARANAC

By "HAPPY" BENWAY

Saranac, N. Y., Jan. 10. After two weeks of Long Island duck eating, Vernon Lawrence, back "curt" at 84 Park ave. He went to Freeport.

Thomas White looked over Broadway for a couple of weeks. Back at 64 Park ave.

Frank Garfield is a new arrival at 7 Front street. From the Benny Rubin act. Know him? Drop a line.

Edith Cohen, at 80 Park ave., puts the big O. K. on the diet. Added weight and how, but like it.

Frank Smith, comique of the "Record Breakers," is paying the wife (Allie Bagley) a visit at 80 Park ave. Frank says that Allie looks good.

Ben Schaffer is sporting a new style-plus suit, new galoshes, new smile, new everything. Just a regular, this Ben. Always calling on the ailing.

William Holly is a new arrival. A little run down with very little trouble. At 7 Front street.

On the Week. General report is that 75 patients are on the okay side, with 99% of good health in their favor. James Williams now eating three meals in the downstairs dining room and is porch "curing".

Chris Hagedorn on a weight gaining campaign. Can't stop that boy. 7 Front street. Molod looking his best and on daily exercise.

George Neville now using his Chevy to carry the no-walk patients downtown. George is that kind, anyway.

Anna Mae Powers improving much. Called the "Sunshine Gal".

Mae Armitage had a little set-back, and was moved from 12 Park place to 7 Front street.

J. C. Loudon is on the up side, doing a great comeback.

Bed patients doing extra well are Olga Kalinin, Chris Hagedorn, Valentine Kincaid, Xela Edwards, Allie Bagley, Mary Bradin and Harry Namba.

Oscar Loraine has staged a fine comeback. Looks good, feels good and is.

Jimmy Cannon back from the big town looking fit. He's at 84 Park ave.

Ford Raymond is on exercise and okay. Harry Clark added a few pounds.

Sore because his pants don't fit him now. Lawrence McCarthy is in and out of bed, mostly out, therefore feeling good.

Keith Lundberg over-worked himself during the holidays, reading greeting cards. Now he's porch "curing".

Bobby Hatz on the gain, but still bedding it. This is a health resort, and the most welcome visitor is the mailman.

When you write to those you know in Saranac or about those you know, shoot the cheerful things to them. The other things get to them soon enough.

Lou Golden on Coast

Lou Golden, now on vacation, may wind it up at the Warner studios in Hollywood.

Golden left the charge of the Warner vaude booking office in New York about a month ago to Harold Kemp. If liking it at the studios Lou may stick for a while.

Trixi's 4 Weeks

Los Angeles, Jan. 14. Trixie Friganza opened at Loew's, Kansas City, Jan. 10, four more weeks of singing before further film work.

Chicago and New York on the route.

R-K-O Booker Explains Why Lay-off Acts Don't Work More Regularly

INDIE AGENTS FURTHER WORRIED BY CONDITIONS

With the doors open in Warners, Pantages (what's left of it) and all indie booking agencies to Loew representatives and even to Keith agents in case they want to avail themselves of the welcome on the mat, the dyed-in-the-wool independent sellers of acts formerly making a comparatively easy living, will pass out of the picture before 1930 is over, unless something unforeseen happens, most of the gentry now admit.

Besides the opposition from Keith and Loew agents, grabbing everything independently that can be had and representing most everything in vaude that's worth carrying, the indie is up against the constant decrease of indie vaude houses and the shortening of the bankrolls allowed for bills. Moreover, it is pointed out, acts formerly having representation on indie agent's books are beginning to really realize how little is left and are passing up this class of agent without franchises of any kind.

Several of the indies are to the point where they are financially embarrassed and stand ready as takers for any kind of a half-way decent job that shows up. One confesses he lost 14 pounds in two weeks and would welcome a steady job at \$75 a week. This particular indie, sold on the lack of chances for indie vaude, is looking around for a small film house in a little town that would bring him a return of \$75 or \$100 weekly.

No Place to Go

Of all the indie agents, it is said there is only one doing a satisfying business and this because of its representation of a large number of acts on the outside for Keith agents who don't want to bother with that end of the business. Some of these acts pay only 1 1/2 or 2 1/2% commission to the agency but in having them the agent's list is built up. Others who don't get this break are unwilling to try to get by on such small cuts. They have to take 2 1/2% without shunting material to Loew's, not having access to that booking office, but this is such a small amount with what salaries now stand at, that it's hardly worth the trouble, they claim.

"Most of the independent agents have been advised to get out of the business," one admitted.

"The only trouble is, we don't know other fields and can't figure a way to turn."

New Eastern Div.

A new district within RKO to embrace Washington, Baltimore, Philadelphia, Trenton, New Brunswick and other cities in this zone, is being created by Joseph Plunkett, operating head of the Keith houses in these and other cities in the territory have been without any special divisional direction, their operation having come under the direct supervision of Plunkett.

Claud Saunders, in charge of the middle northwest division, is being transferred to assume charge of the newly created district, it is understood.

Saunders is being succeeded Saturday (18) in the district he has supervised by J. L. McCurdy.

Western Meetings

Hollywood, Jan. 14. Frank W. Vincent, coast divisional manager of the R-K-O theatres, called all his local and out of town managers and publicity men here for a get-together meeting. Those attending from out of town are Cliff Pemberton, Salt Lake City, and Jack Coudy of San Diego.

The meetings are planned to be a monthly event with Vincent. They will be staged at various cities represented in his division.

Holden and Graham's Shop

Holden and Graham, who have done a magic act in vaude for years, have opened a magic shop on 42nd Street to dispense wares to magicians.

They will continue doing their act in vaude.

"Good acts are not to be found on the street corner."

So stated one of Keith's vaudeville bookers last week. In saying it, he said nothing that hasn't been said before, but it is the answer of all bookers to the perennial complaint of hundreds of acts—that Keith's and all the rest are overlooking real talent.

"Good acts always work, or most of the time, anyway," the same booker continued, in his not so original way. "The constant lay-offs are no 'good acts,' he went on. "If good acts, they would not be constant lay-offs; they are not good acts, and that's the answer."

"Bookers are ever on the lookout for new and good material. Their jobs depend on the quality of their shows and they must book all good acts that can be found or lose their jobs. Bad shows are marks against them. Shows made up of standard talent, even though reliable, can be bad through the lack of newness. New good acts are necessary to good vaude bills."

"Many acts are really laying off because the bookers do not think them worth playing causing the cry the bookers are personally discriminating against them. That might be true once in a while, of course, but very rarely nowadays. It was a method practiced by past regimes, the method passed with the regime."

Must Be a Reason

"Agents are encouraged as far as possible to bring new material to the bookers. Few agents can truthfully say they have an act laying off all the time that should be working at the time, for no good reason at all. There must be a reason. If the act is good, it might be that its salary demands exceed the amount the bookers can afford to pay or think the act is worth. Enforced idleness for the act as a result of such a demand in opinion is unfortunate but usually unavoidable."

"The booker knows what he wants (or should) and just how much he can afford to pay. If he wants the act, but can't afford to meet the terms, he looks around for a substitute unless the act alters its demands. Oftentimes the booker's demands may seem unreasonable to the act, but holding out or giving in spells either laying off or working."

"The dishonest booker, one who will play a bad act if paid to do it and will lay off a good act if the act or its representatives will not 'kick in,' is one menace the variety act has to cope with less and less today. The 'taking' booker is on his way out. Few are left in major circles and soon, we hope, all will be gone."

"Certain Reasons"

"When an act loses a date for refusing to pay off the booker or declare him in, that act cannot be blamed for voicing an opinion that bad acts are often preferred to good ones for certain reasons. It just so happens, however, that such things seldom occur and no complaint cannot be rightfully lodged against the entire booking fraternity, or even a sizeable part of it."

"RKO wants new acts and good acts. I want them and so does every conscientious booker. There are not enough good acts. There are too many bad ones. That probably will always be, for it always has been."

"It has been estimated that there are 3,500 lay-offs regularly, week in and week out, in American vaudeville. You can bet that of the 3,500, 2,000 or more are idle for a good reason."

"Perhaps because some booker was boneheaded and could not see talent, a few are laying off. But, if possessing the stuff, they cannot remain idle for very long. They must be discovered by some time or another. The hundreds who have habitually laid off most of the time for years should be convinced that there is something wrong—with them, not with vaude. If the 3,000 bad acts among the 3,500 lay-offs were good, they would not be constantly idle. They are constantly idle because they don't belong. It's the same old story all over again."

SILBER CASTING SHORTS

Arthur Silber, for many years an indie vaude agent, joined the Warner staff in Brooklyn as short caster.

Charles Grohs has taken over the Silber office.

FAREWELL TO NEW YORK For a Year

Going to Hollywood Under Contract to Radio Pictures

KEN



HELEN CHARLESTON



MILTON CHARLESTON



STAGE and SCREEN STAR

"TIMES"

"Ken Murray, who acted as Master of Ceremonies in Palace bill not so long ago, gave excellent evidence as to the invasion of the Talkies by the stage stars, when he romped through the photoplay, 'Half Marriage,' employing his stage tricks and eclipsing in doing the work of the screen stars."

"WORLD"

"When the name Ken Murray appeared on the Announcer that graced the Palace's proscenium there were several moments of ear splitting applause. The reception accorded Mr. Murray was nothing short of amazing. If memory serves me right, he has achieved his reputation in these parts within the last year or two. He is now an established favorite."

"EVENING GRAPHIC"

"Ken Murray is probably the biggest drawing card on R-K-O roster . . ."

NEW YORK "AMERICAN"

"With the names of Jack Dempsey, Esther Ralston and Ken Murray as drawing cards, the Palace bill proved a literal sensation the opening night performance. If the audience was wild about Dempsey it went absolutely crazy with the Ken Murray turn. Whistling and shouting as probably no other Palace audience has done before. The winsome Helen Charleston and the amusing Milton Charleston are still with Ken, as are Foster, Fagan and Cox, a splendid trio of humorous harmonists."

"BILLBOARD"

"Ken Murray came in for an ovation that barely seconded that given Dempsey. More and more it becomes evident that this uncannily clever and breezy funster act and his pair of Charlesons (Helen and Milton) are the most popular trio that have played this house the last several season. The Foster, Fagan & Cox trio shine out here. Helen Charleston stands out as about the cutest girl that has occupied the Palace stage since her last appearance here. Milton does his stepping with the new girl, Bessie Fagan, and she is very good."

MURRAY

Many Thanks to
Mr. Hiram Brown and Other R-K-O Executives
For Their Kindness to Me

KEITH'S PALACE, NEW YORK

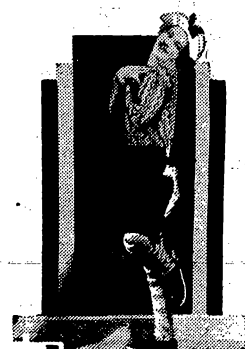
NOW (JAN. 11)

Direction

CHAS. ALLEN—M.. S. BENTHAM OFFICE

FOSTER, FAGAN and COX

BESSIE FAGAN



Warners Lean to Presentations for Present and Future Vaude Houses

Due to successful experiments with the stage band policy at its Elizabeth, N. J., house, the Ritz, where a line of local girls and a master of ceremonies are permanent features, Warner Bros. may drop regular vaude in all the houses handled by its own booking office in favor of this type of show.

The policy from reports is regarded as favorable, not only for most of the houses now on the Warner books, but for several new ones coming in within the next month or six weeks, including Warners' new house in Canton, O., and a number of theatres in the Hoffman chain in New England.

The Canton house, the Palace, opens Feb. 1 under an "attractions" policy, which means big flashes and name acts more in the line of presentation material than regular vaude. Hoffman stands contemplated for vaude or stage band policies are those in New Britain, Danbury, Norwich and other New England towns.

Sound on Wane

Most definite as the second house for the stage band idea as now in effect at Elizabeth is in the Lincoln, Union Hill. In Elizabeth Benny Fairbanks is m. c., and the line of eight girls, recruited locally, are under the direction of Dorothy D'Emerie.

Reason advanced for consideration of attractions for the Hoffman houses is that all-sound policies are slightly on the wane in that territory. Only one of string that has used vaude at all since Warners gained control is New London. At the Earle, Philadelphia, played recently by Bob Hall, Warners have decided to sign Hall indefinitely to appear at that house as m. c.

Only house going out of the Warner booking office is Uptown, Cleveland, which exits Saturday (Jan. 13) after playing vaude on a split week basis several months.

Acts at Hennepin

Chicago, Jan. 14. In order to bolster business at the Hennepin, Minneapolis, Joseph Plunkett has decided to play one or two acts of presentation calibre in conjunction with the pictures. Acts chosen will be those that can go on without orchestra, such as musical turns or those that have own accompaniment.

Eilly Diamond will personally supervise the booking. He once handled the Finkenstein-Ruben houses on the same basis.

Within a few weeks the Hennepin may play the regular R-K-O western intact road vaude show with a couple of acts added from Chicago. At that time R-K-O's 7th Street will return to pictures.

REPEATS FORCE CHANGE

Pittsburgh, Jan. 14. With the introduction of Public units at the Stanley, Warners' downtown deluxer is running into plenty of repeat acts. In order to relieve the situation, opening day of the Enright has been changed from Saturday to Friday to care for acts coming in with units which may have played the Stanley a few weeks earlier.

Giersdorf Sisters, with "Match Box Revue," played the Stanley less than three months ago when house was producing its own presentations.

Rin-Tin-Tin's Vaude Route

Los Angeles, Jan. 14. Rin-Tin-Tin and his trainer, Lee Duncan, will start a Keith route for that circuit's Chicago office opening early in February. Route is in the middle west.

Jimmy Savo ended his Albee, Brooklyn, date a day ahead of time to make the Saturday opening at the Palace, Chicago.

KEITH'S PRODUCERS SAY OFFICE MUST SETTLE

Squawks, beefs and threats of lawsuits are being hurled right and left at Keith's by several vaude act producers, who claim money losses through promises made to them and later broken by the booking office.

To substantiate their claims the complaining producers hold most of the booking office's unfulfilled promises in writing. In face of that, reports are it may cost RKO close to \$100,000 to settle.

One producer claims the booking office owes him between \$16,000 and \$18,000, and wants it right away.

Another producer grew so excited when entering his complaint that he called one of the important Keith bookers a well-known brand of liar, and said he would like to "bust him in the nose."

The promises the producers say were broken were made, it is claimed, when George Godfrey was single head of the booking office and when Keith's was encouraging the production of "units," or elaborate flash acts.

At that time the producers were permitted to submit their production plans to the booking head. The plans were altered or passed on as submitted, and the producers told to go ahead with production on guarantee of bookings and salaries.

When the guarantees were not fulfilled according to agreement, the producers were stuck with inactive units on their hands and no way of getting back investments.

The situation is coming to a head and probably will be settled shortly by arbitration. Max Hayes, Henry Bellitt, George Choos and C. B. Maddock are reported among the producers involved.

BIRTHS

Mr. and Mrs. Gene Jerome, Jan. 6, at Garfield Park hospital, Chicago, son. Parents were formerly known professionally as Gene Jerome and Suzanne France.

MARRIAGES

Basil N. Fomeen, musician, and Elizabeth Council, actress, both of New York, applied in Greenwich, Conn., for a marriage license.

Meyer North, vaude agent, to wed Betty Taylor, picture house singer, in March.

Eugene Goossens to Janet Lewis in Detroit Jan. 5. Groom is conductor of Rochester Philharmonic orchestra. He had married before but divorced.

Mary Russell (Marie C. Freyhearts) to William A. McCabe, New York broker, in Foughkeepsie, N. Y., Jan. 4.

Doris Anderson, Paramount scenario writer, to Anthony Jovitt, M-G writer and technical director, Jan. 4 in Beverly Hills.

Chester W. Friedman to Lillian Gould, Brooklyn, in Omaha recently. Groom is assistant manager Omaha Paramount theatre.

Francis McDonald, pictures, and Irene Mary Schuch, Indianapolis, have filed notice of intention to marry in Los Angeles.

Johnny Jones to Ruth Glanville (pro), in Chicago, Jan. 9. Groom in charge of the Loew office, Chicago.

Pierre Boulogne, manager Loew's Norva in Norfolk, Va., to Jessamine Campbell, non-pro, recently, in Norfolk.

NEW ACTS

Tom Howard, of "Rain or Shine," opened for Keith is the last half of last week at Bushwick, Brooklyn. With him is Joe Lyons, also from the Howard show.

George W. Jones (That Quartette) and Joe Brady (Brady and Mahoney).

Al Anger, formerly of Morley and Anger, now Anger and Corday.

Dot Morley with her sister as the Morley Sisters.

Megley at Studio

Hollywood, Jan. 14. Macklin Megley has been assigned at large by Wm. Le Baron.

He will devote his time to preparation and staging of R-K-O musical productions at the studio.

R-K-O's Road Show Too Heavy for 15 Eastern Stands

Because their budgets do not permit the expenditure, there are about 15 houses in the east that will be kept off the intact road show route of Keith's, according to present plans. Heaviest loser in the Keith chain, the Riverside, will be booked independently of the road shows because of bad business it has been doing.

The road show for the east, put together by George A. Godfrey and associate bookers, has a route of approximately 15 theatres, including those in the Greater New York area and out of town.

According to one eastern booker, the 15 theatres now not getting the road shows will probably never get them, because the extent of business and the appropriations allowed make it impossible.

VAN AND SCHENCK SOUTH

Hollywood, Jan. 14. Van and Schenck play the Palace, Chicago, next week and follow that with four more weeks of vaude while en route to the Floridan Club, Miami, where they will complete the winter season. The Reilloys will constitute the rest of floor show at the Floridan.

All-Irish Bill

Keith's is booking an "all-Irish" five-act bill to play with "Shannons of Broadway," U talker, at the Hamilton, New York, last half Jan. 18.

Fiske O'Hara will headline.

Pearce on Coast

Arthur Pearce, Hollywood Bank Building, is the coast associate of Jack Curtis.

Another name appeared in error in an advertisement in "Variety" of Jan. 8.

We take great pleasure in announcing that we have secured the valuable services of

George Piantadosi

as GENERAL PROFESSIONAL MANAGER of the

Remick Music Corp.

CHARLES WARREN, Prof. Mgr.

MACK GOLDMAN, Radio Mgr.

ABE HOLZMAN, B. and O. Mgr.

Remick Music Corp.

JEROME KEIT, President

219 West 46th Street

New York City

WB's 265 Flatbush Shorts in Year; Par Cue From Exchanges-Theatres

During its first year of activity Warner's Flatbush studio made 265 talking shorts. Total was accomplished despite an interruption to make the first German language feature, "The Royal Box."

An average of four shorts weekly will be maintained this year: Murray Roth, Arthur Hurley and Edmund Josephs have charge of production. Eddie Buzzell has just completed a two reel comedy, "The Pet Shop," with Evelyn Knapp, Clay Clement and Audrey Berry. Three days and three nights consumed on this one.

Ruth Etting, who has done a number of singing shorts for various companies, made her initial appearance in a speaking part in "Broadway's Like That," directed by Hurley with Roth supervising. Mary Phillips, Joan Blondell and Humphrey Bogart are in the cast.

Giovanni Martinielli is making another series of operatic shorts at the rate of two a month. His latest is with Adam Didur, Metropolitan basso.

Sylvia Clarke and Howard and Newton, from vaude, were also recorded.

Paramount

Series of Watteau paintings "that come to life," directed by Frank Cambria, is Publix's first participation in the Paramount talking short program under the A. J. Balaban regime.

It will not be until March or April that Paramount definitely maps its talking short plans. At present the studio is turning out shorts of widely diversified character in an effort to learn just what is wanted.

Exchange managers and theatre men of Paramount-Publix around the country will in the end determine the policy to be pursued on Long Island. They have been and are being canvassed for expressions of opinion and reports on audience reaction.

Meanwhile, Astoria is turning out shorts each week. Marie Gamharsell appeared in the Cambria series, similar in type to regular Publix units.

Venita Gould, George Beatty and Bert Gordon are among recent recordings. Gordon was assisted by Tabatha Goodwin, Dorothy Dare, Roy DeLeon, Dolores Cordova, Edward O'Rourke and Evan Valentine.

Lewis in Publix House

Ted Lewis and band have been booked for a five-week tour of Publix houses beginning in February.

He will play in Minneapolis, Chicago, Detroit and Philadelphia. Booking was made by the Morris office.

Magician's Big Act

Chicago, Jan. 14.

Blackstone, magician, with an act of 16, has been booked for 15 weeks over R-K-O western time at \$3,000. Opens Feb. 22 at the Palace, South Bend, Ind., booked by Ed Morse.

REMEMBER ?

When Jule Delmar started wearing a carnation and booking acts, back in 1891 (he's still doing both)?

When Frank Fay played the Palace for eight consecutive weeks on an original one-week booking?

When Charlie Chaplin stepped working for Keystone to work for himself?

When Buster Keaton, pa and ma were the Three Keatons?

When George M. and folks were the Four Cohans?

When Albee, Murdoch, Proctor, Heiman and Beck were the Five Apostles?

When Marcus Loew was the One Who Outsmarted Them All?

In fond remembrance "Rags"—just a pol.

By AL TRAHAN

ARTISTS PACIFIC COAST
WRITE—WIRE—PHONE
PHIL A. FREASE
724—GOLDEN GATE BLDG.
FRANKLIN 5975—SAN FRANCISCO
REPRESENTATIVE

R-K-O SETS \$850 TOP ON AVERAGE FLASH ACT

Maximum salary rating for flash acts of average merit and minus "name" participants is reported to have been set at \$850 by Keith's. That will serve as tops, from the account, with the producers expected to hold the operating expenses down to considerably below \$850 and reaching it only with exceptional productions.

Heavy encouragement for vaude act producers seems to have become a thing of the past on all the major circuits, including Keith's, Loew, Fox and the others.

The producing men are now on their own and taking all the chances themselves. From now on, it is said, they will be promised nothing; also given nothing in the way of time unless definitely delivering what is wanted.

New system may reduce vaude production activities considerably, and is certain to exterminate the shoe stringers. General uplift in quality is anticipated.

DIVORCES

Mrs. Eleanor F. Weise, musical comedy dancer known on the stage as Eleanor Leach, filed suit in New York for a divorce from William Henry Weise, 32, said to be a hotel manager. Mrs. Weise is living with her father at Stoughton, Mass. Weise is reported to be in Denver, recuperating from an illness. The couple were married in Norfolk, Conn., May 17, 1925, and have no children. According to the complaint, Weise was living with another woman as his wife during 1928-1929 at the Hotel Marie Antoinette, New York.

ILL AND INJURED

Gertrude Bond (Mrs. Jack Shea) of Bond and Eleanor (vaude) recovering in Midtown hospital, New York, from appendicitis operation.

Al Kvale, m. c., seriously ill in Chicago, following a nervous breakdown.

Art Kahn, orchestra leader, smashed a finger in a door while playing the Michigan (Publix), Detroit.

Helen Joy, leading woman in stock at Poughkeepsie, N. Y., forced by illness to withdraw from the cast.

Fred Wilcox is in the Reconstruction Hospital, New York, recovering from injuries received in an auto accident. He had five ribs and his collar bone fractured.

Harriett Bennett left Shubert's "Nina Rosa" in Montreal last week, to undergo a major operation.

Theatres Proposed

Chicago.—\$1,000,000. Also, store, office, and apt. Owner, company forming, c/o United Theatre Corp. Architects, Dyer and Naderhry. Site not disclosed.

Flat River, Mo.—\$100,000. Main street. Owner, Roseland Theatre Co. Architects, Kennedy & Stiegemeier, St. Louis. Policy not given.

Hackensack, N. J.—\$11 Main street. Owner, Fox Metropolitan Playhouse Co. Architect, J. W. Lamb.

Kansas City, Mo.—\$200,000. Owner, J. C. Nichols Inv. Co. Architect, E. W. Tanner. Site and policy not given.

Roseford, O.—(M. E.) also offices. Owner, Paul Kotowitz. Architect, S. Aitel. Site and policy not given.

Judgments

Talkphone Pictures Corp., Du Pont Pathé Mfg. Corp.; \$2,162.

Joseph Hurtig, Harry J. Seamon and David C. Meyers; Modern Investment and Loan Corp.; \$4,235.

Gallo; Pierce Holding Corp.; \$11,985.

Speak-O'-Phone Corp.; P. Atkins; \$824.

Alhambra Drops Vaude

Vaude is out again at the Alhambra, Brooklyn, after this week. House had been playing four acts on last half, booked independently, but reverts to straight picture policy next week.

THREE BALLS "IN ONE"

Solly Violinsky says his fiddle has been in hock so often the pawnbrokers can outplay him in his own act.

WB BUYS PAN, MEMPHIS

Memphis, Jan. 14. Pantages theatre here has been bought by Warners. It will be remodeled and converted to a straight picture policy.

Morris & Greene Dissolve

Phil Morris and Harry Greene have dissolved their vaude producing partnership after together five years.

2 CHAMPAIGN HOUSES RESUMING WITH VAUDE

Champaign, Ill., Jan. 14.

After being discontinued for six months, vaudeville will play in two houses here.

Virginia is using three acts with picture and sound shorts on a split week. For two weeks the Virginia booked in three acts on Sundays and on Christmas and New Year's day to test its appeal. Despite 13,000 university students were on vacation, the Virginia drew capacity houses.

Orpheum, R-K-O house, for years the home of vaude in Champaign,

Collecting for Agents

Chicago, Jan. 14.

Plans are being made for the establishment of a collection bureau here for western agents following a conference between Ben Piazza and Billy Diamond. The subject of a collection agency has come up often in the past, but the agents have opposed it.

The agents have now changed their minds.

starts Jan. 10 with four acts with a feature picture.

Virginia and Orpheum are opposition.

Rialto and Park are the other two theatres in town having sound. Variety, grind house, uses silents.

HOME AGAIN!

TOMMY **ERNIE**

RUSSELL AND MARCONI

Went to Europe

For 4 Weeks—Stayed 6 Months

PARIS

LONDON

SCOTLAND

19 WEEKS GENERAL THEATRES CORP.

With Return Engagements at Palladium and Holborn Empire, London

5 WEEKS CHARLOT'S REVUE, LONDON

2 WEEKS EMPIRE, PARIS

Many thanks to Mr. GEORGE BLACK and VAL FARNEL, and to PAUL SPADONI for future German offers

Representatives

Picture Houses

CHAS. BIERBAUER WM. MORRIS OFFICE

European

JENIE JACOBS

HENRY SHEREK

REEVES & LAMPORT

Inside Stuff—Vaudeville

Up to now there has been no concerted movement by the variety circuits looking toward a permanent income sufficient to support the N. V. A. and its institutions. This delay has been occasioned principally through the complications arising with the William Fox companies and his own affairs.

Mr. Fox was aggressively interested in working out the N. V. A. problem. He had several conferences with Pat Casey looking toward that end. When Fox was submerged, however, by his own business matters, Mr. Casey had to take up the entire matter all over again with the other circuits' representatives. There it has stood for two or three weeks. Mr. Fox is the president of the two supporting organizations for the N. V. A. Club.

The delay also has affected the formal opening of the N. V. A. Sanatorium at Saranac, N. Y. No date has been placed for it.

In other ways there has been some unrest amongst those mostly concerned. Casey is of the impression the matter will be brought to a conclusion by Feb. 1.

That American circus troupes do not always treat performers from foreign countries fairly is revealed by the record of a case listed in a report of the Division of Aliens of the New York State Department of Labor for the first nine months of 1929. The case, one of four cited as "typical" of the kind concerned an acrobat engaged in Germany by a white top and brought to this country. After here for a time, he appealed to the Division for aid. His condition was described as "pitiable" by Frieda S. Miller, director of the division.

Under-nourished, the German complained of having been beaten and mistreated by his employers. He alleged that he was promised \$10 a week and board when hired, but that he had received no salary. An investigation by the Division of Aliens revealed that \$240 was due the acrobat in wages and \$150 in transportation. Through efforts of the Labor Department, the entire sum was obtained for the German from his employers and his passage home was arranged. While it is called the Division of Aliens, that branch of the State Labor Department handles complaints made not only by aliens but also by citizen workers against employers who are alleged to have defrauded or done them an injustice.

A new check-up system for agents may be shortly employed by all Keith New York bookers to prevent curious agents from learning too

much about their fellow agents' business. The system used for years and still in vogue involves a list of currently working acts, typewritten and posted at each booker's desk. Agents place their initials alongside each of their own acts on the list, in that way verifying the bookings. Some of the agents, it is claimed, kept tabs on their brethren's income by aid of the check-up lists.

Separate lists for checking by individual agents, each agent receiving a list of his own active acts only, may be used in the future, thereby spiking the nose-pokers. Idea is Sam Tishman's, one of the Orpheum bookers, who has already started the individual list arrangement in his own department.

Fally Markus gives as the reason for the disintegration of the independent vaudeville field the talker. That had its effect doubtlessly, but the two major causes are the independent booker and manager.

A booker of the Markus calibre could not hope to compete or hold his business against the tactics of the usual indie booker and the very ordinary indie theatre manager. Either one or the other had to tear down a business Mr. Markus did a great deal for, and both tore it down. Markus and his upright methods of operation were helpless.

Fally Markus has been a very fair and square booker. Too fair and square for the people he had to mix with. Markus was the kind of a booker that when a manager of a house he booked canceled an act after the first show refusing to pay its salary, Markus paid it. And then wanted it kept quiet, saying the manager wouldn't do it again. It needed three hours one afternoon to convince Markus that that kind of a manager should be thrown out in the alley and that publicity was the best cure. It still is.

But that kind of a manager went to other indie bookers and they were glad to have him, for he was of their stamp and breed. Of the low lifes or rats in vaudeville, the worst of the lot could always be located amongst the indie bookers, managers and agents.

Whatever chance the indie vaude field had in the east was killed by this species. For Mr. Markus to blame the talker is judging only from the advent of the talker. Variety's files will tell that long before the talker, the indies in vaude were told their only chance was in organization, for protection. They couldn't organize by themselves and they wouldn't organize when advised to do so by the Variety Managers' Association. They didn't want to organize, those birds, because the bad ones knew they couldn't do business on the level and the good ones couldn't afford to mix with the bad, in a social or business way.

So Fally Markus, as good a booker and as good a business man as any in vaude with his record as clean as a record can be, had to leave a booking office he had had for years and a field he had been in for

(Continued on page 49)

INCORPORATIONS

New York

Torris Amusement Company, Inc., Manhattan, operate theatres, reality, 100 shares no par; Raymond Fisherty, George Jessup, Robert M. Werblow. Filed by Joseph Quittner, 26 West 44th street, New York.

Amanda Theatre Corporation, Buffalo, operate theatres, moving pictures, \$10,000; Clarence Ross, George W. Ferguson, Fred M. Zimmerman. Filed by George Schopf, 778 Ellcott Square, Buffalo.

Delcand Productions, Inc., Manhattan, operate theatres, moving pictures, \$10,000; Theodor Lichtman, Sadya Fischer, Charles Sobie. Filed by Monroe N. Goldstein, 1501 Broadway, New York.

Bilmor Studio Film Tone, Inc., Manhattan, deal in moving pictures and other entertainment, \$100,000; William L. Jones, Leo B. Jones, William L. Jones, Jr. Filed by Weinstein and Dench, 9 Park place, New York.

Arthur Mack Barrer, and Dancing School, Inc., Manhattan, deal in talking pictures, musical shows, \$10,000; Lyman Hess, Irving N. Rose. Filed by Lyman Hess, 551 Fifth avenue, New York.

Sian-a-Phone Equipment Distributing Corporation, New York, deal in moving pictures of all kinds, 200 shares no par value; Leo Robert Samuels, Matilda Buskling. Filed by Louis Martin Levy, 35 West 44th street, New York City.

Paulco, Inc., Manhattan, operate theatres, moving pictures, \$5,000; Leo Rosenblatt, Paul Savary, Mary P. Fisherty. Filed by Mayer C. Goldman, 570 Seventh avenue, New York.

King Cole's Entertainment Service, Inc., Manhattan, deal in motion pictures and photographic supplies of all kinds, \$25,000; Alan Meyer, Hilda Samuels, David Ludwig. Filed by A. Alan Mehler, 1440 Broadway, New York.

Nilmus, Inc., Manhattan, deal in moving pictures, plays and amusements of all kinds; George Haight, Hymen J. Glick, George Strell. Filed by Saul Levy, 475 Fifth avenue, New York.

Briggs Supply Company, Inc., New York, general motion picture business, 100 shares no par value; Arthur Dunn, Walter E. Briggs, Howard C. Seaman. Filed by Arthur Dunn, 342 Madison avenue, New York.

A and M Theatre Corporation, Manhattan, operate theatres, moving pictures, 100 shares no par value; Maurice A. Pompan, Fraser P. Price, Samuel W. Greenwald. Filed by Pompan, Price and Greenwald, 35 Park Row, New York.

Dissolutions

Vaudeville Acts Corporation, Manhattan, Filed by Radio Keith Orpheum Corporation, 1650 Broadway, New York.

The McGarry-Malefic Players, Inc. (court order), Buffalo.

Broadway Dramatic Corporation, Elmira. Filed by Henry Benton and McCann, Elmira, N. Y.

Statement and Designation

Chinese Theatre Corporation, Del., manage theatres, roof gardens and other places of amusements and deal in securities; New York office, 51 Chambers street; Ernest K. Moy, president; 11,000 shares. Filed by Maurice Gevitz, 51 Chambers street, New York.

MASSACHUSETTS

Reading Amusement Co., Boston; theatrical; capital, \$25,000; Philip Smith, Samuel Marcell and Betty G. Selya, all of Brookline.

Plymouth Amusement Co., Boston; Alexander C. Kilpatrick, Benjamin Rosenthal, Anne R. Morrison, all of Boston.

DELAWARE

Council of the Society of Descendants of Knights of the Most Noble Order of the Garter; literary society; no capitalization.

Change of Name

First National Pictures (Japan), Inc., to Warner Bros. First National Pictures (Japan), Inc., New York (Corporation Trust Co. of America.)

WEST VIRGINIA

Fayette Theatre Co., Fayetteville; capital, \$25,000; C. R. Greger, J. J. Sale, J. E. Woods, T. E. Dillon, Jr., all of Fayetteville.

Jack Powell, who has been playing in New York vaude houses lately, leaves for London Jan. 21 to appear in a revue.

JERRY COE AND BROTHERS

JERRY, LARRY and HARRY

FIRST APPEARANCE AT

KEITH'S PALACE, NEW YORK

THIS WEEK (JAN. 11)

Publix Tour
WILLIAM MORRIS OFFICE

DIRECTION

R-K-O
WEBER-SIMON AGENCY

Acknowledging with thanks the perfection achieved by all IMITATORS
OF MY SLOW MOTION DANCE, of which I AM THE ORIGINATOR.

JACK BENNY

ON BROADWAY

MADE 10 APPEARANCES DAILY

PALACE THEATRE, TWO WEEKS IN PERSON

CAPITOL

COURTESY M-G-M

GAITY

IN M-G-M HOLLYWOOD REVUE

M-G-M SONG WRITERS' REVUE

Direction—William Pearlberg, William Morris Hollywood Office

NOW

KEITH'S PALACE
NEW YORK

ENOS FRAZERE

Direction LOUIS MOSELY and LEE STEWART

"ACME OF
FINESSE"

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

LONDON

Evelyn Laye-Sonnie Hale divorce comes up soon.

Public picture telegraphy between London and Berlin.

Alexander Durwood, manager of the Glen, Paisley, small hall where 70 children died in a fire, arrested for culpable homicide.

"Sapper's" latest play has been taken by Archibald Nettlefold for the Comedy. Will follow revival of "The Ghost Train."

Hamilton Deane, "Dracula" author, has written "Frankenstein," thriller, adapted from a book by the wife of the poet Shelley. Due at the Little in February.

Barry Jackson's latest is "The White Assagai," due at the Playhouse Jan. 21. Godfrey Tearle leading, Ernest Thesiger, and Mimie Blagden.

Charles Laughton stars in revival of Reginald Berkeley's "French Leave" at the Vaudeville, with Madeleine Carroll, May Agate, Charles Groves, James Raglan and Frederick Burtwell.

"The Apple Cart" has played to 80,000 admissions; "The First Mrs. Fraser," 200,000.

Carl Hemann, composer, is dead.

Metropole, latest West End film house, seating 2,000, opened with

"The Co-Optimists" and "The Hate Ship," both British talkers.

"End of St. Petersburg," Soviet picture, has been passed by the censor.

Maurice Browne plans Shakespeare's "Othello," with Paul Robeson as the Moor, next summer.

John Henry, comedian, only man in this country to be starred on radio, gassed. Pipe leak.

Shakespeare looking up, with Cochran planning to present Moissi, German actor, in "Hamlet," while Robert Loraine has a slant of revivals.

Lord Byng, police chief, has been drafting plain clothes provincial coppers into the West End to check up on the boys.

NEW YORK

A taxpayer has filed suit against the Roxy theatre under a "blue law" restricting Sunday performances. Last of these reformer suits was filed a year ago.

Hearing of the film storage violation charge against Henry F. Lailey and John C. Flinn, of Pathe, has been postponed to Jan. 17. Lailey went to St. Petersburg, Fla., owing to the death of his father.

Louis Goldstein was arrested and held in \$1,500 bail for snatching the

purse of Paite Waite (Waite Sisters) in a booking office.

Desiring to sell four pieces of real estate, E. W. (Daddy) Browning has applied for court permission with the concession that dower rights of "Peaches" Browning be impressed upon the sales. This will gross about \$188,999 for Miss Browning.

DeVinnie-Hallenbeck Co., printers, filed suit against Life Publishing Co. for \$130,958, charging breach of printing contract.

Among those held for questioning by Federal agents in the perennial Times Square dope ring investigation is Marion Scott, former show-girl now working in cafes. She was picked up in a midtown hotel.

Breaking into the hotel room of Mabel Kelly, showgirl, a Porto Rican, giving his name as Benito Carlo, attempted to snatch money and jewelry from her, then clubbed her and slashed her face with a knife when she resisted. He was subdued by hotel detectives after escaping twice from hotel guests who had come to the girl's assistance.

A detachment of opera singers scrubbed the statue of Giuseppe Verdi in front of the Hotel Ansonia for publicity purposes.

Hearing what he thought was the tick of a bomb under one of the seats in Loew's Metropolitan, Brooklyn, a colored porter rushed out and returned with a squad of cops. Wary cops unwrapped the ticking package under water and caught a perfectly good eight-day clock.

Hazel Marie Vetiani, dancer, secured a separation and maintenance decree from Oliver J. Vetiani, alleging hubby swapped wives with another guy for a night. Mrs. Vetiani said she awoke to find the other guy undressing in her room, with a message that her husband had sent him.

Health Commissioner Shirley Wynne broadcast a denunciation of quick medical commercial air programs. He stated practically all fakers barred from newspapers have taken to the air.

Harry Richman, on his cafe floor, announced the impending remarriage of Louise Brooks and Eddie Sutherland, who parted some time ago. Miss Brooks was present at the club.

Explosion in the Globe theatre, Philadelphia, killed three persons and injured 16. Occurred at height of night business.

Moving pictures of the Lindberghs on their honeymoon in a motorboat cruiser will be a feature of the Motorboat Show, Jan. 17-26. Aviator and bride successfully eluded all newspapermen and (Continued on page 58)

Inside Stuff—Vaude

(Continued from page 48)

over a quarter of a century because his competitors ruined their own meal ticket.

One may regret the loss of Fally Markus but there is happiness in the thought that the others will have to go also.

For that kind of an indie manager who would cancel acts after the first performance, leaving them stranded away from home, with the acts never turning up that manager for operating two of the worst traps in America in the name of theatres. Any act complaining would have obliged the local authorities to close his houses, no matter how much weekly he may have been giving up to keep them open. But what may be expected of a man who will take a chance on a hundred lives three times daily? What is any act to him? And such a man must attract a similar kind of a booker. Which he did and that booker, with his lying, cheating ways, enticed other indie houses for booking. This spreading throughout the indie business had to kill it. A thousand Fally Markuses could not prevent, no more than you can make ink white by pouring milk into it.

Some time ago a tab comic from the west, trying to crash eastern vaude, played some "showing" dates in New York for Keith's. While Keith's was making up its mind Fanchon & Marco stepped in and grabbed the comedian for coast picture houses. Two weeks ago a Keith act scout operating in the west caught the comic at work and was greatly impressed. He offered his discovery a contract at a salary more than 200% higher than the figure Keith's could have landed him for while he was "showing" around New York. The comic's presentation contracts prevented him from accepting the tardy Keith offer.

A former booker in Keith's in Montreal on a big spree thought he'd show 'em up there how a vaude act should be done. According to the story, he called on a team back stage and disliking the way they were doing their act, went out on the stage himself to show how it should be done. "Liquor must be getting worse in Montreal," mused the boys around Keith's.

King, King and King, playing Publix, are three of a family of 11 boys, all hoofers. Last week, when playing Detroit, one of the boys became ill and wired the brother next to him in years to fill in for him. This was done, and as the boys resemble each other it was not noticed. The turn is still playing with the younger brother subbing for the ill one.

Griffith Brothers, the English prop horse act in the Cochran show, "Wake Up and Dream," first came to New York when there were really two brothers in the turn, over 50 years ago. They appeared at the Union Square, New York. Later the act appeared at the old Koster & Bialas. Now in the turn is one of the original brothers, and his son. They have been a famous comedy star turn in Britain for many years.

Publix resents the shortening of its units in any house or the elimination of any material, but it doesn't mind if Warner Bros. add an extra act at any point. Result is that Warners are no longer messing with any of the units in Jersey City, Newark or other cities by cutting on them, but at the Mastbaum, Philadelphia, an attraction is added weekly. The extra act is usually a strong comedy turn.

Construction work in back of the N. V. A. club on West 46th street has cut deeply into the club's hotel revenue. Noise by the diggers and blasters kills off all chances for early morning sleep by rear room occupants. Result is that all guests want to be on the front (46th street) side. That section is now filled and those unable to land a front room are doing their pillow pounding elsewhere.

Any number of disrupted and unsettled bookers are scraping along without a booking license and keeping within the law by issuing net contracts. Theatres pay the acts' commission direct to the bookers.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST. BRYANT 7800 NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

CHICAGO OFFICE

600 WOODS THEATRE B'LD'G

JOHNNY JONES

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OSCAR STANG

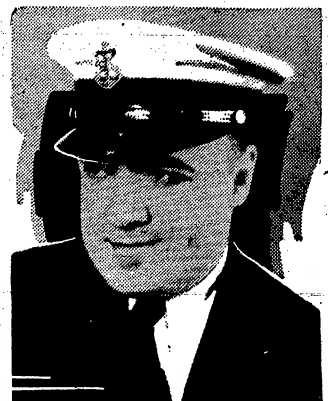
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DIFFERENT — VERSATILE — UNIQUE

This Week (Jan. 11) Loew's State, N. Y.

See Our "FEMALE BURLESQUE," Something New

Direction LYONS & LYONS



WITMARK

THE MUSIC PROFESSION TO
NEW OFFICES AND STUDIOS AT
—SPACIOUS AND COMFORTABLE
EFFICIENT STAFF TO GREET YOU
CATALOGUE of SONG HITS — FOR

IRA SCHUSTER
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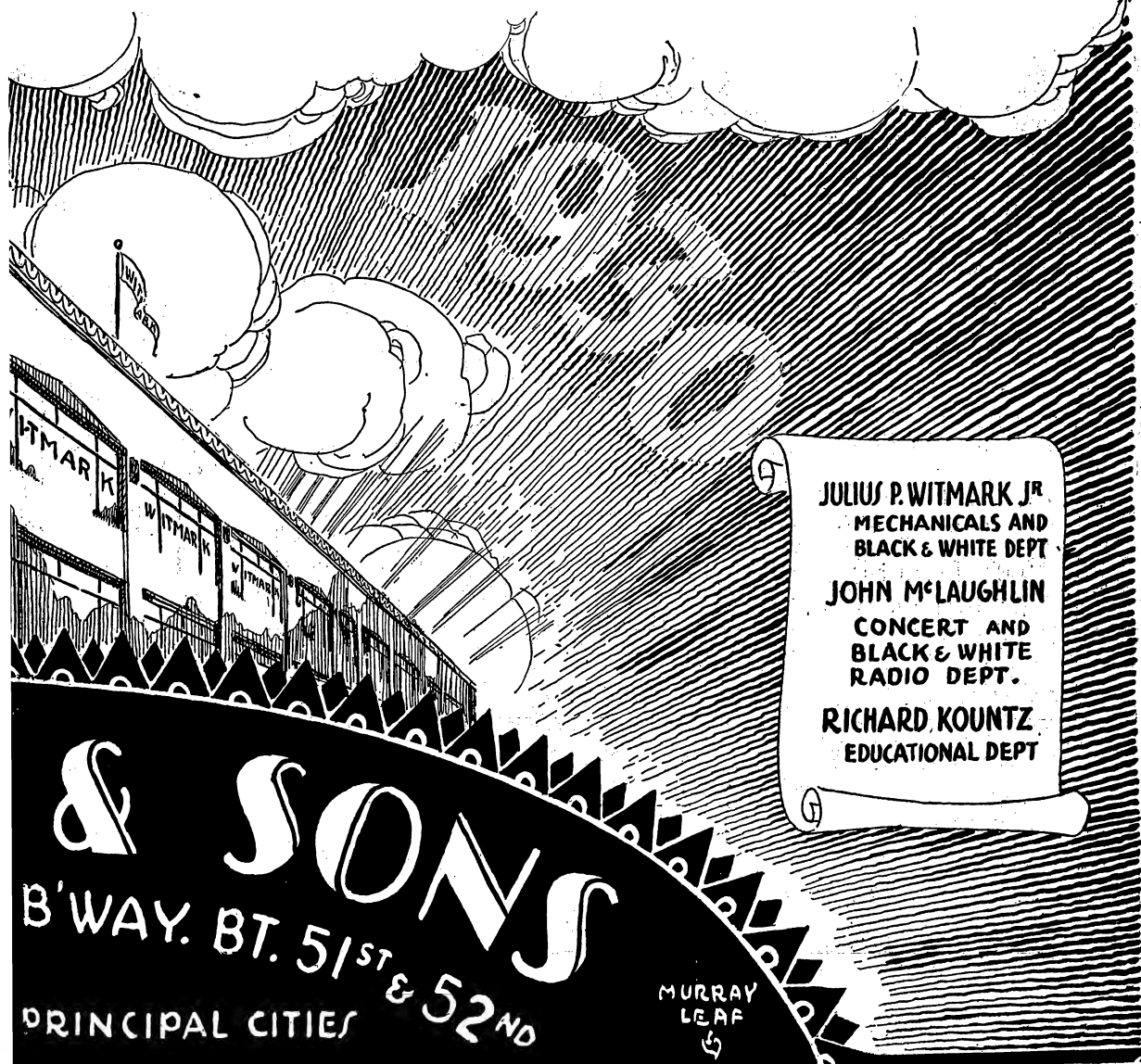
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THE FORMAL OPENING OF THEIR
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LOEW'S NEW VAUDE

(Continued from page 43)

houses have taken the edge off all novelty angles. A better line-up of acts would be needed, repetition could not be indulged to so great an extent as here, and consequently the entire presentation would revert toward the usual vaude bill from which it is attempting to break away.

But in the south as a variant from five-act bills, these rearranged Capitol units make very good fare. Since they are to be spaced several weeks apart over the route, their technical handicaps of repetitious specialties will not be so obvious as they would be if vaude-presentations were made a regular policy.

"Dresden China"

"Dresden China," for the southern vaude stands retains Smith and Jolly, Patti Spears and 12 Chester Hale girls from its original Capitol showing. New are Collins and Peterson, male comedy team m.c'ing; George Taps, dancer; and Rodion Dancers, adagio trio, re-

placing the adagio quartet first with the unit.

Despite the bob-tailed appearance of its flash as compared with big city presentation, this unit was regarded as great stuff scenically in Norfolk, where house drops and living room sets have been the usual vaude display. In center stage was a boxed movable bandstand, with a staircase on each side leading to a large Dresden clock cutout. Everything highly decorated. Stage was draped with white silky material, for colorful display of pink, green and gold lighting.

Adaptation of the unit left only part of the original all-costume idea, in which performers were outfitted as wigged dandies and hoop-skirted fraills. Costumes now are used for ensemble numbers only, while Collins and Peterson and George Taps retain their 1890 raiment. After working in costume for opening number, Jolly and Smith reappear in tuxedos for two harmony numbers before a drop.

Presentation opens with Collins and Peterson in "one," both attempting to ballyhoo the show simultaneously for first dash of

comedy. Then into full stage where Jolly and Smith start a vocal number building into a ballet routine by the 12 girls. Patti Spears, soprano, joins the ensemble with a love ballad and also builds into a chorus routine. She winds up with a violin solo, played very well. Taps rounds out the first ensemble period with an acrobatic dance.

Back to "one" for crossfire between Collins and Peterson. Then Jolly and Smith for vocals in tux, getting away strong with the dramatic "Marching Home." Taps gets hot again with an eccentric tap routine.

Another full stage ensemble period follows, titled "At the Ball." Ballet, dressed as girls and boys, work a slow and graceful ballroom number. Miss Spears takes a middle interlude with powerfully delivered love lyrics.

Laughs

Collins and Peterson, in their "I'll Be Seein' You" vaude act, took about 10 minutes and packed the period with laughs. Finish had Collins getting emotional on a cornet. It alibied his position as stage-

band conductor throughout the presentation. As the only comedy representative in the unit this team kept the humor average good by frequent appearances. Collins figured his audience perfectly, and rang in some of the world's oldest gags for his best laughs. Only fault with their m. c. was Peterson's sideshow ballyhoo for each act. Too strong even for here.

Final ensemble period started with Rodion Dancers, two girls and man in leaping adagio. Primarily a series of flying catches by the man, and liked even though it lacked any degree of sensationalism. Ballet in short routine and posing finale closed the presentation.

House orchestra of 10, in costume, did well in its first stage appearance. Dominic Toce, director, was seated with the boys and giving secret high signs with his fiddle as Collins waved the baton.

Stage show ran 65 minutes and didn't drag because of its novelty. To an audience more familiar with presentations the frequent re-appearance of performers in similar specialties would have hurt.

In comparison of talent, the unit naturally doesn't equal a five-act bill, as much of its budget is spent for girls, costumes and scenery transportation. But in eye appeal and novelty it is superior where presentations have not worn off the edge. Allen Sparrow, Loew's Norfolk director, said the locals were commenting on it extensively. "Direct From the Capitol, New York," was heralded all over the house front.

Feature, "Behind the Makeup" (Par). Shorts included Pathe Audio Review, Oswald Talking Cartoon comedy, "Crosby's Corners" (Pathe), two reel talking comedy, and Metro-tone newswheel. House wired with Western Electric equipment.

Business strong Friday evening and fair at the matinee. Four downtown wired houses on the same street, and packed closely together, are all operated by Loew's and draw from population of about 170,000. Only the State carries Loew billing.

For four-hits top week nights and 800 Saturdays in the State, Norfolk is getting lots for its money.

COMPLIMENTS OF THE SEASON FROM

JACK MANDEL

HENRY PEYSER AND SOME OF THEIR ACTS

2802-2803 BRYANT

160 WEST 46TH ST., LOEW BLDG. ANNEX, NEW YORK, SUITE 503

VENTRILOQUIALLY
SPEAKING

CHARLIE MCCARTHY

and

EDGAR BERGEN

WISH ALL

A HAPPY NEW YEAR

THE DeTOREGO'S

DOING THEIR
INDIAN DANCE

IN

Jack Partington's
"SNAP INTO IT"

Publix Unit

ETTA REED

SINGER OF
THE
BLUESMoran, Warner
and MargieCOLLEGIATE
AND
HOW

AL LESTER AND CO.

IN
MODERN OPERA

"HIGH NOTES OF FUN"

CRANDALL'S
BRAZILIAN CIRCUSHOW CIRCUS RIDERS
ARE
TAUGHTMORIARTY
and BURNS

TWO BOYS THAT STEP

IN

Chas. Niggemeyer's
"MATCH BOX"
Publix Unit

OLVERA BROS.

MEXICAN WONDERS

THELMA DeONZO,
SISTER SALLY and CO.

IN A SPECTACULAR REVUE

MUSIC
COMEDY

THRILLS

DANCING
SINGINGR-K-O
PADDY SCHWARTZ

CE

Miss Tilton did her usual
bits, depending upon the "drum-
bit to get over as always, and
tling over with it. Not so bad
Miss Tilton at this date to get
the Palace.

Foster, Fagen and Cox are the
singing boys of the old cellar
but they also go into the Ken M

Small Bros., opening, and Bob May at the far end. Smalls dancers along the lines of King and King, working hard and energetically and accomplishing a lot with fancy stepping. May is juggler principally and a talker comic on the side, talking much his juggling over. All three tub hit the target. Big

(Vaudfilm)

(Vaudfilm)

Scoring more solidly here, might be expected, considering nature of audience, than in other Keith houses where recently caught Glenn and Jenkins' did 24 minutes and allowed the unbilled out-character colored chap carried to three numbers. This must be

Pat Rooney Family in one of the sugar-sweet domestic complications made for Universal topped the screen "featurettes" (as they are billed), with Murray and Oakland also of vaude, in another. How advance trailers lists these short equally with the vaude. *Land.*

St. Maude) -
Chicago -

Miss Samuels is her usual peppery self, running through in intimate breezy manner; which locals like. She pattered and sang, hopped about while her pianist, Jack Carroll stayed at the piano. Samuels knocked 'em and made a speech the close. Two numbers that we starters were her impersonation

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(Vaude-Shorts)

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Ray act so never mind about it

Page 10 of 10

a hick band leader playing the harmonica and a characterization of a hoop-oop-a-doo mama which unseated her audience: Did 21 minutes for a bang.

Buster Shaver and his "Tiny Town Revue, mixed sextet of models with Shaver at the piano in novelty song and dance, offered chuckling interlude in third spot and paved way for stronger acts.

Miss Groh opened. His informal dog comedy turn played in three with special drop and fixings started off to smart laughter. Not sensational, but out-of-the-ordinary and original.

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HIPPODROME

(Vaudeville)

Returning to six acts or so and a feature, besides other screen items, the Hip completes the circle and arrives back to its original policy under the Keith management.

This week it's a pure vaudeville layout with no pretense to presentation elaboration, strong on straight specialty material and not so heavy on flash. Good variety all around with the show trimly laid out for effect, and the money spent displayed for worth.

Seven acts, featuring a "Rain" (Par.), a two-real talking comedy, Pathe sound news and several incidents such as a long buildup of the RKO publicity; "Rain" (Par.), a two-real talking comedy, Pathe sound news and several incidents such as a long buildup of the RKO publicity.

House filled downstairs Sunday night and well occupied upstairs, arguing that it is but a quiet drop-in away from the crowded Broadway de l'uxes.

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LINCOLN SQ.

(Vaudeville)

"Feature in the first half, U. A.'s 'Trespasser,' proved a draw for this neighborhood, and there wasn't an empty seat in the house for the second show. Vaude was typical neighborhood affair and weak in many spots, but the mob here isn't hard please and responsibly receives anyone and anything. With the house mobbed, all turns got more of a hand than they earned.

Standard bike turn, 'Frank Wilson' rode the bike over everything but talk. Wilson rides "no hands" while stunting on the bike and finished with the front wheel spinning routine.

Joyce Yates and Her Boy Friends (New Acts) took the deuce for string pop instrumentation and warbling.

Fisher and Hurst, dealing mainly in comedy crossfire and the solo blues, Miss Hurst, Crossfire opens, revolving around Fisher renting a room to Miss Hurst, then their meeting in a lobby and finally, after a bit of stuff comedy talk. Gags are a bit odd but they found it easy going in this house. Miss Hurst possesses a strong voice and slugged her songs across the stage.

Eddie Hanley and Co., doing his "Jest for a Laugh," was the comedy hit of the bill. Hanley and his two male supports all work as "nuts and bolts" and lobby and finally, after two straight dancing numbers, "Sonny Boy," skit, with one of the assists as the child, was a good hoke. Smith and Buddies, colored hoofing turn, opened flashily. Girl goes in for some tonsil work and fast legmania. Boys are good support, all being adept in the art of stunts.

Hearst-Metrotone News.

STATE LAKE

(Vaudeville)

Chicago, Jan. 11. People have fallen into the habit of getting here regularly Saturday morning. Lower floor was comfortably filled at the conclusion of the feature, "Thing Called Love," (Pathe), and there was a holdout for the lobby at the end of the first show.

Flash turn, Stepanoff and company, three men and four women, led off, and were clearly a good show. Songs and dances, very of ordinary calibre, and just made the grade. Uses seven changes, moving from full to "one," to deliver Spanish, Dutch, nite club and gypsy routines.

Walter "Dare" Wahl and partner went big with hoke and comedy tumbling and set themselves strong with a real strength feat for encore.

Vox and Walters, ventriloquists, did nicely, the girl especially getting a hand for her handling of a baby.

Bob Cummings delivered his standard routine, grabbing laughs on pratfalls and clowning. His partner is a looker, but doesn't do anything to bolster the turn. Marked by George Lovett's of mind-reading act brought up to date with the aid of the talker, closed. Lovett has filmed and sounded his two women playing a picture standard routine, answering some standard questions. He runs these off, then closes by answering questions not on film.

On the screen female is speaking into a mike so that mouth and lips are hidden. Woman is planted behind screen and speaking into the amplifiers. Makes a good illusion, and will mystify 98% of the people. Has already played the neighborhood Belmont, where the folks went for it in a big way. Here, with a wisner mob, over but not a rave.

86TH STREET

(Vaudeville)

All kinds of competition in this neighborhood keeps the Keith bookers on edge. Of late the house has been considerably with nights reported sellout and the mats increasing.

Irene Bordoni in "Paris" (FN) was the feature in the vaude headline. A screen comic, Chester Conklin. Bordoni is a stage name and new as a celluloid celeb. What pull she has on the screen is conjectured. Conklin may have inspired some b. o. curiosity.

The regular five-act show was chopped to four, owing to the length of the Bordoni picture. Show was a bit of a lack vaude punch. The Conklin-act, pantomime on Conklin's part, is not the belly-laugh producer one would anticipate, being slowly with comedy edge late.

Conklin, with his familiar trick moustache, glasses, sans coat and with his usual timid pantomime satisfactorily. He wants to see him in person, but as a big laugh producer his sketch is weak. However,

HARRY RICHMAN

Songs 10 Mins.; One Paramount (Pres.), Brooklyn

In a large capacity picture house Harry Richman runs up against the same old thing, singing most "intimate" specialists. As with others, such spacious quarters reduce Richman's effectiveness by at least 50%. That goes for Richman singing, but getting that additionally he is now somewhat of a "name" and therefore probably a draw. Needless to say that Public, in paying him plenty, is paying for his possible box office capabilities primarily and secondarily for a singer of songs.

Peculiar with Richman that he received more publicity in New York after leaving New York than he received in all the years he previously spent there. On which publicity, good or bad (matter of taste), Public anyway is gambling with this name. That he's being tried out over in Brooklyn hints that Public was willing to take a chance on something it wasn't absolutely certain of.

In his second and final week in Brooklyn, Richman is singing three numbers, opening at a midget grand on the rising pit. His first number, with vocal assistance from the house musicians, is typically a miss and in this big theatre with its picture house audience. A pair of songs from Richman's picture announced follow. A bit of talk separating them is weak.

"SYNCOSETS"

Trio Harmony, Piano 11 Mins.; One Belmont (V-P), Chicago

Three good but average voices but no personality in straight songs, ballads and pop. Harmony is nice but solo by the soprano-pianist is unnecessary and slows the act.

Would be more effectively staged if the two vocalists wore velvet shorts and silk blouses were dresses instead. A weak dance by this pair to finish should be improved, just as a finisher. Loop.

It gives his leading woman, Blanche LeClair, all the talking to do. Conklin appears as a servant, speaking only one line at the finish.

The Manganse Troupe open the show, giving it a fling start on some corking ground acrobatics and a flashy routine of aerials from a teter-board. The troupe has been around some time, but has modernized in make-up and costumes. One and one woman look well, work advantageously and with speed. Evans and Wolf Co. (New Acts) second; did fairly.

After Conklin came Hall and Pillard, closing the show. This hoke duo chatter knockabout, sing a little and pull odd gags.

Screen flashes lyrics for community sing, led by James F. Thompson, on opening in the main stem restaurant. Nobody would have guessed it if she hadn't announced them.

Closed with an impression of H. Morgan warbling a "Must Have That Man," from atop the ivories.

The Briants caused much wonderment here with the various dummy-like bends and twists one chap takes. The other, a female, cleverly executed. Many of the customers were of the smaller chap was a stunted figure. Nice hand.

Eufony of Jimmy Lucas and his femme acts, unblinded, came in for many laughs. Lucas knows how to play up to the mob. Both take a hand at solo warbling, mixing comedy and pop numbers. Wound up with Jimmy mimicking foreign kids singing U. S. anthems.

Denio and Rochelle clogged with three dance numbers; tango, comedy and pop. Latter number closed and took the cake for rough handling of a femme partner. DeSario and Regar supported with a new dance and a little bit of Manning with peppy specialty step.

Three other male assistants are cellist, violinist and pianist.

NEW ACTS

JERRY COE and Brothers (2)

Music and Dances 11 Mins.; One Palace (St. V.)

Three accordion players with one a dancer, all boys. They make a light but sufficiently entertaining turn for a spot, through the dancer, possibly Jerry Coe, and who has a likeable personality besides.

Other instruments are in use, with a couple of the boys dancing while playing. The act held up and gets over however on the work of the dancing boy.

PAT HENNING and Co. (2)

Comedy 12 Mins.; One 86th St. (V-P)

Not a new act in name but improved one in material. Now worth more than ever before, in money and spotting, and likely to score satisfactorily or better anywhere.

Pat Henning appears with his dad (the company), and has for some time. Formerly the talented lad's father was in turn. Equipped with entirely new gags, bits and comedy situations, many evolved in connection with mandolin solo and accompanying clowning, young Henning heads a turn that clicks from start to finish. This is somewhat remarkable in view of the time, 21 minutes. Henning and Henning is almost indefatigable earned its reward here.

On No. 2 here but that due to a disappointment. Answer was that Henning got across the way good next to closers are supposed to, all but stopping the show this night.

The Palace has no terrors for this lad and his take-it-easy pa. Char.

FABER and WALES

With Lew. Lehr, Nancy Bell Comedy Skit 25 Mins.; One Riverside (V-P)

Harry Faber and Lita Wales with a second couple offer a light comedy diversion that should enjoy general booking utility.

Plot hangs on the thread of two male campers who have mutually bet \$500 that they will not fall for the opposite gender during their evening period. Each bribes a girl to vamp the other fellow with force derived from resultant situations.

Featherweight, of course, but bright and breezy and the type of comedy that the bill spots need badly. Incidental song patter and a bit of stepping by Faber increase tempo and provides light and shade.

All of the participants are seasoned vaudeville troupers who know how to handle themselves and their lines. Finale uses rain effect for a "Singing in the Rain" curtain.

An attractive turn. Land.

Loretta KING and Tommy McINTYRE

Comedy, Singing 11 Mins.; One Academy (V-P)

Suitable for No. 2 spots in better class neighborhood. Although not an act that beats all others rating for this type of house, King and McIntyre do 11 minutes of pleasing comedy and song, broken by a few dance steps.

Miss King was formerly with a "Company," heading a four-personer. She and her new partner are entirely in "one" opening in a very brief park bench bit and going into a double number, topped by a bit of hoofing and straightaway into talk during the second half of the McIntyre pushing Miss King around goes for laughs. Additional song doubles, straight and comedy, and more talk carries the team to their finish.

At no time is the material strong enough to threaten show-stopping applause.

Team is of the very juvenile type that expects to click mainly on the youth and kid angle, which it does. On second and across satisfactorily. Char.

SEROVA Revue (10)

Singing, Dancing 17 Mins.; Special Sets Riverside (V-P)

Okay girl and specialty flash. Leaves no mark upon the memory one way or the other, but while on the way to the box office and costume gives it additional work from booking angle.

Hardly an outstanding bit. Runs wholly within conventional vaudeville mold, with a male singer, pair of sleek hoofers and all the rest that has been seen so often. Passable but not distinguished. Land.

AILEEN and MARJOY

Female Acrobats 5 Mins.; Two Academy (V-P)

Speed is the dominant characteristic of a very good opening turn presented by two muscular young women. Some of the best acrobatics a back round-off head somersault without use of hands, the topper.

Some of the tricks have a comedy angle and entire session is zip and interesting. Should find plenty of bookings. Land.

TOWNSEND and BOLD (4)

Dancing, Singing and Harpists 13 Mins.; Full (Special)

Jefferson (V-P)

Okay one opener. Too tight from newness. Should rate better after break-in period, over, and turn loosens up on gears. As is, bit slow. Five girls, one man. Helen is Bold. Ann Pinto and Ellen Regals, harpists; O'Connor Sisters, harpists; Rita Townsend, modern adagio dancing half. All lookers. Settings and costumes attractive. Big applause at this please easy.

Did about six numbers, all rating fair.

Full stage throughout. Setting is rose drop and drapes with double hangings shaped over wide stairs back against second drop providing rise and fall entrance for dancers. Piano takes right and harpists left throughout turn.

Turn opens to harp accompaniment with the O'Connor girls trilling, who break away for adagio waltz by hooper pair. Good, hard melody. The piano and harpists follow by tango adagio; then piano and song duo and another modern adagio step. Finale has all participating.

Dance loosening of form and O'Connor Sisters overwork personality stuff—subconsciously but felt. Time should remedy.

HARRIS and CLAIRE, Inc. (1)

"Dealers in Dances" 10 Mins.; Full Stage 58th St. (V-P)

A commonplace dancing team with the routines badly framed. When last caught by Variety, Fred Harris and Julie Claire had the Hattie Brothers and the Burton Sisters to pep things up a bit. That they did. Now the brother and sister teams are out, and the turn appears to suffer by reason of the kind formerly used appears to be needed at present.

That inc. at the end of the act is a gag, or perhaps it isn't. It was about time they became a corporation professionally. Either way, their turn is weak and the routine badly framed. Opening number, that of an adagio ballroom mixed with a little acrobatics by Miss Claire, was the best and could build consideration. However, later spotting, the dancing bit was a solo toe dance, with pantomime, by Miss Claire. Pantomime should be cut. Used too frequently.

Has some work with tap and eccentricities. Tap number was poorly cued to the piano accompaniment. Billy Safford assists at the ivories.

Joe Dally assists at the ivories. Miss QUESTELLE with Joe Dally 19 Mins.; One 81st St. (V-P)

Maie Questelle is the little girl who won the Helen Kane impersonation contest conducted by R-K-O through the boroughs. Billed as an R-K-O find, her handicap is she is just an imitator.

Miss Questelle is a cute brunet, clearly a girl, but physically as well as vocally. Whoever arranged the routine showed good judgment in permitting her to imitate Miss Kane in a girl's number for the encore. For a girl of her experience she surprised with her other imitations. They consisted of Miss Kane's "Chivalry" number, an original, in which she imitates a femme mick, wop and yid applying for a job as a maid and that of a boy innocently saying the wrong thing.

Her delivery spelled personality from the opening number. Plenty of vigor and mannerisms put her across.

Joe Dally assists at the ivories. Takes the spot once while Miss Questelle is off for a costume change. Did well here.

JOYCE YATES and Co. (3)

Songs and Dances 10 Mins.; One Lincoln Sq. (V-P)

Small time pop and comedy singing turn, supported by the string instrumentation of the three boys. All bit of legmania, which means nothing.

Turn wouldn't stand much change were it not that Miss Yates is a looker and knows how to get the most of a lyric song number that abbreviates garb, even if she only vocalizes and strums the guitar. Apparently it was realized that her looks and shape would register. It did more than that.

Three young chaps are handy with the strings but weak on larynx. A commonplace trio, plus youth, with only one song number that is a lyric telling how they liked their "wimmen." As for Miss Joyce, she takes the solo spot with a few pops delivered in a parlor voice and a stab at tap work. Also does a Nick Lucas, strumming her guitar and singing "Painting the Clouds."

BURLESQUE REVIEWS

TAKE A CHANCE

(MUTUAL)

"Take a Chance" is an all-around lively canasta for what's left of burlesque, and a vast improvement over its twin "Crackerjacks." Charlie Fox has produced both, with the former laying an egg and the one ringing the bell as a snappy fun song and dance show.

Patterned in revue formula, the show stands up through differentiating from most of the routinists that don't their show in first half. This one has an equal balance on comedy and numbers in both divisions, with plenty of doing all the time right up to the finale. Comedy is nothing to write home about. Mostly all veteran bits thereabout from usage, but there's no person for old gags in burlesque. Yet the comics do more with the oldboy blackouts and skits here than most of the wheel muggers and laugh stabbers have done.

Max Coleman, doing Hebe, carries the comedy burden and gets better results than usual out of the familiar wheezes and situations. Johnny Goodman makes a capable supporter as red-nose bum, getting laughs when given an opportunity to spread himself, but more or less shut out to background in favor of Coleman. The latter has most of the laughs of the show through being spotted in practically every skit and blackout.

The femme contingent are there aplenty with the requisites for burlesque, and makes them count. Ina Thomas, vivacious blonde with plenty to look at, is co-featured with Coleman, and does everything. A corker on number handling and has a teaser manipulation system that's all her own. Gabby Fields is a likeable ingenue who knows her burlesque and gets plenty of value in anything she does. Marion O'Neill, attractive brunette, is second sub with the show, and outwitted the rest of them while Tiny Huff, classy blonde, is an attractive ingenue and good stepper.

The chorus is there in 40 ways with pep, vitality and animation that sends numbers over with a can't-miss zest. Plenty of attention paid to the song scenes and group ensembles lifts the comedians beyond routine spacers, as in most of the wheel shows through lack of animation upon part of the girls. The choristers deserved a great big hand and got it.

Several standouts in bits were "Over There," a war travesty worked up for plenty of comedy and "Veez Opera," which gave the principals and chorus an opportunity to display better than average chorus harmonizing. An all-around show and not rough, either, but one of those things that can be blued to order when hitting the mining towns. *Edna.*

CANDY SELLING STOPPED IN EMPRESS, CINC

Cincinnati, Jan. 14. Prize candy selling has been stopped at the Empress, here, by order of City Manager Sherrill.

House plays Mutual wheel Burlesque shows.

Candy selling in the Mutual wheel houses is a concession.

Hired and Ignored

Recently a Spanish organization rented Minsky's 125th Street for Sunday, said to have given the Minskys \$1,500 for the privilege, and the Mutual attraction, "Bare Facts," had to stick around all day doing only two numbers.

With the renters wanting to give their own show plenty of play, the traveling attraction is subjected to their assignment. And with a \$1,500 pickup the Minskys are not so particular who goes on.

Stock in Montreal

Montreal, Jan. 14. Stock burlesque went in this week at the Gayety.

Company has Joe Rose, Walter Brown, Tommy Moran, Florence Naomi, Alma Vail, Frances Browning, Morris J. Perry, Carl Bowers, Alma Montague and others. Rose is featured and staging the shows with Paul Kane directing the musical numbers.

Managers Change

Joe Leavitt has been replaced as manager of "The Burlesque Review" (Mutual), by Charles McNamara.

The latter left "Puss Puss" to join the other show, with Lou Reals going to manage "Puss."

TEMPTERS

(MUTUAL)

"Tempters" is just another routine for Mutual that may go heavy in the rough spots of the wheel but far from clear for the better stand. Monday night there were plenty of walkers out at the Columbia, probably due to the oldtimers of the layout. Charley Burns and will probably jack this one up.

"Tangara," featured femme, is flash for looks on the semi-strut, but there's all Flirt Trautman, Ina, has looks and gets her numbers over, while Middle Brandon, soub, looks a bit too hefty for the assignment, yet grids well enough for old gags in the skits. Dolores Ryan and Helen Miller comprise remainder of the femme principals with little to do and get by. Art Mayer and Tommy Miller are a hard-working brace of comics, with the latter having the edge as laugh getter and with neither having any good material to work with. Charley Schultz and Harry Howe alternate as straights and spot a song and dance double that gets over.

Comedy is weakest ever, with "Dan Magrew" burlesque by Mayer, Miller Schultz, Howe, Misses Trautman and Miller depended upon for standout act, getting by with nearly a stock stuff such as "Vampire" bit as build up for Tangara and the comics. "The Gorilla" only other bit provoking. Skits and dialog roughed plenty here but most died inside the foots. "Tangara" spotted a couple of teasers in both divisions of the show that excited somewhat but too much stalling on the earlier number lessened expected wallop. As soon as these teaser manipulators learn that smart bums won't go for nine or ten cents for the punch, better returns will follow.

Good production, scenically and from a costume angle. Chorus, hard worker and does their job in the numbers. Better book with some original and punchier blackouts is needed badly here. *Edna.*

5% of Gross for Rent Of Chi House—Burlesque

Chicago, Jan. 14. Far northside got its first burlesque stand, when Harry Evans opened at the Chicago Saturday. It had been closed for some time. Evans is an old vaude performer, formerly of Evans and Pearl, and has had some experience in producing musical stuff. Evans is paying practically nothing for the house, getting it on a lease from M. Fox, owner in return for 5% of the gross.

House has had a varied career for 12 years. Ascher Bros. took the house over on a 10-year lease and cleaned up with vaudeville. When their lease expired, Hauke was cold, so they quit. Hauke seats 1,500.

Burlesque Changes

Max Fehrman has supplanted Artie Leeming with the stock at the American, New York.

Middle Gibbons has succeeded Annette Daley with "Moulin Rouge Girls."

Ernie Mack closed with stock at the City, New York, with Sam Mitchell going in.

Johnny Goodman with "Take a Chance."

Don Killarney has replaced Ed Larry with "Step Lively Girls." Johnny Goldsmith has taken over management of the Mutual show "Moulin Rouge Girls" operated by Joe Catalano.

Several changes in line-up of the stock at City, New York, went in this week. Paul Ryan and Eddie Lorraine closed last Saturday with Eddie Aiken and Artie Lloyd going in as supplinters on Monday. Bobby Randall and George Carroll have also gone in.

"Bots" Rush, featured runway soub with the stock at the City, New York, is not leaving this week, as announced. Instead, she has renewed her contract with house for another 10 weeks.

CITY SOUBRETT HLED OVER

Constance Clair, featured runway soub with the stock at the City, New York, is not leaving this week, as announced. Instead, she has renewed her contract with house for another 10 weeks.

Back to Lebanon

Lebanon, Pa., Jan. 14. Mutual burlesque, after a long lapse has given a place again in this city's theatre fare. It has started in the Auditorium. Attendance fair, so far.

THE MANAGERS PAY, NOT THE CHORUS GIRLS

Burlesque casters, getting calls for choristers from both wheel shows and out of town stocks, are now demanding a set fee for the girls from the producers rather than the commission from the girls placed as formerly.

When the business was better the casters getting exclusive placements on principals did the chorus casting gratis, but with the situation as it is now they have been compelled to revert to their tax arrangement and are getting it.

Denials for City

Take Mr. Mansbach's word for it the City, New York, is not staging dirty burlesque shows nor was word passed by him to roughen up the performances there.

Mansbach denied chorus girls had walked out on him but added that they walked by request. He disclaimed knowledge of any proposed stock in the Empire, Brooklyn.

Detroit's Stock Flop

Chicago, Jan. 14. His stock burlesque policy at the Times Square, Detroit, a flop, Alex Schreiber was in town last week dickering with the R-K-O local office for vaude bookings.

May use three acts on a split, augmented by house soub and 12 girls with band in pit.

Jack Dempsey went into the house last Saturday, for two weeks.

Brody's Show Off

"Oriental Girls" closed on the Mutual wheel last week.

The show was Sol Brody's first on the wheel, dropped because of priority of other producers.

Mutual at Present

With recent elimination of both shows and stands, the Mutual burlesque circuit to date comprises 43 shows and 39 playing weeks. This number is expected to remain intact until the close of the season.

OUT, BACK BY OPERATION

La Villa Maye, burlesque soub, out for 10 weeks after undergoing an operation, rejoined "Puss Puss" (Mutual) in former assignment of featured soub on tour last week.

Miss Maye had figured a longer rest, but happened in when Euster Sanborn, substituting, was forced out to undergo an operation for appendicitis.

Dainty Dolls Out

"Dainty Dolls" is dropping from the Mutual circuit. Its Columbia, N. Y., date for March 2 has been cancelled and assigned to "The Burlesque Review."

Key and Chain Radio

Los Angeles, Jan. 14. James Dobbins, owner of KEGR, Long Beach, is attempting to organize a chain of small radio stations in Southern California, with KEGR as the key station.

Specht's Majestic Hour

Paul Specht goes on the Majestic Hour (Columbia chain) with two band units.

He will also act as general musical director for the commercial.

NEW HUDSON

(Continued from page 53)

Hudson lease. And Max has to sell the tickets and keep some of the youngsters from slipping between the doors.

Now, Max is a pretty shrewd customer. Despite the police card, brand new and all that, he mistook his interviewers for representative of the child labor law, or protective association. Even a day nursery, because the squawks were plentiful enough to drown out the phonograph orchestration.

It's this way with the Hudson: new for the past seven years since Max and his gang took it over; old for the eight years before that. The house has to take in a century a day or flop. Max knows it must have wiring in order to get the big names, because the silent versions which the larger producers are publicizing as turned out for just such thin indies as Max are plain pediculous. Yet where is the mamma coming from the question to some philanthropic Hays.

photographers during the nuptial cruise in a 33-footer.

Winifred Gaynor sued the Hotel Astor for \$3,000 because she tripped on steps. She claims her career as a singer was interfered with by the injuries sustained.

National Board of Review hotly denied Canon Chase's charges that they are not an unfettered reviewing body.

Arthur Train, novelist, asked injunction against Tiffany using the title "Paper Profits" on one of its films. He has a serial novel under the same title.

Mabel Kelly, dancer, was murdered in the Hotel Remington. Carlos Benato, homeless Porto Rican, was held for the Grand Jury charged with the deed.

Helen Hayes denies that she will quit the stage.

Some historic data was publicized by Fred F. French, who will build an 83-story office building on the present site of the Hippodrome theatre. This whole area is once part of "commons" on public land, and when a parcel of it was finally sold in 1823 the part that Fred F. French paid \$7,500,000 for sold for \$3,500.

Describing himself as a "surprise" delegate to the London Naval Disarmament Conference, Will Rogers sells the Browns to "fix this up" for the anxious statesmen of the big powers.

Eleanor Steele, whose papa is a partner of J. P. Morgan, is going into opera. At least as far as "The Magic Flute" production, by Brooklyn Little Theatre Opera Company, is concerned.

Engagement of Theodore Hammerstein, grandson of Oscar, to Dorothy Underhill Storms, non-professional, was announced. Hammerstein is a stage manager for "A Wonderful Night."

LOS ANGELES

With Sally O'Neill, his sister and principal witness away, Jack Noonan was granted a continuing writ until Feb. 20 when his case, charging burglary in Ted Lewis' home, will come up for hearing in Superior court.

Arguments on the appeal of Alexander Pantages, convicted of attacking Eunice Pringle, will be heard in District Court of Appeals, Jan. 27.

Separate maintenance suit of William Ann Farley against William Farnum has been continued for two weeks. It has been impossible to locate Mrs. Isabelle Major, alleged correspondent.

Mary Pickford appeared in court at a hearing over the \$90,000 inheritance tax levied against her mother's estate. She claims that \$38,000 of this amount should be deducted, as it was levied against amounts she earned held in trust by her mother.

Chester M. Franklin, director, sued for divorce by his wife, Mildred A. Franklin, on grounds of cruelty and neglect. Asserting her husband makes \$10,000 a year, Mrs. Franklin asks \$375 a month alimony and a share in community property.

After a warrant was issued for his arrest, Francis X. Bushman, Jr., appeared in traffic court and paid a fine of \$5.

Two giant four-ton sea elephants, on exhibition at the Bimini plunge, engaged in a terrific battle and had to be subdued with hose and nets.

Hilda Deesy, Hungarian film actress, filed a cross-complaint in answer to Rudolph Valentino's suit for an annulment of their marriage. She claims that Harlow dissipated her money and property amounting to \$25,000, and asks for an additional \$25,000 by way of punishment.

Superior Court Judge Keetch continued the \$180,000 heart balm suit brought by Dolores Salazar, dancer, against Ferdinand Pinney Earle to await the arrival of more depositions from Earle, who is in France. Earle's first deposition admitted that he and Miss Salazar had lived as man and wife, but denied that he had ever asked her to marry him.

The Federal Grand Jury re-indicted Dr. I. Jesse Citron, Hollywood physician, awaiting trial on charges of selling narcotic prescriptions to California doctors, on 31 counts involving the same transactions. Dr. Citron is accused of

(Continued from page 49)

giving Miss Rubens 31 prescriptions in less than 40 days.

Municipal Court Judge Turney issued a warrant for the arrest of Art Acord, who jumped a \$1,000 bail bond while waiting trial on a liquor possession charge. The warrant was sent to Nogales, Ariz., where Acord was last seen.

Carmel Myers, pictures, narrowly escaped serious burns when her limousine, in which she was riding, caught fire and was completely destroyed.

Superior Court Judge Wilson sentenced Edward Kavanaugh and his wife, Mary, to from two to 15 years in San Quentin for the robbery of the United Artists theatre in which \$12,800 was stolen. Judge Wilson refused to order an examination of Mrs. Kavanaugh to determine the truth of claims that she is an expectant mother.

Ruth Roland was granted a permit by the city council to operate a miniature golf course on her property at Carthay Circle.

Art Acord was found guilty on a liquor possession charge and fined \$100 in Municipal Court. Acord was in the book and was given 24 hours to get the fine.

Lionel Belmore was arrested on a charge of illegal possession after officers had found a large quantity in his home.

Bench warrant was issued for Francis X. Bushman, Jr. pictures, when he failed to answer a traffic summons.

Florine Walz Williams, widow of Earl Williams, courtier, for grand theft charges, succeeded in having three counts dismissed. Case is to be decided without jury.

Counsel for Alexander Pantages asked an extension of from 20 to 30 days over the allotted time to file briefs on the appeal of the theatre man's case. Decision will be given later.

Cecilia Hoyt DeMille, daughter of Cecil B. DeMille, will marry Francis Edgar Calvin in February.

Superior Court Judge McComb approved the contracts of 18 minor girls with Fox. Girls are Mary Christine, Maurana Sullivan, Charlotte Henry, Joao Navarro, Jo Ann Christensen, Yvonne Pelletier, Hildegarde Juch, Hazel Sperling, Consuelo Los Angeles, George Hamilton, Dorothy Costello, Betty Cotes, Helen Mann, Miriam Hellman, Margaret Comer, Cathrine Navarro, Vee Maule and Bo Peep Karlin.

CHICAGO

Raid on the loop headquarters of Jack Guskoff, Capone henchman, revealed that Capone's gang were spotted in a room on the 900 of the Garrick theatre building.

Michael Crowe, owner of the Peep o' Day roadhouse, Glenview, was arrested by prohibition agents last week.

Petitions were circulated in Evanston, Ill., asking the city council to form a board of picture censors to replace Mrs. Minnie Randolph, who has had sole jurisdiction over the city council years. Picture producers complained last week because the woman banned "Bulldog Drummond," asserting no other city had done so.

More than 2,000 city employees, including 473 policemen, were fired last week as a result of the adoption by the city council of the 1930 "retrenchment budget."

Because she wore too few clothes while posing as a model for an "I" demonstration in the Gem theatre, on State street, Beverly Thompson, 17, of Louisville, Ky., was arrested last week. Thomas "Willers," lecturer, was also nabbed.

June Warwick, 28, concert singer, has been sued for \$50,000 damages by W. H. Wacker, 29, cab driver. The bill alleged that Miss Warwick stabbed Wacker in the left wrist during a lovers' quarrel at a loop hotel.

Members of the women's civic organizations conducted examination for motion picture censors last week. There are two vacancies on the censors last week. There are two vacancies on the censor board, each paying a maximum of \$2,500 annually.

Hearing of Dr. Henry J. Schireson before the medical committee ended last week. Decision whether his license to practice will be revoked will be rendered after written arguments are submitted Jan. 16.

Chatter From Florida

By Wallace Sullivan

Miami Beach, Jan. 10.
Driving along Biscayne boulevard this serene afternoon when a siren shrieks from a captain of police's car. The official wagon swung into Tenth street. A group of women stood waiting for the police officers. The first woman said:

"Captain, I'm not going to stand this outrage—at least 25 men have been walking over my tin roof during the last 10 minutes."

"Who are they?" inquired the law.
"Gamblers," she replied—they're raiding the house in 11th street, back of mine."

Accompanied the captain to the next block. Above a new garage the raid was still in progress. Some 250 men and women were being herded out. Herding was in sport and caused no palpable excitement. Smartly frocked girls and middle-aged women, some with sun glasses, and all in sport sweaters and golf habiliments, emerged, going their various ways. No arrest of the players was made. The males were well dressed, but few in sport attire. Apparently the owners were not taken, for one fellow in the gambling room said:

"Come back tomorrow morning, buddy. We pay off then." Then a patrolman said, "Beat it, Cracker." Further inquiry revealed that the raids are continuous, but get little newspaper mention.

The natives tell you the greater number of palm trees in Miami Beach and hereabout are transplanted from Key West, Florida.

The Boys

All "the boys" it seems are here. If you know your Broadway joints you'll recognize them with the medicine balls on the sands or in the pools. The lads seem not to be holding much this season.

Bouche opens his Villa Venice tomorrow night. Knockout place situated right on the water. Darling Sisters, Marie Vore, Lorraine Sisters, John Chevelin, Easter and Hallaway and Al Moore's vaude band.

Jo Benjamin here, he says, for the first time. So, too, Flo Dunbar, Dotty May, Joy Benton, Billie Grey, Niggie of the Les Ambassadeurs—and you'd be surprised how many ex-Broadway night club cashiers, waiters and doormen.

Gondolas are the rage near the Roney Plaza, an artificial Venice marking one of the most exquisite settings near the beach. Imagine 10 bucks an hour in a gondola, 4,000 miles from Venice.

Palm Beach Season

Palm Beach is dead for the time being—starting this coming weekend, it will again go into hibernation.

Helen Vernon, after looking so long for a suitable place to live, two bull pups accompanying her, finally settled in the MacAllister in Flagler street. The dogs went for the bed mattress one afternoon this week and poor Helen (incidentally of the films), is awaiting the verdict of the hotel management. It looks bad.

Al Smith and J. J. Raskob arrived here, causing the usual hubbub. They presided at the gorgeous premiere of the Miami-Biltmore hotel, which they bought, and in case you don't know, paid two million.

For the first time in years Cyrus H. K. Curtis' yacht arrived in the harbor without the owner. He came in today, three days after boat anchored. Andrew Mellon's yacht, "Vagabond," also arrived without Mr. Mellon. Seems the big men have plenty on their minds this year.

Soph's Figure

Sophie Tucker is quite the figure in the doings of Miami Beach. One may see her in a Annette Keller man bathing suit of an afternoon at the Roman Pools—which is seeing a "Hot Mama" at the hottest. Miss Tucker is apparently setting the mode—or striving to—bedecked in purple ensembles, even unto her slippers and turban. She opens at the Floridian here tomorrow night. With her are billed Ed Woolman, Fairbanks Sisters, Dorothy Van Alte and others. Also Freddy Hamn's orch.

One of the most curious sights of this locale is that of pretty flappers in gay reds, greens and pink silk dresses and large-brimmed hats—

IN A CHINESE KITCHEN; 3 COOKS AND A CLEAVER

Wong Suey, 30, 3810 Broadway, a cook in the Palais D'Or, 200 West 48th street, was held in \$1,000 bail for further examination when he was arraigned before Magistrate Well in West Side Court on a charge of felonious assault.

Suey is second cook at the restaurant and Tow Young, 30, 285 Grand street, is third cook. A situation arose as to just how certain foods should be proportioned. It is the custom for the third cook to consult the second man, and he, in turn appears before the chief chef.

Young failed to observe these ethics. He went over Suey's head. Suey is alleged to have gotten a meat cleaver and started after Young. Young did not run fast enough.

Other employees hearing the commotion stopped what would have been a massacre. After the wounds of Young were treated Detective Pat Maney, West 47th street station, arrested Suey. He pleaded not guilty.

AUTHOR IN COURT

Nicholson Charged With Converting Stock Left in His Care

Magistrate Edward Well in West Side Court held for the action of the Grand Jury Demetrius Nicholson, 40, author and playwright, 315 West 102d street. The defendant was arrested by Detectives Harold Moore and William Harris of the West 100th street station.

The author was charged with appropriating some stock certificates to his own use. He denied the charge. He has been out on bail since his arrest.

E. Stewart Jones, promoter, of 677 West End avenue, was the complainant. He charged that he gave the author the stock to hold as security. He asserted that he and Demetrius were to start a renting agency. It was never started, stated the promoter.

Demetrius alleges that James owed him money for professional services. Demetrius told reporters that he was a Canadian lawyer.

James appeared in court with his bride of a short time and who had been married twice before, said Demetrius.

Jeweler Went Broke

Frances Shelly appeared in West Side Court before Magistrate Edward Well to prosecute John Rosenfeld, jeweler, formerly of 784 7th avenue, whom she charged with pawnning several pieces of jewelry, valued at \$7,500, after she had placed them in his custody for repair. Rosenfeld pleaded not guilty. He has been admitted to bail.

Rosenfeld resides at the Sheraton Square Hotel, 70th street and Amsterdam avenue. His jewelry store is said to be in the hands of receivers. The store is now in the Commonwealth Loan Company. The baubles were pawned by the jeweler for \$1,800, stated Detective Bert Maskell, of the West 47th street station.

The sleuth avers Rosenfeld told him he had gone broke and pledged the gems.

often as many as a score—fishing in Biscayne Bay, standing on the Causeway easement, ... But you should see the boys strolling by—fishing for the girls.

Expectations of this being a banner year may hold water, but, judging by replies, there seems no indication of anything extraordinary occurring, although this will doubtless be a fairly big winter.

Raids

City, county and federal authorities are raiding resorts right and left. The headline on last night's paper recounted a raid in which 300 were taken and released, with the reason. The reason for the raid is advanced that the towns hereabouts wish to clear out the "small shots," who invade all the casinos with practically nickels and dimes. By breaking them up continually it is hoped to scatter them and lower the morale so they'll check out.

Booze in Miami

Miami, Jan. 14.
It would appear that the Gulf stream here is highly charged. One can scarcely buy a newspaper without the boy asking if you would care to have a cocktail with your favorite sheet. The liquor quotations follow:—

Wholesale—		Retail—	
Bottle.	Case.	Bottle.	Case.
Rye	..... 5	\$40	\$5
Scotch	..... 12	106	15
(best)	..... 6	65	10
Scotch	..... 5	45	6
(next)	..... 5	45	6
Gin—			
Holland	..... 5	40	5
Sloe	..... 4	45	6
Gordon	..... 3	30	4
Rum—			
Bacardi	..... 5	45	6
Jamaica	..... 6	55	8
Wines	..... 5	40	6
Brandies	..... 6	60	8

*17-year-old pre-war in cut

Booze is the easiest thing to get here, next to sunburn.

Good-Natured Sax Player Gets Worst Of It in Two Ways

Never again will Herbert McCarthy, 482 Van Buren street, Brooklyn, saxophone player, act the good samaritan. The next one who gets a dime from Herbert will have to blast. He always has been liberal but from now on a Scotchman will be a spendthrift in comparison.

Herbert was walking along Broadway when David Hearn, 48 341 Broome street, and Michael Flanagan, 36, 206 West 20th street, approached him and told a hard luck story. McCarthy dug down and pulled forth a dollar and handed it to them.

They appeared grateful and invited their benefactor to have a drink with them. They led McCarthy through 44th street and when they arrived in front of 158 one of the men pushed him into a doorway. Two other men were there and they proceeded to beat up the saxophone player.

While they were doing this Flanagan put the "mug" on McCarthy, and Hearn extracted \$75 from his pocket. The four then fled. Some passersby saw what was happening and started to shout. Their cries of stickup attracted Policeman Francis McNally, East 35th street station, who was on a special detail. He gave chase and caught Flanagan at Broadway and 44th street.

McCarthy identified Flanagan. Later Policeman Maguire, West 47th street station, saw Hearn and arrested him. Later Hearn, who has a long criminal record, was identified.

When Hearn and Flanagan were arraigned before Magistrate Well in West Side court they were held without bail for further hearing. McCarthy said he was about to sail for South America where he was to play in Arthur Blight's orchestra.

Specs for Trial Seats

Chicago, Jan. 14.
Seats in the courtroom at the Dorr trial are being peddled by petty racketeers at \$1 to \$5. Case almost parallels the Snyder-Gray killing.

Shoplifting Girls

Ruth St. Clair, 29, of 348 West 54th street, and Frances Saunders, 29, of 248 West 71st street, pleaded not guilty before Judge Morris Koenig in General Sessions on indictments charging grand larceny. Miss St. Clair was remanded without bail while Miss Saunders was held in \$10,000 bail, pending their trials. Both women have long police records.

The girls are accused with having stolen a large quantity of articles from coat racks in Wanamakers on Dec. 21 last.

B'way's Lone Femme House Mgr. Running Theatre for 19 Yrs.

INDECENT FILM HANDLER DEALT WITH A COPPER

Charged with possessing indecent and immoral films Benjamin Perse, 22, 1634 Popham avenue, Bronx, manager of the Capitol Motion Picture Supply Co., 630 9th avenue, was held in \$500 bail for trial in Special Sessions in West Side Court.

Perse was arrested by Detective William Wittenberg, Dec. 31. The officer had gone to office of Perse and posed as a representative of a hosiery concern, going to hold a stag party and wanted some hot films.

The cop said Perse said he did not have any, but offered to get some and announced the rental price as \$40. Wittenberg went back later, and when Perse turned the films over to him he was arrested. Perse claimed he did not know what the films contained, and said he was merely doing the stranger a favor.

Wittenberg testified that Perse had explained the films to him before he received them. Magistrate Well decided to let the higher court decide the case.

BEGGAR WITH RECORD

"Dude Panhandler" Giv n 6 Months —Arrested 35 Times

Frank Kelly, 43, 1188 24th avenue, known as the "Dude Panhandler," will be missing from his usual haunts around the theatrical district for six months. He has been given over to the Workhouse on Welfare Island.

Kelly, or one of the 16 other names he has used in the last 15 years, was arrested by Policeman William Cox, mendicant squad, at 50th street and 6th avenue, charged with soliciting alms. The cop said he saw him approach several people and heard him ask for money.

In West Side Court, before Magistrate Edward Well, Kelly was neatly dressed. He denied the charge, but the magistrate ordered him fingerprinted. When returned for sentence the magistrate gasped. Frank's record showed that he had been arrested 35 times since 1916 for panhandling, and had served sentences aggregating about eight years.

After viewing the record, one of the longest on file, Magistrate Well sent Kelly away.

Beaut Parade, Aug. 2-6

Galveston, Jan. 14.
Aug. 2-6 are dates for the 5th annual International Pageant of Pulpititude for "Miss Orient."

European beauts due to arrive here July 31 on a French liner. Robert I. Cohen, Jr., veteran business man, is executive chairman. C. E. Barfield, veteran carnival man, now operating beach ride here, is business manager.

Nicky Arnstein Escapes 2d Bond Theft Trial

Judge Morris Koenig, of General Sessions, on the recommendation of the District Attorney, discharged the beat in the cases which have been pending for more than five years against Jules W. "Nicky" Arnstein, former husband of Fanny Brice. This means that in a short time counsel for Arnstein will move for the dismissal of the indictments against Nicky, which will no doubt be done.

Arnstein was indicted for grand larceny and receiving stolen property in 1924. The charges grew out of the theft at that time of more than five million dollars in bonds and securities from Wall street messenger boys. Arnstein with others were arrested in Washington with some stolen bonds in their possession. Nicky was tried by the government and on conviction was sentenced to two years in Leavenworth prison and fined \$10,000.

In recommending the discharge of the bail the District Attorney believed that by placing Arnstein again on trial for the same offense on which he was convicted by the government would place him in second jeopardy and was doubtful if a New York jury would convict him.

Broadway's only woman theatre manager, overseeing a 730-seat house, has evolved a unique psychology from the 19 years she has spent down on 34th street.

Forced to take care of her three children when widowed a score of years ago, Mrs. M. Browning first entered the Savoy theatre as a \$6-a-week usher. Early she got to know the habits of the queers—which infested that neighborhood before stocking booths rented at 10 grand a year. They're a small but still important part of the audience today.

There isn't a situation Mrs. Browning can't meet because she's been up against all of them. How does she handle a drunk? How does she treat a pansy? How does she determine the veracity of a woman patron's complaint against a masquer? And what about the managing business? Why arrest there more women holding such jobs?

Well, it's this way, and Mrs. Browning doesn't use apostrophes! On the stew bib. Not so many now. But she can recall the time when, in aiding the inebriate into the aisle, she more than once rolled with him down into the orchestra pit.

In Action

"A woman can handle a drunk much better than a man," she declares. "I never send any of my male help on such cases. I just go down and humor him into coming back to the door with me."

Reporter had a chance to see Mrs. Browning in action. A girl was complaining to new girl usher about something when the head of the house put in a query. Man claimed he had been approached and wanted the usherette to put the naughty boy out.

"You'll do nothing of the sort," said the manageress. Turning to the man, she interrogated: "How do you know the boy didn't jostle you accidentally?" And that was that, as the complainant wasn't certain.

"I have to keep on my toes all of the time though," Mrs. Browning said later. "When I get a complaint like that I do my own investigating. I'll watch that suspect until he leaves the house. If he moves around, I know there's something wrong. You can always tell. I've never followed so many of them up to the balcony."

Judgment

Mrs. Browning is all sympathy for the average masquer who is proven guilty. "Just one mistake and you libel the house. You know, I've sat in some of those seats and I know how disgusting it gets. I'm holding your legs straight out in front of you. It's natural for the average patron to cross and squirm occasionally. If it's a man, and the male is usually the most restless, his legs are longer and naturally he'll follow—just the person sitting next to him."

"Well, when the woman he touches comes to me, and she does far more often than anyone would believe, I insist that she identify the man to his face and give me her own words. I don't ask her to make a move. No, I don't have to call the police. Probably haven't more than a half dozen times as long as I've been here."

As to a woman managing a theatre, Mrs. Browning is naturally proud. But she is just as practical. A tour through the Savoy will find a house as spotless as a suburban home. Everything had been renovated during the past six months, she said; the Walter Read interiors spending \$102,000 on the "improvements." Mrs. Browning as next as her theatre, and more like a hostess in a class tea resort, has her own little version of the theatre.

Patrons Confide

"We've got such a nice ladies' room that some of the girls stay there for hours. A lot of women who come in ask me how they can get a job like mine. They think it's fun, and they don't mind standing around. But watching those receipts, knowing what to do when there's a fight on your hands, and protecting your people when there is danger of fire—that's when you have to keep your head and that's what most women can't do." Incidentally, Mrs. Browning is responsible for the Savoy from 8:30 a. m. until 11:30 p. m. That's her routine seven days a week. But she likes it. And the folks who drop in like her. Those who come twice confide in her. Women tell her their domestic troubles. So do some of the men.

Broadway Chatter

Nelda Kincaid's on the air.
Lewis Warner, Witmark exec, basking in Pinehurst, N. C.
Jack Hartley shot his wolfskin coat after it bit an urchin.
Some stagehands with hit shows are embracing canes and spats.
No Edgar Allan Wolf beans around for a long while.
Alden Chase goes to Newfoundland to make a picture, Jan. 18.
Henry H. Dagand booked Chevalier for broadcasting.
Medronna and Donna at the Club Richman.
Adrienne Cohen never misses mass.
Signs mustn't wear shoes in Tom Davin's house.
Dave Cantor authoring a play on newspapermen.
Jack Devine's gone back to Gloucestershire to stay.
Mae Mary Grady will stay brunette.
Anta Pam, known as a nifty tapper, may land in the new White show.
A dance school in Times Square has a sign reading, "Radio Tapping Taught."
Sign on an uptown moving picture house marquis: "C. Rogers Halfway to Heaven."
Jed Harris checked his beard complex abroad. Now sans the fuzz and going heavy on geonair.
The Pili Dorsay, featured in Fox pictures, is the Pili who appeared in the late Ed Gallagher's act.
Jack Benny, while at the Palace, kept place with Frisco as the mob jester.
Mrs. Lee, mother of Jane and

Katherine, contemplating a tea room.
Reynolds Sisters (2) doubling between "Heads Up" and Barney Gallant's.
Leo Cohen of the Loew vaude booking office writing a scenario, he alleges.
Ottile Amend in charge of play reading department of Margaret Christie, Inc.
After three a. m. most of Broadway's beauts can be found at the Chez Florence.
Jimmy Carr and band move into the Silver Slipper Jan. 27, replacing Ben Pollack and his crew.
Herman Shumlin, legit producer, has flagged the lip toupee, and looks 10 years younger.
Kay Trenholm has taken a few weeks' leave from her job as radio editor of "The Sun." Expectant.
Bill Pierce and staff had a possum dinner in Harlem Sat nite. How that bunch can cook and eat possum.
Censors have ruled the new parody title on "I Kiss Your Hand, Madame" out of the nightly talk material in Dave's Blue Room.
Chicago Keith men in New York this week for acts are Max Richards and Danny Graham, agents, and Dick Bergen, booker.
Peggy Doherty vamped the floor show at the Mayfair, claiming lack of acoustics too much of a strain on her voice.
Pit men in most Broadway musicals are going for soft, instead of stiff collars with their tuxes at the evening shows. No squawks yet.
Give Charlie Morrison and Jess

Cute

Miami Beach, Jan. 14.
Just when it looked like the airports here were due for a business depression, somebody thought up the hot idea of hydroplaning to cocktail and late parties in Nassau, Palm Beach and other points distant.
Curtis and Viking flying services assert these parties are attended nearly every day by a motley of society women of Miami and Miami Beach. Wife of a multi-millionaire paid \$225 for an air trip to a tea party on the island, and the same afternoon a debutante doled out \$110 for a candy portion to a shindig. A third wealthy woman paid \$150 to be whisked to a cocktail party several hundred miles away.
One supposedly smart stunt is to call a friend via long distance and say you'll be right over. Then, when the plane lands, amaze the friend.
Cute if you can afford it.

Freeman a drink, top hat and cane (one of each for both) and they'll do a great song and dance.
Mrs. Bill Seeman (Phyllis Haver) has gone to Pinehurst, N. C., for a couple of weeks. One of those New York coughs.
Louis Cohen, among the railroads' best customers, is again away for Universal, west, for a couple of weeks.
Anne Morgan lost a \$1,500 fur coat. They nabbed the girl who had left it at a furrier's to have it shortened.
Since Sid Skolsky took over the Daily News Broadway column Main Stem night clubs have installed high chairs.

At certain free cover joints along the Main Stem you can't buy liquor direct, but can be directed without leaving your table.
Beth Brown, the novelist, tells how to get a milk coat: "Bore a hole in the ice and knock 'em on the head with a certified check."
Estranged wife of a vaude man netted \$25 in a business deal around Xmas. Sent the husband \$75 in haberdashery and received a check for \$100 in return.
Before Morton Downey departed for the coast he took time off to remember there is no presently scheduled blessed event for his family.
Blue Room Dave has gone deonair, substituting tub and everything after dark rather than the former white apron stuff at his eatery.
Auto show visitors, most with coin and on the loose spending last week at the Times Square speaks. Hotel clerks recommending joints in on the cut.
Lee Posner broadcasts he's offering a self-winding wrist watch to B'way columnist who can write a full column without contributions by May 1.
According to Ford salesmen, the gals are getting the new designs more attention. Perhaps the stock crash responsible for the switch from RR's to Fords.
Acker, Merrill and Condit opened a tea room in the new Hollywood (Warner's) theatre building last week. Boxes of peppermint as souvenirs.
More novelty compacts sold to wimmin and flaps in New York than in any other city in the U. S. Because there are more wimmin in New York.
Matt Rooney has temporarily mislaid his inventing complex to delve into the intricacies of psychology. Matt's soap holder never got an even break, but he still has hopes.
Virginia Robin Huntington Guin in lobby of the Grosvenor Saturday.
No casualties, merely the unveiling of Ray, juvenile of "Young Sinners," in oil over the box office. Steers for specs are now wearing spats and white collars to fool the coppers. Figure the pseudo swastika makes them look like buying chumps.
The George S. Kaufmans have taken a lease on the house in the East Sixties owned by Peggy Joyce. Walter Lippmann, the editorial writer, had been living in it.
Jack White is coasting with his wife. Wants to see how that Californian sun affects the Pacific tides: Al Shayne is kidding the Chateau coureur givers-up while Jack's away. Tina Miller, Spanish dancer, receives \$1,500 weekly for appearing at the Central Park Casino. She is also in the English show at the Selwyn.
A song writer, proud of his Park Avenue apartment sent out Christmas cards showing a green door

under which was the name and snooty address of the sender.
Harry Akers returned the card after writing on it: "What is wrong with this picture?"

Billy Montgomery, survivor of Bill Morrissey's "Hoboken Hoboes," grabbed \$15 at a Manhattan speak in throw money and hiked back to Hoboken where coin talks louder.

It was formerly little Babe Hoey. Since she has become a Broadway show principal it's Evelyn Hoey. The former Mameas is still her mother's pal. She reached N. Y. via vaude.

Electric sign atop the Park Central attracted attention when all letters except A and R were dark. The lighted ones were the initials of Arnold Rothstein, whose murder in the hotel remains unsolved.

A well known ticket broker ducked for Florida last week. He was asked why he went so early this season and replied: "Economy—cheaper to live in Miami than stand for touches on Broadway."
Mankie Mankie, who in New York and may stick for a while. Walter Wanger wants the writer at the Par L. I. studios. On the coast Mankie is likewise Par attached, but unattached otherwise.

When George M. Cohan and his "Gambler" left the Fulton last Saturday, his private club went with him. His dressing room was both an office and a little branch of the Friars.

Wedding bells for Frances Delacy, of Carroll's "Sketch Book," if an engagement appears means anything. The favored boy is the Auburn-haired member of the Four Diamonds.

Bill Demaree, actor, is unique as a new producer. He and Bernard Lohmiller put on "Wood Wool," but Bill has never seen the show. It's at the Broadway Theatre.

He is playing in "Sketch Book," opposition musical.
Meyer Gerson is receiving so many squawks from celebrities whose names are not on the murals of his new restaurant that he is going to install two Peacock Theatre annunciators to bill transient celebs.

Al Trahan will supervise official affairs of Royal order of Cut Throats from the road until May. Newest officer is Joe Frieberg, of the Somerset, with the title Keeper of the Royal Fumbles carried for him.

George Bancroft, considered by many the strongest drawing card on the screen or stage, in the U. S. and elsewhere, formerly appeared in a two-man talking act in vaudeville at \$175 a week. The turn was known as Bancroft and Broskie, booked by Max Hart. Bancroft did straight.

Arthur Ashley reports a theatrical agent in one of the Times Square buildings who runs a gambling business on the side. When asked if the racket didn't interfere with his regular trade he replied: "No, I do all my theatrical business in the elevators."

In a 47th street restaurant the other night a girl received a two pound box of candy from a bird who tossed a bottle of water at someone else and spilled a little on the lady. Almost got two boxes when claiming she was wearing her sister's dress.

"It's reported Sam Marx of WMCA and Walter Winchell have reached a parting of the ways. Said to be professional jealousy on Winchell's part because Marx fed some main stem chatter to another daily squibbler.

Since Evelyn Laye and Jessie Matthews have been in New York with their respective English shows, they haven't met. But it's possible. One night last week Charlie Cochran took Miss Laye out after the show and the next night Miss Matthews. He's their manager. Also the manager of Bonnie and Clyde. Harry Rabinowitz will be guest of honor and toastmaster at his own dinner tonight (Wednesday) in Gerson's Grill in the Hotel Somerset. Basil Gerson will pick up the check. Basil, previously known as Meyer Gerson, wanted to pick a swastika out of the table. Charlie Morrison told him Harry looked hungry. Myer became Basil because Joe Figel claims the Hotel Somerset is classy.

A survey to be published shortly will show it's cheaper to take out an average city girl than a home girl from the Bronx. Inside rumor that the real clincher for the show gal is the Bronxite's cab fare home—\$2.50, minimum, from Times Square, if you send her home alone and double if you go with her and return. There's always a chance that if you take her and hand her the fare, she'll get out at 59th and for a nickel subway the rest of the way, netting \$2 on the evening.

PAULINO BEATS PORAT TO HEAVY ATTENDANCE

By JACK PULASKI

Garden was nearly capacity Friday night. Maybe it was the chilly night or perhaps the pop scale installed again. Might have been the heavyweight card, topped by Paulino Uzcudun, the Spanish tree-felling demon, who decisively defeated Otto Von Forat, the Norseman from Chicago.

Some at ringside got the idea that the solemn visaged Forat was not trying his best. From the exhibition he put up, Otto just didn't know what to do with Uzie who gave the lanky one a bad beating on the body.

Von Forat has the rep of being a front runner. Around Chicago they think him a world-beater. Invariably in New York he shows little, resembling a paluka as he did against Uzie. The men fought before, the spig getting the decision. When Uzie had been licked and dope was that he was sort of washed up. Yet the odds changed to his favor before the fight, the price being seven to five.

Looked like Uzcudun won every round after the first. Forat started out as though he was going to fell the woodsman. He clipped him in pretty style and Uzie's schnozzle started. Then Billy Gibson whispered into Paulie's cauled ear. After that it was different.

Look Out Above

Invariably Uzie would tie up Forat in the clinches which the fight principally consisted of—a mauling match. With his advantage in reach and rapid punching power, Forat seemed lacking in the upper story. He permitted Uzie to come to him, rarely attempting to counter, but generally held his right mit over his lantern jaw. Otto probably remembered having been dropped at their first meeting.

Uzcudun's win over Von Forat is another boost for Max Schmeling who easily beat the Spaniard last spring. Otto recently met Phil Scott, who claimed a foul and won. They will put him up against Sharkey in Miami next month because of the Forat affair. Looks all the more a fact that the best heavies today are Sharkey and Schmeling, who meet next summer.

Veteran Losses

The semi-final was a bitter battle between Marty Gallagher of Washington and Johnny Grosso, the veteran of Mt. Vernon, the former getting the draw. The crowd went into the lead the first three or four rounds. Then the harder and younger Gallagher started climbing. Marty hurt Johnny with left hooks to the body and right smashes to the jaw, but Grosso is the kind of fellow who takes a beating and when he's hurt he therefore Gallagher got plenty of punishment himself.

Grosso's battling in the last two rounds made it look close and the fans razzed the Judges. Quiet was not restored until Carnera, the Venetian giant, climbed through the ropes with a bottle of water for shoes. Vittorio Campolo, the Argentine, who is no cupid himself, was in the ring being introduced and had the laugh at Primo and his feet.

The first 10 introduced Freddie Lenhart of Spokane and Phil Mercuro who looked good but went out like a light in the sixth.

SUBLETTING SPORTS

Chicago, Jan. 14.
Charles Hall, owner of the Coliseum, gets \$800 from the Chicago Stadium for each hockey match and \$1,000 for every day of the bike races, including the day in and out.
Hall holds the original contracts on these two sports.

\$5,000 Band Chore

Hollywood, Jan. 14.
Abe Lyman and his band will play in one scene in Warner Brothers' "Hold Everything," getting \$5,000 for the chore.

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BASIL SYDNEY and MARY ELLIS in

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BARRYMORE

In His First Talking Picture

"GENERAL CRACK"

Warner Bros. Theatre, 142 St., E. of B'way
Sun., 2:45, 8:45

B'way & 53d St. Sun., 2, 6, 8:45

GEORGE ARLISS

In

"DISRAELI"

Central Theatre, 142 St., E. of B'way
Daily, 2:45, 8:45

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ALL TALK

with ROBERT ARMSTRONG

FOOTBALL REDEEMING BONDS

Minneapolis, Jan. 14.

Football has been such a big money maker at the University of Minnesota that the institution now is able to take from its earnings \$130,000 to redeem bonds of that amount five years in advance of the time they are due.

Inaccurate Biographies

William Morris

By Claude Binyon

William (Milton C. Work) Morris should never have permitted his daughter to join the notorious illiterate of Variety. His first great shock came when he read her exposure of carnival grifters, containing a lot of lousy words. His big shock will come as he reads what his own daughter, and possibly his whole family, think of him.

When approached for a load of lowdown, Ruth Morris was opening a box of chocolates left on her desk by an unknown admirer—probably half of a hoodlum duo that has been trying to get a showing since 1927. Miss Morris never pans acts because she thinks there's a place for everyone in this world, so she never has to have her chocolates analyzed.

"Father," said Miss Morris, "was born in Poland."

"Might I call you Ruth?" asked the mug, letting loose a swell eye. He rumbled his crinkling curls and pointed his aquiline nose right at her.

"Father," said Miss Morris, "was born in Poland. It was some underground town in Poland—I don't remember how to spell it and I don't think he does, either. Just say he was born in Poland and they'll know what you mean."

"What will I mean?" asked the mug.

"What?" asked Miss Morris.

"Oh," said the mug, making a note of it.

"Father tells a joke about the political difficulties in Poland at the time," continued Miss Morris. "He says he used to go to sleep as a Russian subject and wake up as a German subject."

Inasmuch as Mr. Morris had told the joke, Miss Morris and the mug laughed heartily. "Heh, heh," they said.

"When he was about seven," said Miss Morris, "Father came to this country. By the way, don't mention that his name used to be Moses or he'll kill you."

"Okay," said the reporter, making a note not to make a note of it.

"Father was carrying coal and ice when he was 14," Miss Morris went on. "Then he started soliciting ads for trade journals. He used to go up in the balcony of the Fifth Avenue theatre and write the ads. He says that's how he got his start in show business, but I don't believe it."

"Neither do I," said the mug.

"It's my privilege not to believe it," replied Miss Morris loftily.

"Deciding he'd like show business, father went to the office of George Lehman. He talked to Mr. Lehman's office boy and learned all about the business. Then he talked to Mr. Lehman and got the job on the strength that he had just picked up. That's how he started booking vaudeville."

"When Mr. Lehman died, father handled the business. Then he got into an argument with Mr. Lehman's widow and started his own agency."

"Miss Morris smiled. "You're going to ask me the argument with the widow was about," she hazarded, "and I'm going to tell you I don't know."

"What was the argument with the widow about?" asked the mug.

"I don't know," said Miss Morris. "The agency was a terrible struggle for father," continued Miss Morris. "No sooner would he get a batch of houses lined-up than the houses would join the United Booking agency and leave father flat. It went on that way for years. Father was blacklisted and left without theatre to book, but he always came back."

"Gritty fellow!" exclaimed the reporter. He made a note: "Gritty fellow!"

"Father married just about when he started his own agency," said Miss Morris. "Then came Bill and I." She sighed. "I guess that's just about all."

"What about recreation?" asked the mug. "Has he no hobbies?"

"He likes to play cards," said Miss Morris, "but he's terrible. He tells a joke about himself playing cards. Would you like to hear it?"

"Yes," said the reporter, not making a note of it.

"He also likes to go to Saranac and loaf. And—oh—don't forget about Harry Lauder. Father's his manager, and he's father's closest friend, you know."

"The chocolates turned over in their box."

"That's all," said Miss Morris. "So long kid."

She lammed.

Starting Early

Chicago, Jan. 14.

Backsters start young. Down on the street gamins found it easy collecting dimes and nickels with the red lights on Michigan boulevard by jumping on running boards and wiping the snow off windshields.

MABEL KELLY FACED BURGLAR WITH KNIFE

After a lively battle in the room of Mabel Kelly, dancer, in the Hotel Remington, 129 West 45th street, Carlos Benato, 21, Porto Rican, 20 home, was arrested on a charge of burglary.

Miss Kelly had just entered her room on the fourth floor when she heard someone at the door. Turning she observed Benato coming into the room. He had a handkerchief across his face and a long bladed knife in his hand.

He advanced towards the actress and muttered something she could not understand. Miss Kelly began to scream and edged towards the phone, knocking the receiver off the hook and continued screaming.

Her cries were heard by the phone operator. Mark Nicholas, assistant manager, was notified. Accompanied by Henry Leonard, former and guest, the manager hastened to the room. There they found Benato.

Started Cutting. Just before the arrival of the two men Benato had struck Miss Kelly over the head with the blunt end of the knife, lacerating her scalp and cut her in the cheek with the point of the knife.

Nicholas and Leonard rushed towards Benato. After a stiff fight they subdued him. Employees looted the possessions of Levine and Murray. Safe and Loft squad. When the detectives arrived they found Nicholas and Leonard dragging Benato from the elevator.

Benato was taken back to Miss Kelly's room where she identified him as the man who entered her room and assaulted her. She was bordering on a nervous collapse.

Later in West Side court Benato said he was broke and jobless and wanted to get some money to buy some food. After Magistrate Well said Benato in \$10,000 bail for the grand jury.

Chas. Levine Not Located, Default Judgment Taken

Charles A. Levine, who has basked in the Broadway limelight for several years as the only person to fly the Atlantic as a passenger, was not so fortunate when process servers tried to find him all last summer to serve him with papers in a suit against the Talkophone Picture Corporation, of 511 5th ave., of which he was an officer. The suit was brought by the DuPont Pathe Film Mfg. Co. to recover for panchromatic film sold to the Talkophone company, of which Harry Cahane was president and Johnny Walker, film actor, was also an officer.

The process servers never could trace Walker nor Cahane. They hung around Levine's home at 150 Beach 135th street, Belle Harbor, L. I. When reporting they could never find Levine at home, secured an order from City Court Justice Hartman to serve the papers by leaving them in the entry way of the Levine home. The suit was not answered, and judgment for \$2,254 was entered against the corporation last week.

YELLOW RITZ FLOPS

Classy chowmeines have a few more to go in the Greenwich Village. Several of the uptown syndicates behind Chinese spots had figured the Village a fertile spot for a setup and high prices. Futuristic tea gardens with philosophy students as managers scared muggs away.

Fuller Mellich, on a recent trip to the coast, bumped into Arthur Caesar. Windup was an invite for Mellich to the Caesar Acropolis. He arrived at the homestead, rapped with anticipatory joy on the Caesar door which suddenly opened to reveal the manager—as 15 Philippine servants nosed through the windows. Mellich may still be running.

OBLIGING GIRL DOES FLOP ON PUBLICITY

Having aspirations to become a screen actress and believing that publicity would help her land a job, Pauline Stevensky, 29, stenographer, 317 West 94th street, caused the arrest of Louis Geizler, 30, 697 West End avenue, on a disorderly conduct charge.

Miss Stevensky said she was walking along Broadway at 94th street when Geizler and another man brushed against her. One remarked she looked lonesome. She admitted it. Geizler, she said, asked her to take a walk and they accompanied her to her home.

On the way, she said, Geizler pinched her arm. When she resisted it, she said, Geizler turned to his friend, saying: "You can have this pig." This irritated Geizler and she began to kick Geizler. Police- man Stafford appeared and she demanded Geizler's arrest.

On the way to the station house Miss Stevensky remarked she could serve a double purpose. She could prosecute Geizler for his offense and remark and at the same time receive publicity and photographs in the papers.

When she admitted to Magistrate Well in West Side court that she was seeking publicity, he dismissed the complaint against Geizler.

Wm. Foley on Probation; Wife Says He Kicked Her

William Foley, who told Magistrate Stern, in West Side Court, he was in the research department and an expert technician for Warner Brothers, was found guilty on the charge of assaulting his wife, Rose. Foley gave his address as 68 West 84th street. The Court gave Foley three months, but suspended sentence pending good behavior.

The Foleys have two boys. He said to have been paying his wife \$23 a week, ordered by the family court. Foley, according to the probation officer, received as high as \$400 a week as salary.

Mrs. Foley charged that her husband kicked her. Foley denied it.

SPEAKEASY CRUSADE

N. Y. D. A. Acting in Concert With Prohibition Director

District Attorney Crain has instructed his assistants located in the various magistrate courts in Manhattan to prosecute any complaint they might receive from prohibition agents working under Director Maurice C. Campbell. The deputies have been instructed to proceed under the section of the law relating to the maintaining of public nuisances.

Saturday Mr. Crain received a letter from Mr. Campbell stating in substance that his officers have positive evidence against certain places which would result in conviction under the nuisance law. He offered to submit the names of these places and the owner to the District Attorney for submission to the grand jury.

"Pleasure Man" People Ordered to Trial Feb. 3

The trial of Mae West and 67 other defendants, for playing "The Pleasure Man," was tentatively set for Feb. 3 by Judge Charles C. Nott in General Sessions Monday.

Miss West is accused in two counts in the indictment, one for participating in an alleged indecent show, the other for maintaining a public nuisance. Her co-defendants are charged with having taken part in the play. Miss West is under \$1,000 bail while the others are under \$500 bail each.

When the case was called for trial Monday, Nathan Buchan, for the defendants, stated it would require a month or two to gather his clients.

The defendants were indicted Oct. 5, 1928, following a raid by the police on the Billmore theatre while the show was in progress.

Los Angeles, Jan. 14. Mae West pulled out of here with 55 members of the "Diamond Lil" cast immediately after the show Saturday for New York. Show is scheduled to reopen in Jackson Heights, L. I., Jan. 20.

Hallie Stiles, new opera star, has a husband who, when introduced, says: "I'm Hallie Stiles' husband." Few know his right moniker.

HOLLYWOOD TOO SMART

Tiny Tim, vendor of inspiration candy, is back in Greenwich Village after three years in Hollywood.

Tim, a former legit actor, is making the rounds again, peddling a ginknet of vari-colored gum drops at 25 cents, labeling them soul candy. Tim says the Hollywood mob smarted up on him too soon, but the Village is different.

Chatter in Loop

Texas Guinan is leading the bunch in hotel bills in the Loop. Last week's at the Sherman went over a grand, with \$100 marked for postage stamps and 300 odd for Christmas cards.

Guinan turned out in big numbers to watch a basketball game between long whiskered House of David gang and bunch of girls known as "Taylor Trunks." Freak game rolled up big attendance.

Auditors have discovered the crepe bill at the City Hall greater than the janitor bill. Each time anyone dies in the City Hall it goes in for the black and purple, with always, according to bills, new crepe.

Ledova got a bid from the Chi Omega. She laid off ballet there while her mother looked after the wardrobe.

Aaron Jones has gone Florida. Ed Wappler spends a lot of his time persuading performers at the Blackstone to hold that pose while he smears some paint on a piece of canvas.

Jules Greengard ran out of phone books when all the Rose's midgets ate in the Green Grill.

Frank Berling is teaching his tricky horse new stunts to try the beach vaude. Charles McMurrin is the teacher.

Universal exchange is going to toss a dinner for Gen. Sales Mgr. Van Praag Saturday.

Carol Frink, film critic of the "Herald-Examiner," is back at her desk. She laid off while two cracked ribs got together.

Girls working for one of the ticket agencies have petitioned for time off to see the shows, arguing they can sell better if they know what they're selling.

Book on 'Josephine' Called Salacious by Vice Snooper

"Josephine the Great Lover," novel by E. P. Nezeloff of Napoleon's first wife, was the cause of a summons issued in West Side Court by Magistrate Richard F. McKiniry for the Liveright Company, book dealer, 61 West 48th street.

The summons was obtained by John S. Sumner, secretary of the N. Y. Vice Society; Henry Van Veen, of the law firm of Arthur Garfield Hays, appeared in West Side Court to answer the summons.

An adjournment was to be taken by Van Veen when Sumner asked Magistrate Edward Well if the booksellers could destroy what copies they had, together with the plates, he (Sumner) would consent to a withdrawal of the summons.

"But I would like to be present when the books and plate are destroyed," added Sumner. Van Veen replied: "Sumner, it is said, do his bidding but I will not concede the book is salacious," said Van Veen. There was no reply.

Many copies of the book have been sold said Van Veen. The book sold for \$5, he said. It was in French but has been translated into English.

"The book was considered a 'dud.' I understand that a woman in Chicago wrote Mr. Sumner and complained of the book," said Van Veen. The attorney stated to the court that the book contained only historical data. Sumner, it is said, purchased a book from Liveright's shipping department.

Fox Testing Choristers

Hollywood, Jan. 14. Some 32 Fox girls under contract for a year as chorines are to be tested before the camera and mike. Studio hopes to find material worthy of leads.

Tightening B. F. Okays

Hostesses okaying boy friends for a night in Greenwich Village take joints must stand the gaff if the check bounces, under a new ruling. Too many okays on liberal tippers by the gal entertainers, and no redress when the mugg didn't pay.

FRIARS FROLIC SPECIAL 12-DAY TRIP TO MIAMI

The "Friars Frolic Special" train will take a party of Friars and others to Miami on a 12-day trip starting Feb. 19 from the Penn station. The party will return to New York March 1, making the trip four days longer than last season, with eight days' stop in the southern resort.

A benefit performance will be held Feb. 26 at the Olympia, the total proceeds to go to the club. Last season when the Friars party went to Miami the Sharkey-Stribling fight was supposed to be the main attraction, though the Frolic netted the Friars more than \$9,000. This year the show will take place the evening before the Sharkey-Stribling match.

Rehearsals for the show will be held on the strand in front of the Roney Plaza hotel, Miami Beach. A full orchestra will be taken along, with dancing and pictures nightly on the train. Motion pictures of the trip will be made by Joe Selden.

Fred Block is in charge of the Friars Miami junket, as last season. Joe Glick will be business manager; Benny Holzman, publicity at the resort; Rube Bernstein stage manager, and SI Goodfriend in advance.

Reservations are not closed to club members, some of whom will be accompanied by their wives. The special will be marked within three blocks of the new 50,000-seat arena where the fight will be held. Car equipment will be a club and baggage car, two diners and five combination drawing room and compartment cars in addition to regulation Pullmans.

INDIE SUICIDE

(Continued from Page 1)

meant the loss of his small margin of profit for some time to come.

Several weeks later the front of the theatre was shattered by a bomb tossed from an automobile. Combined with the worry of operating at a loss, the shock broke Palmer's health. But he supervised the second reconstruction of the theatre and reopened once more. There were intervals when his health was so poor he was unable to visit the theatre. Mrs. Palmer doing everything in the running of the machine. Then a sten bomb was hurled in the house. It made bad business worse.

Palmer, ill and discouraged, sat at his desk and wrote checks covering his film exchange bills. Among them was one for "Revenge," the film which had burned in the section machine. With his bills paid, he took a revolver from his desk and killed himself.

Mrs. Palmer accused local police of refusing to co-operate in finding the departed operator and "tracing racketeering and the paper source." She stated her husband's death was murder chargeable to weak-kneed police action.

Exchange officials have been more than kind to Mrs. Palmer. So, also, has the neighborhood rallied to her support.

And despite advice to the contrary, Mrs. Palmer is reopening the little Ideal.

SPEAKEASIES SPREADING

(Continued from Page 1)

dress. Almost everybody has gotten into the habit of drinking rather heavily. Getting a habit to a nite club is not an attractive outlook.

While people have grown more interested and fastidious about drinking, their craze for dancing has diminished. An occasional evening of dancing suffices, but speak-easies become a pleasant habit, it seems.

One can slide into a speak without preparation. There is the congenial yet semi-forbidden atmosphere that people seem to now crave. It has taken the place of the nite club excitement.

The younger generation leads all the rest. They would much rather drink than dance or watch a floor show. Now and then they like to go out to strut their stuff. In a number of the best speaks there is some entertainment. In addition to the comfortable speak-easy fad is quickly made, when anything else seems an effort.

Uncommon Chatter

By Ruth Morris

Palace Laugh Revel

Laughter is headlining the Palace bill this week, with Ken Murray and his hoodlums finishing the first half with what is known as a bang. Along toward the end of the bill, when the audience is worn out with lots of show, come Clayton Jackson and Durante, providing a new spasm of merriment that is almost painful. They have perfected their Wood number to a very fine—one might even say, "specialized"—point of production.

Annie Böhm is featured with the Snoodles. She never appears so it's hard to say what she might be wearing, but it's pretty certain that she would have lots of chic and dash.

The remaining acts round out nice entertainment, with the Chinese Whoopee Revue setting a fast pace. There have been other Chinese acts, but none can touch this one for speed and pleasant comedy. Wearing gorgeous Chinese silks and embroideries that create constantly interesting pictures, the troupe noisily presents numbers in typical American style and is grand fun. One particularly knockout costume has all-over embroidery on a robe of white rabbit.

Cortine Tilton returns to the Palace with the same material and costumes that are mainly comedy effects, making a lack of style, important in the last act, costumes worn for opening song, uses pink more prettily, with petaled tulle creating fashionable length.

The lyrics that were formerly described by Neville Flesson as being "written to suit Grace Hayes" are now being sung by new parts, Helen Shipman. This is a little unfortunate, as Miss Shipman works too closely to Grace Hayes' style without possessing any of her finesse and suave delivery. She looks stunning in a succession of gowns made tricky to permit on-stage changes. Her last costume is a smart black velvet worn with two gorgeously long and slivered foxes. One heart in the audience actually bled when, at the end of the act that stunning fur-piece was left on the piano, awaiting the tender mercies of stagehands.

Glorified for Dough

The American girl, having been glorified by Mr. Ziegfeld and facial cream endorsements, is now being celebrated in Paramount's latest, "Glorifying the American Girl." The drawing power of the title alone should glorify box offices.

The film shows, in cleverly tricked shots, an army of girls crossing the continent to the theatrical mecca of America—dropping their wheat-cake griddles, typewriters and choir vestments to emerge in a foolscap splendor. Its technicolor scenes are not only lavish but beautiful, giving the picture the rich Ziegfeld touch.

Mary Eaton is disappointing as the lead. She sings well and performs conscientiously, but her most important contribution is her charming dancing. Olive Shea registers more convincingly in a minor role, stuck in by the producers to make all the little sales-girls and typists who watch the picture happy and not discontented with their lot.

For the script takes an unusual turn; the leading man and lady do not attain happiness ever after. Mary Eaton gains stardom, but loses her hero to a less dazzling home-girl who comments at the end of the film that she is not glorified "but awfully happy."—which may or may not please the flappers who picture themselves as prototypes of the scintillating heroine and nurse secret dreams of some day being glorified.

Clothes Make the Woman

Clothes are sometimes a great help to scenarioists. Many feet of explanatory dialog may be eliminated if the pure woman in the film can be dressed to look unmistakably pure, and the bad man to look unmistakably bad. Picture audiences, brought up on these devices, can get hep to the situation immediately and there is no confusion regarding the standing of the characters.

This type of short-cut has been used in the costumeing of "The Mighty," the latest film in which George Bancroft airs his smile and gangster personality. There can be no doubt of the fact that Esther Ralston plays a lady—her costumes

are that unattractive. They are made of soft materials that hang on, rather than describe, the figure. Only a noble person would wear them.

Dorothy Revier, on the other hand, is immediately damned by the frocks she wears. She is at once stamped as the gangster's gal who treads the scarlet path wearing white fox scarfs, gaudy hand-bags and choosing nothing but shiny silks to advertise the contours of her anatomy.

She runs so true to form that she appears for her big scene in a tightly molded dress of black and white satin (always a symbol of cinema sin) with inserted white satin vestee that clings in a most un-lady-like manner. Even the most unimaging person in the audience will know at a glance that she's a bad one.

Things for North and South

Shops about town are chiefly concerned at the moment with people who are going somewhere—north, south or the Beaux Arts Ball.

The winter things are dashing enough to provide impetus to hop train to Lake Placid and points north.

If one must freeze, it would be a comfort to do it in anything as cute as the Dutch Skipping costume of Jane Regny. It is of dark garbardin with slightly flaring trou caught in at the ankle and a waist-length double breasted jacket. Other imports show a decided attempt to get away from the "faded" primitive styles. There are Indian motifs used in sweaters and other accessories,

and Russian blouses and krimmer hats to create interest.

Schiaparelli has fashioned one of the giddiest ensembles out of pastel pink leather, describing short knickers and tuck-in zipper blouses. Black wool provides a strong contrast in cap, stockings and gloves. Schiaparelli has another unusual effect in succession of sweaters worn with the same costume—each one with neckline cut a little lower than the last to show the different color of the one worn beneath. Effect is of a rainbow and extremely fetching. The sweater wears a hood and scarf attachment; and, as another interesting item, a long scarf can be made into a jacket by the use of zipper fastenings.

Summer stuff for the Florida-bound is grand. Dresses in dotted swiss, organdy and handkerchief linen are ultra feminine, with tiny cape-sleeves, prim waistlines and fluted flounces. Being washable, they make the dry-cleaning horror shrink to nothing. No matter how definitely athletic the out and out sports dresses may appear, they're never brusque and are relieved with delightful, soft touches. The most fashionable shoes to be worn with these frocks are of white with one-tone applications to match the trim of the dress. Hats are still tiny ones in a new shiny, brittle straw or slightly erratic with large irregular brims.

Thousands of dollars are being spent on costumes for the Beaux Arts, with Stewart Saks and Lord & Taylor leading the activity. Mrs. Pemberton's theatre department is slightly curtailed here because of the number of theatrical productions going out of her studio at present. At least 15 Renaissance costumes are being made from deerskin, with the aid of other staff artists, with a last-minute rush being anticipated.

Clothes and Clothes

By Mollie Gray

Ann Harding's Gowns

Ann Harding's picture and beauty and ability as an actress are two big reasons why "Her Private Affair" (Colony) will interest. Ann Harding could put thrills in "Little Snow White." For one unfortunate occasion Miss Harding wore a clinging gown with crystal bands crossing the bloused bodice and topping the circular flounce that became a train. (How she hid that bunch of letters without their showing is a mystery), her wrap then a luxuriously furred brocade also with a circular flounce at the bottom.

A black velvet ensemble had a finger-tip length wrap with divided cape collar edged with chinchilla, gown with crystal shoulders. Tight fitting silk frock had draped collar, a lighter color, whose long, scarf that had beautiful blue and diamond pin on the right side besides many beautiful jewels. Betty Carter, remembered for good work as the crippled wife in "The Trespasser," also looked stunning in a satin ensemble, using two different furs on the wrap, and in a black lace gown with double tiered skirt.

Absent Short

Riverside is billing its new program as "VaudeTalkies" and then not giving one screen attraction that promised diversion. The Rooney Family, do "Three Diamonds" and also "Beach Babies," which was, around months ago, Murray and Oakland in their amusing "Sattires" use part of their vaudeville act. Miss Oakland's frock was of taffeta, skirt made with a pearl.

The very agreeable and talented (Miss) Bobby Folsom hasn't changed either her songs or her gowns, though both can easily be tolerated a second time.

Serova's Revue is billed as "A Feast of Amusement" so it must be on a diet of champagne. One in white satin and large neck ruffs, red banjos and slippers; two others in what were once probably attractive frocks of petals and spangles, capes collared with stiff machine. Then there was a moment of flittings about in blue veils and spangles, a gypsy tambourine interval, and at last the one pretty ensemble—in hoop-skirts and poke bonnets. If Affie Martyn is the girl who did the difficult acrobatic number she deserves special mention.

Fader and Wales try camping in the woods to avoid the girls. Both girls are pretty, the dark one could sing more pleasingly if she didn't strain her voice. Being campers, too, one costume was a black bath-

ing suit and sheer hose under a short white jacket, the other yellow sweater and silk skirt. Oh, yes, a diamond ring with the bathing suit. "Audrey Evans, with Jed Dooley, wears little to interfere with the vision. Miss Evans being the vision.

Soviet Picture Flat

"The Man From the Restaurant" (Cameo) had a son, died from the effects of gas during the war (Russian film) and later his wife died from the shock and still the hard-hearted school master wanted the daughter's tuition fees. Such oppression! Possibly under Soviet rule sons and wives won't die and interfere with violin lessons and the like. Daughter was in the seventh grade, according to her books, yet a few days after her expulsion and subsequent job in the hotel orchestra she was engaged to be married. In the matter of falling off a ladder just when the handsome roomer was in hand to catch her or what to do with silk clad legs, this blonde could compete with any country.

An awfully funny Laurel and Hardy comedy, "Night Owls," precedes the Ramon Navarro song recital, "Devil May Care," at the Astor. It's an important part of the show.

Dreams and Sailors

Capitol has a long show and a weary one. Stage presentation, "Gypsy Dreams," accounts for the predominant Russian influence on the costumes and dancing—in dreams all lands are one. Set a pretty redolent of the East. In good looking costumes of futuristic patterned silk—no ribbon "rags" for which thanks—and red boots, and finale in gorgeous red and white satin uniforms, swords and everything, another gypsy dream. An adagio team chased each other like the words on a running sign, but meaning less and wearing still less, four girls in mountains of white skirts trimmed with a wide band of color through the center; all pretty.

William Haines is, of course, the chief cause of "Navy Blues," his first vocal effort; he can talk, even sing, but both are wasted energy. Anita-Page was the empty-headed little girl who didn't know all sailor talk should be taken with extra salt beside what they put in it. Her dark checked coat was good looking and the white sailor blouse and bands of satin trimming, bodice and bodice also simple and attractive. Checks going to be popular. Miss Page was a sleeveless frock of checked taffeta quite pretty.

Wisdom for the Woeful

A trouble shared is a trouble cured.

Beginning next week Variety will inaugurate an innovation in theatrical journalism. It is a department through which Variety readers may seek advice on domestic and other troubles, and be assured that their problems will be sympathetically considered and their confidence respected.

Department will be conducted by Nellie Revell, well known as a woman of experience and understanding in the affairs of the heart, having shared for years the secrets of her friends and healed the hurts of the loverlorn.

Miss Revell, who has spent her lifetime in the theatre and has been a wife, mother, and grandmother, has a worldly-wise understanding of the heartaches confronting show folks.

All letters will be treated as strictly confidential. No attention will be paid to unsigned communications, and in replying names will be suppressed.

Hollywood Styles

By Cecelia Ager

Hollywood, Jan. 10.
Amazing!

The most stylish word in Hollywood right now is "amazing." It is a word that deserves its all-embracing vogue, for it is so adaptable. The whole town is finding out the power and eclat that one may take on from uttering those magic three syllables. A mugg saying amazing is magically transformed into a sophisticated then and then, "Charming," thusing in their labors to twist the floors they have been scrubbing, sigh and say to themselves, "It's amazing, the wonders to be wrought with soap and water!" A producer, cornered at the premiere of another fellow's picture, replies to his query, "It's amazing."

Amazing first came into prominence in New York, where the things it could do for one were discovered. Returning travelers from the metropolises startled their friends by this esoteric word. What's fair for one is fair for all. Soon all Hollywood was doing it, and now it's at its peak. It's faint literati flavor has perfumed all the object as well as the describer. Amazing is such a nice word. When in doubt as to the reaction of one's companion to the subject under discussion, one says "amazing." The companion may interpret it as amazing good or amazing bad, as suits his own attitude. Fewer enemies would have been created in Hollywood if Hollywood had only known about this blessed straddling term sooner. Now old scores are being wiped out. It's amazing.

At the Studios

Nancy Carroll demonstrates to flustered housewives how to look ravishing amidst the homely background of pots and pans. She is cool and fresh and unspotted cooking in "Honey," Paramount's ultimate title for "Come Out of the Kitchen." Standing before a kitchen stove, tenderly holding a double boiler in one hand as she places a tea-kettle in the oven with the other, she is a studio lesson in kitchen dauntiness. Her white cook's cap is puffed out to make an aura for her serene smile. The dotted Swiss dress she wears has a wide round neck with a tender slip off one's nicely rounded shoulder, and the tiny puff sleeves will give her no trouble when she washes dishes.

Her apron, with a few smudges applied by the realistic property man, is carefully tied to tie at the waistline and flutter prettily with the full short skirt of her dress. There will probably be some dissenters who will scoff at Nancy's kitchen comeliness. A smoothly powdered face does not survive the proper basting of a roast, for instance, nor does a perfect complexion survive after kneading a batch of bread, they will argue. No matter, there are lovers of beauty left in the world who would rather find their kitchens be taken over by a maid to delight the eyes than an old crosspatch who can only delight the tummy.

1930 Femme Type

Mary Brian's type of woman is returning, the fashion writers proclaim. Sweet femininity has licked the striking, terribly smart ones, and soft charm will be the thing. Fluttering eyelids win over the bold stare. Winsome, half smiles will be used in place of the demotic hearty laugh, so Mary may be considered as a forerunner of Woman 1930. She need not trouble to wear any more the severe, interesting clothes that on her somehow looked as if they didn't belong to

her, and in "Burning Up" she doesn't. Instead she is costumed in "becoming" clothes, and is much the better for it.

In an ensemble that is designed to indicate "for southern wear" she wears white kid slippers, a white felt hat cut wisely off the forehead so that all may see her nice eyes, and a white leather bag and gloves. The sleeveless white crepe dress is piped around the neckline with red and white polka-dotted silk. A polka-dotted bow is encrusted at the waistline after the manner of Chanel, and the skirt is circular. The three-quarter length crepe dress has circular bows on the pockets, and the polka-dotted collar becomes two scarf ends which are knotted in back.

What Parvenue Will Wear

Jobyna Howland plays a dominating nouveau riche in "Honey" and her splendid hair serves her well in setting off some convincing costumes. There is an ensemble of all-over beige lace, perhaps the most difficult stuff of all to whip into smartness, yet Jobyna and her designer did it. The dress has a low square neck and fits close to her figure. Graduated from the skirt by circular godets placed below the hipline. Over the frock is a hip-length lace jacket that fastens snugly at the side with a large jeweled pin. The sleeves are cuffed with wide bands of beige fox, for this costume, however, and in a black velvet dress it is hard to believe that her draw has waned. Designed along the simple lines of Vlonnet, the dress has a V neck with a scarf cut in one-piece with the shoulder, that Miss Sweet flings across her throat with dramatic effect.

A great big necklace of diamonds and emeralds and lots of large jeweled bracelets complete a costume that accomplishes its purpose, that of putting over a nouveau without missing signals.

Costumes for Role

Blanche Sweet has the pathos in "Show Girl in Hollywood," for she plays a fading star seeking a job. Bits of the old glory remain in her wardrobe. Graduated from the velvet dress it is hard to believe that her draw has waned. Designed along the simple lines of Vlonnet, the dress has a V neck with a scarf cut in one-piece with the shoulder, that Miss Sweet flings across her throat with dramatic effect.

There are long sleeves wide at the bottom, a slim bodice and a skirt with an uneven circular flare at the hem that becomes a train in back. Folds of light colored chiffon outline the neck, scarf and sleeve bottoms. Costume co-operates with the role to provide a believable medium for yearning glances in graceful poses.

Evelyn Brant fancies dark suede gloves to give the final cachet of chic to her tweed ensemble in "Slightly Scarlet." This costume, made of a coarse rough tweed in beige, follows simple tailored lines, as behooves the wife of a doctor. Only Miss Brant's hat prevents the costume from being wholly satisfactory, for it is a draped turban of galyak that belongs to a more formal ensemble than this one.

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15 YEARS AGO

(From Variety and Clipper)

William Fox filed his famous \$100,000 triple damage, anti-trust suit against the M. P. Patents Co. and General Film, alleging damages because the Film Trust cut off service from any exhibitor who showed product from an independent producer. Suit was a test case and jolted the "trust." If Fox won a decision, a hundred similar suits would be brought.

Reported Shuberts and K. & E. were engaged on a plan for booking pool under which houses would be put into two divisions, one on a \$2 and the other on a \$1 scale.

Pat Powers warned picture trade not to raise admission prices above current levels, and the New York "Times" published a laudatory editorial on his good judgment, pointing out that pictures could never rival the stage.

Harry Plicer, having split with Gaby Delys in Paris, opened in the Pavillion, London, with Teddy Gerard, American beauty, as partner. Gaby in person was present applauding from a stage box.

Loew leased the New York theatre from K. & E. at reported rental of \$70,000 a year. Roof and Critter did not go with the deal. Loew's only other Broadway house was the Herald Square, 35th street and Broadway, about to be razed for a loft building.

Bob Vernon, Broadway playboy and salesman for Pommery wine, was promoting the Willard-Jack Johnson title fight, scheduled at this time for Mexico.

50 YEARS AGO

(From Clipper)

Even so far back as 1880 observers of trends in vaudeville noted a failure to brighten shows up with novelties. Clipper in an editorial expresses wonder that "the novelty theatre is lacking in novelty."

One of the many six-day walking matches in Madison Square Garden drew a total of \$18,500 for the week, regarded as satisfactory. Event was notable for a record, three leaders having covered more than 500 miles in the six-day grind. One contestant quit late the first day, the 75-mile mark and died a few hours later from physical collapse.

Two remarkable battles are reported. In one of them Paddy Brennan, a former prize fighter, undertook to battle barehanded to a finish with a Russian bloodhound for a purse of \$250. Fight lasted nearly an hour. Dog died soon after, and the man was in bed terribly torn. In another fight a dog fought off a Great Dane for an hour and a battle ended only when the dog was shot.

Moody, the evangelist, denied that the circus clown, Dan Rice, would take part in the religious revivals under his direction. Moody said that at his last meeting with Rice the clown had shown no evidence of conversion. Rice had made several public declarations of his reform from a drunkard and declared he would devote himself to evangelism.

Mr. and Mrs. Tony Pastor celebrated their wooden wedding anniversary at their home, 115 West 17th street, New York. Some joker sent them five truckloads of kindling wood which was dumped into the area of their house.

The Opera House, Glens Falls, N. Y., is offered either at a rental of \$15 a night or on sharing terms to "first-class attractions."

Inside Stuff—Pictures

New York "World" got hot on the Eastman-Fox tip late the night of Jan. 7 when someone called up that paper, said he was an official of the film company, narrated that Eastman had guaranteed the Fox notes, but refused to divulge any further identification.

Daily started chasing the story, putting its film department members on the yarn, who evidently ran into nothing but denials, as the story wasn't used the following morning. Rumor was later more or less officially denied by Eastman executives. Neither the "World" or anyone in the Fox outfit yet seems to know who the party was that phoned.

Association of Eastman and Fox comes about through a color film process which Fox owns, but which Eastman is manufacturing. Screen tests of the new method have been going on for at least five months, Fox ultimately planning to carry the natural shades into wide (70mm.) film. Fox Movietone City, on the coast, recently added a laboratory for the sole purpose of simplifying the work being done in conjunction with Eastman. It is also understood that the Eastman concern recently put up \$250,000 to take Fox's personal stock holdings out of the market, arranged through Jules Brulatour.

A new bait for promoting bankrolls is being used by a publisher of one of the struggling Hollywood daily trade papers. His gag is to advertise for a partner in a live-going proposition. When a prospect applies, publisher takes him on a tour of the studios where he is best known to the big shots and introduces the prospective angel. Later becomes dead with the glamour of meeting screen celebrities and goes for the works.

If one becomes skeptical and asks the publisher why the picture people don't invest in the paper he explains that he couldn't afford to have the paper subsidized. Yet subsidization is open to any studio worker for a \$10 ad.

Manufacturing sound news shots is drawing the ire of a number of Congressmen. Representative Rankin (D.), Miss., described, on the floor of the House, the recent developments "when a small fire was noted in the Capitol and promptly extinguished" as being developed into "a cheap, vulgar stage play, in which the newswires commercializing their exaggeration by misleading the American people into believing that small, in consequential blaze, to have been a near national calamity."

What seems to have riled the Congressman the most was the story carried by one of the wire services recounting the manner in which the camera boys worked. This report brought a deluge of wires and letters accusing the law makers why they couldn't take better care of the Capitol.

Incidentally, that wire story constituted the first time that the typewriter fraternity of the town has doublecrossed the camera boys. Staging events in an old Spanish, or rather Washington, custom.

A precedent that will have a nationwide influence on the censorship of dialog is expected by the producer group to materialize in Chicago within the next two weeks. Getting at the root of the situation—the city ordinance—is the move anticipated. This, according to experienced anti-censor men, is the only bit of definite surgery that can be expected.

Reports emanating from Chicago that exhibitors, by refusing to fulfill contracts on dialog-censored pictures, could precipitate a test case, or, at least pass the buck to the exchanges, are dissipated by New York authorities. Such action would be licked before it was started, because the contract makes provision that the theatre owner will accept his pictures according to censor conditions existent in his territory, it is pointed out.

Los Angeles fire department, figuring that at least \$25,000 a year is multiplied on the coast residents, mostly picture people, by magazine and newspaper solicitors, using the fire department as a bait, has instituted a campaign against it, but getting no co-operation from the dailies, are sending firemen to the studios to tell the facts.

One of the chief offenders was a Los Angeles morning tabloid, whose solicitors would call prospects on the phone telling them that there was a movement to give the "boys in the fire house a radio" and that the paper had offered to give the radio if enough subscriptions could be obtained from the district. Using every section of Los Angeles for the gas, the paper was on the way to build up quite a circulation, until the department stepped in and called a halt.

"Benson Murder Case" preparation has given Paramount plenty of grief. During its evolutionary stages it has had three directors' and is not yet in production. On again in off again Finnegan stunts was with the leading femme role. First was Jean Arthur, replaced by Fay Wray. Then Miss Arthur again. Then Miss Wray. Then Miss Arthur.

Now they have cut out the role.

Exhibitors in some countries and states seem to have a penchant for electing a guy to the chair who either has no theatres of his own or else controls a string outside his jurisdiction. The reported collapse of his interest in a house in Hightstown makes Joe Seider, head of the MPTO of N. J., one of those leaders. Joe has a few shops elsewhere, on L. I.

Due to favorable reaction from 350 newspapers receiving Columbia's weekly letter (press matter) the company is planning to increase its list of dailies to 1,000.

Columbia has never issued a news letter in the past. Hank Linet is putting out a five-column letter of matter pertaining to the firm's pictures and stars.

Paramount's revue, in production several months, more or less under cover, will reach the screen as "Paramount on Parade." Picture is the product of virtually every director, writer and song composer on the Western and Eastern lots, with Elsie Janis credited for much of the showmanship. Albert A. Kaufman supervised it.

Melangi will include three numbers featuring Maurice Chevalier, "The Gallows Song," by Dennis King; "Show Girls on Parade," song novelty by Charles Rogers and Lillian Roth; "The Toreador," with Kay Francis and Harry Green, and numbers featuring Helen Kane, Jack Oakie, Ruth Chatterton, Nancy Carroll, George Bancroft. Studio will kid its own Philo Vance stories with "Murder Will Out."

Three house men in a week somewhat mysteriously fired on one chain. Each had a good record. Sort of investigation disclosed that in checking up employees, an order had gone out to fire anyone on the list who had ever brought suit against the chain.

Two of the three let out managers had been indie exhibs and sued the circuit they later started to work for. The other had been an exchange man and did the same thing.

It is said that the theatre operator of the chain let out a yell when he heard what had happened. It isn't likely to recur excepting through his office.

Chicago's loop and neighborhood de luxe exhibitors insist on playing into the hands of newspaper critics, despite sporadic campaigns against those same reviewers.

Several weeks ago the rating of one picture was challenged in a loop theatre's ad, naming the critic. All press agents decided they would use no more rare excerpts from any critic and attempt selling the public by their own exploitation.

The publicity departments found the burden excessive. They are quoting critics right and left again. Last week one loop house carried a

critic's name on its heavy poster front while its opposition gave the same critic important space in its ads.

Chicago's most influential critic with the readers writes what she thinks, using the one-two-three-four star ratings. She isn't always right. Exhibitors and producers agree that her system has been a bane to them. Whenever this critic gives a picture in the loop two stars the receipts dive from \$10,000 to \$15,000 for the week. Her review on "Sweetie" (Par) turned the picture into a Chicago flop and a flop in the territory.

It was this girl's judgment which was challenged. On the other hand, it was this girl whose name was being used to bring money into two loop houses last week.

Rather than stand the cost of mailing proofs of the first Technicolor spread in the "Saturday Evening Post" in colors, to bring it to the attention of exhibitors, Tech has mailed under 2-cent stamps a card with a slot carrying a nickel. Card asks the exhibitor to buy the "Post," the nickel being enclosed for this purpose and refers him to the particular issue and pages. Two weeks later another \$34,500 advertisement will appear, Technicolor warns.

Cost of nickels and mailing runs to around \$700, it is understood.

"Loew and Behold!", the new Loew slogan, in all of the circuit's advertising, was worked out by Oscar Doob, recently coming to the Loew's press department. Besides making an attractive headline to the ads it has served another purpose, to teach the public how to pronounce Loew.

Most lays call Loew, Lo-le or Lowey. Doob came to Loew's from the Kunsky string in Detroit, leaving a smart rep behind but one which preceded him to the main street.

Mrs. Evelyn G. Gonzales, recently appointed to the professional staff of Thomas C. T. Crain, new district attorney of New York County, is the wife of Antonio C. Gonzales, associate counsel of M-G-M, in charge of international affairs.

Mrs. Gonzales is the only woman appointee in Crain's office. She has been assigned to the abandonment division of the Bureau of Investigation and Complaints of the D. A.'s office.

An indie director and producer, with around \$17,000 invested in a picture, found that he had not enough money to pay the extras for their last day's work. About \$100 would see him through, but he could not raise that amount. Finally he called a vaude booker and offered him 10 per cent interest in the picture if he would invest the \$100. Booker passed it up. Director finally got a 10 per cent investor elsewhere.

Big business has followed the recent opening of the Fox, Atlanta. It has kept up, so far affecting the grosses at the Capitol (Loew) and Howard (Publix). Through the newness of the big Fox, by far the largest in town, although its location is slightly off downtown, the newness is expected to attract for some weeks yet. The house opened Xmas.

Competing theatres seem to feel that when local theatre going resumes normally, all three houses will have to hustle to keep out of the red.

Women managers have been tried but seldom and then in spots. One or two chains have given it a test in the neighborhoods and say results justified the experiment. One operator is nursing the scheme of taking a drooping downtown house for a woman to boss. Selecting her from a social strata, he thinks the woman may be able to do a few tricks through her local connections that might not otherwise be accomplished.

One of the studios, planning to put 65 chorines on a six months' contract, sent out word for the girls to take tests. One of those showing good goods in song and hoof stuff but she was below size and given the air. She took a similar test at another studio of the same company and likewise turned for the same cause.

During the two tests she heard the name of an exec used, more or less in awe, by girls taking the tests and by studio employees. She went back to the first tester and told him that she had been okayed and that Mr. Blank, using the name she had heard, wanted her to be signed up. Immediately the director who had turned her down previously included her name on the list.

After the contract was tucked safely away she surprised the director by asking him who Mr. Blank was.

It has long been rumored in the trade that L. G. Pacent got his sound on film via a hook-up with Doc DeForest. Now, Pacent's p. a. is handing out a "still" of Pacent and DeForest.

The two inventors have that brotherly pose with the caption telling that they have been bosom pals for 23 years.

In keeping with talking pictures Radio's future press sheets will be "talking." All story material will be in the first person. Blah material about the director and players, instead of being the p. a.'s point of view, will be the "I" stuff, and with by-lines. Idea is to be first carried out on "The Case of Sergeant Grischka."

U. A. is so sold on the value of radio as an advertising medium that it is reported willing to allow some of its stars—at fancy prices—to appear for special occasions. It, however, will not countenance any use of the stars for endorsements, testimonials and the like, it is understood.

A couple of surprises have come out of the R-K-O release of the Rudy Vallee picture, "Vagabond Lover." A first impression was that Vallee's area was limited, almost entirely to the near east to New York; and that he would not show exceptional drawing power beyond that scope of his broadcasting.

Reports coming in seem to say that Vallee's territory was of a much larger range, with the middle west and south finding the picture is drawing. Not much favor by the experts was given to the picture itself or Vallee's performance in it. The acting end was taken care of by Mario Dressler, who was sent in to stand off Vallee's debut on the screen. But the boy's rep and songs appear to have done and be doing the b. o. trick.

Organization of the coast-to-coast newsreel theatre circuit by Fox, planned immediately after the conversion of the Embassy into an all newsreel house, is being held up, but it is understood that it will eventually go through. Cities, including St. Louis and San Francisco, were picked for Fox newsreel houses some time ago, but plans to inaugurate the policy at these points is no further ahead than at that time. The Fox financial situation is said to be entirely responsible for the delay.

W. O. Hurst, formerly at Fox-Movietone headquarters, has been transferred to the Embassy to handle promotion on the house and policy, work formerly handled by W. H. Rudolph. According to reported plans, Rudolph will represent Fox-Movietone in a promotional capacity on expansion of the Embassy policy.

Rumor still persists in Montreal that Fox is a factor behind the Nathanson group who are out to buck the practical monopoly of main stems in Canada held by Famous Players-Canadian. Court dispute between the two over ownership of property on Montreal's principal thoroughfare is scheduled to come up Jan. 16 but will likely be postponed again.

Meanwhile there is a rumor of Loew's theatre here coming out of Famous Players chain and forming nucleus of new group chain with a 5,000-seater on the main street as a second first-run house.

Emerson York is out as casting director for Par's Astoria studio because of "too high financial aspirations," it is revealed. His assistant, Frank Heath, has replaced York held out for a raise.

Literati

St. Louis Dog Story

One of the most unique incidents in journalism is the furore that has been raging in the St. Louis dailies since Christmas over a dog story. The day before Christmas a Humane Society officer telephoned the "Globe-Democrat" that a woman had informed him of a terrier which had been mutilated and its mouth sewed up. The dog was supposed to have been found in an alley back of a hospital by the officer, who removed it to his office but had to kill it. The "Globe-Democrat" printed a couple of paragraphs on an inside page.

Christmas being dull in the way of news, the "Post-Dispatch" and "Star" played the yarn up and man interest story. Daily thereafter the dog story was the feature item, the city and countryside becoming intensely interested. Telegrams sending money for a reward for the perpetrator steamed the story up. Finally a message came from the managing editor of one of New York's leading morning papers asking for several thousand words on the yarn, also to put his wife down for \$500 to add to the reward. The reply from St. Louis was: "You can have as many words as you want, but hold off on the reward. We don't think the darned thing ever happened."

The Humane officer was questioned closely. He said he had given the dog arsenic, taken the carcass to the incinerator, but nobody at the plant saw him there. No one ever has claimed the dog and with several thousand dollars on hand for the reward it was decided to turn the coin over to the woman who telephoned the city. A woman who claimed to have sent the word finally showed up. The Humane officer said he recognized her voice as that on the 'phone when he got the message, and the money was given her.

Observers who marveled at the growth of the dog story figured the original yarn a hoax, since it was close to the time when the Humane Society was about to start its drive for funds. The hospital, in back of which the dog was supposed to have been found is a Catholic institution. That led to the Ku Klux horning in. Though it was not printed, the Klan blamed the alleged atrocity upon somebody in the hospital. Funny thing about the society is that it offered \$50 reward for the discovery of the "fiend" and \$500 for the identity of the woman who phoned.

Not suspended

The Macfadden people deny there is any intention to suspend "The Investment News."

Adams on "Sporting News"

Franklin J. Adams, a former copy reader on the New York "Herald Tribune," has assumed the editorship of "The Sporting News," so-called official publication of Organized Baseball, issued weekly from the St. Louis headquarters of C. C. Spink & Son, sporting goods dealers. He succeeds Richard Farrington, appointed sports editor of the St. Louis "Times." The latter post was vacated by Sid Keener, who went over to the St. Louis "Star." Adams once covered sports for a Maine daily.

Double Anniversary Number

Last week's double anniversary number of "Variety" of 324 pages was not only the largest single edition ever gotten out by this paper, but it was completed in record time, 21 working days.

The anniversary number contained 1,200 individual advertisements. That is believed to be the largest number of distinct advertisements ever carried in one issue of any newspaper, outside of the classified departments.

Just Naturally Suspicious

Newspapers are evidently suspicious these days on general principles. A story which appeared in the New York "Herald Tribune" in 1907 was quoted in a press agent's story recently and was rejected by the same paper as a publicity addict's fantasy.

Franz Lehar, Austrian librettist, has never crossed the Atlantic because of a superstition arising from his horse once having warned him never to cross water. At least, that's the story which ran in the "Herald Tribune" in 1907.

Yarn was ferreted out by Warren Nolan, United Artists press agent, and incorporated into a story on Lehar which teed-in Gloria Swann's

son's "Trespasser." It was given the cynical smile by the same paper.

It's true, nevertheless, Jos. P. Kennedy put over the Lehar engagement for the next Swanson talker, "Queen Kelly."

Framing a Pipe

One day last week, when the thermometer reached 55 degrees, a New York daily thought it wouldn't be a bad idea to run a front page yarn on how a w. k. main stemmer had attempted to fry an egg on the sidewalk that day. Accordingly they phoned a p. a., who handled the w. k. one, and attempted to have the egg put through. P. a. said that it couldn't be done, but gave the daily permission to run the story saying it had been done and use his client's name.

Next day the daily carried a yarn on the front page explaining that it was so warm, soandso had attempted to fry an egg on the sidewalk in front of the p. a.'s building.

Devilish Title

Burton Davis, former Telegraph critic, has sold his opener to Colliers. It's titled "Heligite to Paradise" and is about chorines. Davis uses his pen name, Lawrence Saunders.

Writing in Paris

While finishing his novel, Morris Gilbert of the New York "Times" staff is in Paris for six months on his self-imposed literary mission, is doing picture reviews for the sheet. He contrived a Sunday letter on the foreign talkers to the "Times."

Literary Chicago

Chicago, he dropped in to a par with Bonon and booksellers have found education of the masses unprofitable.

Rev. Phillip Yarrow, evangelist and chief agent of the Illinois Vigilance Society, read Frank Harris' "Life and Loves" a few weeks ago and decided it must be about it. Six booksellers were arrested in one week and three were fined \$100. Brentano's, the city's largest, was arrested for selling Yarrow informers a copy of Robie's "Art of Love."

As yet the public library has not been raided.

Chi as a Spot

Chicago Loop hotels have become winter vacation grounds of any number of financial writers. Several on pay from New York, Washington, Philadelphia, Boston, Baltimore, augmented by Coast representatives are yarning their papers daily on Chicago's financial difficulties. For the last two weeks they have been bending their type to depleted municipal funds. Some have wired for political writers to depict the near-bankruptcy situation.

Then there's the usual number of lancers trying to sell a series or two on what's wrong with Chi and where all the tax money goes.

Paula Gould's Check

Paula Gould has received a fat check from "Smart Set" for a 7,000-word picture of some Broadway play girls she claims most of the men folk in filmdom know.

It's called "Easy," and Paula figures it's "sensational" enough for some pitcher company to send for.

Rosemary Rees' Work

Rosemary Rees, English novelist, sailed back to London last week after a conference with her New York publishers as well as closing a contract with King Syndicate. Miss Rees is one of England's most prolific writers, turning out a novel while you wait. Among her latest are "Dear Acquaintances" and "Life's What You Make It."

Beth Brown's "Ring"

Doubleday-Doran, and not Live-right, will publish Beth Brown's "Wedding Ring."

Shorter Shorts

Those short-short stories are increasing in favor, and now the "Christian Herald" is going to use them, too. There's now a good market for those writing the tabloid-size tales of 800 words or so, with "Collie's," "Liberty," "Top-Notch," "American Mercury" and others using them and in each case paying above their usual rates.

Bright House Organ

First number of Fox Coast's

"Now" as a weekly house organ reveals striking use of modern type and decorative handling in tabloid format. Two color effect is achieved with only one color run in addition to black by using red on eight pages and green on the other eight. An interesting stunt on page 1 has a zig-zag band of ben-dayed red carrying a story broken across five columns and avoiding confusion with neighboring stories. The magazine in its new form has the smart effect of a continental literary weekly.

Details of its make-up and ingenious use of color will attract attention in publication centers. Editorial handling under supervision of Frank Whitbeck is as smart as the art and typography.

Between Pictures

Harold Shumate, Hollywood scenario writer, finding himself among the boys "between pictures" turned to short storying with the colony as a theme. He has clicked with two for the "Statepost."

Grant's Dilemma

J. W. D. Grant, who recently added to his "Prize Story Magazine" three new mags called "Prize Air Stories," "Prize Western Stories" and "Prize Detective Stories" is in difficulties. With a receiver appointed for the entire group, Chief losers are a large number of authors unpaid for material.

After Local Color

To get material for some adventure tales, Seymour Pond, one of the most prolific writers of air stories for the magazines, goes shortly to Liberia, the colored republic in Africa, as aide-de-camp to the Protestant Episcopal Bishop. Pond got back last year after a jaunt through the Sahara Desert with the French Foreign Legion.

Broun's Recruits

The stalwarts of the John Reed Club, or what's left of them, have gone over to Heywood Broun's Dizzy Club, including Michael Gold, Harold Hickerson, the playwright, and the rest. Gold and the others are mentioned frequently by Broun in his column.

RITZY

Mrs. Myrtle Hanan Robinson has leased an apartment at 210 East 58th street. She was an intimate friend of Polly Lauder, who married Gene Tunney. Myrtle left her husband, Thomas A. Robinson, elderly millionaire, and became a chorus girl in "Show Boat," sharing a flat with Helen Chandler, of the same company. Glenn Anders has sublet his penthouse at 103 East 22nd street. Eugene Bonner, socially ambitious music critic, has leased an apartment at 28 East 11th street.

The most fashionable of the songwriters is also the most snobbish. He assumes patronizing airs whenever possible. Nevertheless, one of his intimate friends is a handsome bootlegger, who was formerly Haverd's elevator boy in a New York hotel.

The Duke of Westminster, 50, is engaged to Loella Ponsonby, daughter of Sir Frederick Ponsonby, treasurer to the King and keeper of the poetry purse. The duke was first divorced by Constance Cornwallis-West, and then by Violet Nelson. Was long attentive to Gertie Millar, London musical comedy star. Gertie divorced Lionel Monekton and married the Earl of Dudley. The duke was then attentive to Gabrielle Chanel, French modiste, who now has as partner Viola Cross of New York, formerly Viola Kraus, who was questioned in the Elwell murder case.

Mrs. Anita M. Baldwin, daughter of the late E. J. "Lucky" Baldwin, is about to sell her real estate holdings in California valued at between \$20,000 and \$25,000. She is the mother of Baldwin Baldwin, for years manager of Suzanne Lenglen, French tennis champion, now associated with P. J. Rens.

Baldwin was expected to marry Suzanne, but his wife, Nell Maxine Baldwin, refused to divorce him. He is said to receive an allowance of \$15,000 a month from his mother. The senior Mrs. Baldwin is half-sister of the late Clara Baldwin, who in turn was Mrs. Matthews, Mrs. Budd Doble, Mrs. Snyder and Mrs. Harry B. Stocker, the fourth husband singing in opera as Stuart Harrold. Heiress to \$10,000,000, this old lady, who died in Los Angeles a year ago, wore jewels worth \$1,500,000.

London As It Looks

By Hannen Swaffer

London, Jan. 3.

With 1930, conjuring up memories of the past 12 months of acting and production, again rises the question, "Has the English stage a leader?" You ask it when, going through the list of plays, you see the failures and the successes and you look for progress and proof of achievement. No one seems to have advanced much.

When du Maurier "Led"

A few years ago, Gerald du Maurier was considered the leader of the English stage. Tree was dead, and there was nothing to beat. He got knighted on the same day that Charles Hawtrey was knighted. Du Maurier was said to have done a great deal for theatrical charities, the reason for Hawtrey's knighthood is still a mystery. He was the only ex-bankrupt I remember who became a "Sir." There was no distinction about him. He was merely a very accomplished comedian.

Well, for some time, du Maurier upstaged it, but, for two years now, he has met failure and he has resented it. His strength is his great sense of "character" and his finished method of producing a modern drama. Still, the Americans have made that look nothing, lately. His weakness is his lack of managerial courage—I mean that a failure upsets him.

Well, now du Maurier can no longer be said to lead, not that there is much to lead even if he were leading it.

Wanted—A Man With Vision

In fact, the London stage has nobody who stands out in any artistic sense. One or two have a little courage, but no brains. One or two have a little brains but no courage.

From the publicity point of view, of course, all the gang have been pushed well on one side by the films and now by the talkers. Theatres content themselves with a few lines of advertisement, not nearly as much as they buy in New York, while the picture houses take large spaces and advertise without stint.

Recently, in England, too, film stars have been believed to be of greater news value than the stars of the stage.

Why the Films Have Won

Then, when you realize that not one line of poetry was spoken on the West End stage last year, and not one British opera was produced in all London, you realize that, quite frankly, the art of the theatre is nothing much after all.

We have 20 novelists in England who are worthy of ranking beside almost anybody's. In the world of the theatre, we lag behind, merely because there is no one with vision and no one with dominating brains and no one with the courage of foresight.

Some people import and call it showmanship. Other people keep on reviving and call it creation.

Sybil Missed the Omnibus

A few years ago, the outstanding figure on the London stage was Sybil Thorndike, whose genius for tragedy was something that did the nation honor. Now, all that great reputation has been footed away. After "St. Joan"—nothing.

Sybil has produced one or two good plays, but they have been failures. Now she is acting in a Napoleonic comedy, "Madame Plays Nap," which is drawing merely a handful of people. On tour, she can crowd them in. Her London reputation seems to have disappeared.

They tried to put up Edith Evans against her a few years ago. Edith Evans, nowadays, means next to nothing in the theatre.

The End of Bohemia

As for the men there are no people of outstanding merit. Robert Lorraine, now and then, does some brilliant acting in Strindberg.

The young actors seem to get into cocktail sets. The promising ones join the Garrick Club, or some clique of that sort, and instead of being the fine apollonian Bohemians that all the great actors were, they become too respectable for anything.

It is almost pitiful to look round and think of the people—I will not print their names—who, a few years ago, might have stood for something in the great world of art. Now you see them as hangers-on, perhaps, of some snobbish little set, all terribly shocked if any daring person says one word of truth.

Alfred Butt's Unlucky Year

Of the managers, Cochran has made the most success in the last year. Anyway, he keeps on doing something.

Alfred Butt has had the worst year. The Victoria Palace paid only 15% this year; the Dominion failed, while the Empire theatre, in which he had a large holding, seems a great success as a talker house; Drury Lane did not repeat its record-breaking successes; the Globe and the Queen's could not have done much; Butt's election agent and his wife were found poisoned by gas; John Hayman, his associate at the Victoria Palace, died; then, among other troubles, Solly Joel, for years Butt's finance associate, began to disagree.

The End of Another Music Hall

The turning of the Alhambra into a talker was a minor tragedy in the world of vaudeville. They keep on saying "Variety is not dead," but it keeps on dying under everybody's eyes.

I must say that, as you cannot sell drink in England in a theatre where they are showing pictures, no harm has been done if it means the closing of the bar behind the circle.

Years ago, I was largely instrumental in closing the promenades at four London music halls, which used to house prostitutes. Although I have often been blamed, since, for the condition of the Alhambra promenade, as it has been since, I did not believe it until last Saturday night when, quite casually, I walked round the promenade and into the bar. I saw nances all over the place, grinning and painted.

The arrival of talker at the Alhambra may be a bad thing in one way, but at least it will have closed the bar as I saw it Saturday night. It was a scandal.

The Retirement of Another Critic

Hubert Griffith told me on Christmas Eve that "A Warm Corner," the farce he was seeing then, was the last show he would criticize for the "Evening Standard."

It seems he is joining a new paper which the "Daily Chronicle" starts in March, and is going round the Continent writing descriptive articles. Now that St. John Ervine and Hubert Griffith have retired within a few weeks, the personalities of London's dramatic critics have shrunk to a very few.

There are some dull dogs, and then my boyish imitators, who merely exaggerate a lot of nonsense, their dominating idea seeming to be to contradict anything I say. As I cannot be wrong more than four times out of 10, this makes them wrong six times out of 10, before they start.

Ivor Brown, one of the sanest of the duller critics, has followed St. John Ervine on the "Observer," where he has to sign every criticism by his full name, because his initials are the same as Iris Barry, who is the "Daily Mail" film critic, although she does not sign her name.

Griffith's weakness was a dandified idea of young actresses. He would write sentences, sometimes of 185 words, all about how marvelous some young actress was. Nine times out of 10 we never heard of her again. Then sometimes he talked drivel about how he would rather see Edith Evans walk across the stage once than watch any other actress for half an hour.

Why anybody should ever want to watch any actress! I thought people went to the theatre to see a play.

"TURKEY" SHOWS NO GOOD SOUTH

Atlanta, Jan. 14. "Turkey" legit shows, musical and otherwise, that have been coming South from the north and west look to be washed up below the Mason and Dixon line.

Musical "turkeys" especially, are declared out, it is said, all over the south by the picture people who control the large majority of available houses. Some of the musicals of late have been so turkified they were obnoxious. When seen by the picture men in whose houses they appear, the order went out to shut that kind of troupe all off. As nothing of merit comes along it virtually means the closing of the legit down this way.

Independent legit producers, those who have made chumps out of the south and southern for some years with their "productions," are the most seriously affected. Now, they say, it will become necessary for them to play their "turkeys" in halls or auditoriums. That's where they should appear, say the film folks, or under a tent, or in the back yard.

NEWSPAPER EXPLOITS ALIEN GROUP PLAYS

Cleveland, Jan. 14. "Theatre of Nations," boosting local dramatic groups, their shows, is a new theatrical wrinkle being introduced here this week by "Plain Dealer," morning daily, as a circulation promotion stunt.

Dramatic clubs all hopped up over it, as paper foots all production expenses in addition to giving them use of Public Halls Little Theatre. A series of plays given weekly by city's racial groups are planned. Cleveland Syrians presenting "The Robbers" in Arabic as initial production. K. Elmo Lowe and Max Eisenstat, Play House officials, giving their services as technical co-directors. Project directed by Julius C. Dublin.

300 Supes in "Miracle" Riot Over No Payoff

Dallas, Jan. 14. Riot squad had to go into action here on closing night of "The Miracle" when 300 extras, bit actors, union musicians and stagehands got the unpleasant information that there wasn't going to be any pay-off.

Spectacle came here from St. Paul where it also had difficulties and although heavy police and given the church and society angle build-up paid admissions at \$3 top were too few to cover expenses. Sheriff came down with an attachment on the paybox, grabbing all properties, trunks, etc.

Morris Gest was not on hand to deal with the emergency.

Extra Mat. Tryout

Pittsburgh, Jan. 14. George M. Cohan, at the Nixon next week in "Gambling," will try out his new play, "Sporting Blood," with three matinees. Performances, with regular scale, will be given Tuesday, Thursday and Friday afternoons, not conflicting with Wednesday and Saturday mats of "Gambling."

"Sporting Blood" will go from here to New York for an early opening while Cohan moves westward with "Gambling" on his way to the coast.

End of a Dream

Hollywood, Jan. 14. Franklin Pangborn, who figured that his screen value would be enhanced by operating a theatre and appearing in productions given the idea up March 14 after a year.

He and his financial backer, Mrs. Lillian Reid, a wealthy Beverly Hills woman, are reported to have lost \$50,000 in the operation. At present "The Bear Cat" is in the Vine-street shed. It is likely the house will shut after this production for the balance of the lease.

MACK AT PATHE

Hollywood, Jan. 14. Russell Mack, brought out here as director for Radio, has jumped to Pathe. He is to direct the next Awe Harding picture. Contract is for one year.

SHOW A BUST; PLAYERS ALL GET SCREEN PLUMS

San Francisco, Jan. 14.

"Follow Thru," which Homer Curran brought into the Capitol here in association with Schwab & Mandel, has proved a costly bust.

The Los Angeles run of "Follow Thru" was a dud and reported to have got Curran back about \$25,000. When the show folded up in San Francisco last Saturday night the deficit was reported somewhere close to \$75,000.

While the producers of the golf operetta lost, a number of the players found "Lady Luck." Vernon Rickard, juvenile lead, got a contract from Tec-Art to do a picture. Zelma O'Neal, femme comic, goes to Paramount to play her same role in talkie version. Mary Hutchinson and Billy Taft have been signed to play juvenile leads in twelve short comedies for Warners. Allen Kearns has been grabbed by Columbia, while Tiffany-Stahl got Earl Hampton, comedian.

Concert Tour Called Off; Can't Start This Season

Hollywood, Jan. 14.

First annual Allied Concert Tour of America is postponed on account of previous engagements.

Idea was to line up three headline musical artists and one male b. o. name from pictures for a 19-week tour, each of the four guaranteed \$100,000 for the season.

Promoters are Richard K. Pollmer, claiming to be manager for Waring's Pennsylvanians; Georges Carpentier, Elsie Ferguson, with Haven MacQuarrie working with them at the coast end. Pollmer returned to New York two weeks ago with idea of engaging Harry Belafonte to promote the ballyhoo. MacQuarrie telegraphed propositions to about 20 concert violinists, vocalists and pianists. He says replies favoring the scheme came back, but the are too tied up to pull the stunt this season.

Pollmer and MacQuarrie figured on launching the Allied Concert Tours of America at San Francisco the latter part of this month, with Kansas City, Salt Lake City, Chicago and Cincinnati on the line-up. Number of previous engagement regrets received from talent approached were the idea for this year.

Grace Moore Starred

Hollywood, Jan. 14.

Metro will star Grace Moore, Metropolitan soprano, in a film version of the life of Jenny Lind.

Following this she will be co-starring with Lawrence, The hit operatic tenor, in something light.

Cochran Takes Back Play

Charles B. Cochran, who came from London to attend the opening of "Wake Up and Dream," now current at the Selwyn, sailed back Friday at midnight. During his brief visit he arranged to present "Strictly Dishonorable" in London, in association with Brook Pemberton.

Cochran has also secured Joe Cook who has not appeared abroad for 20 years. Cook is to be spotted in a new musical due there in the spring.

Casey Reappointed

Boston, Jan. 14. John M. Casey, for 25 years head of the Boston Licensing board, and who passes on all the plays and pictures, has been reappointed to the position by Mayor Curley. Casey has always been rated as a "square shooter." He has a most complete reference library on the stage. Following his appointment Casey collapsed in his office and was taken to a hospital suffering from an attack of indigestion. He has now fully recovered and is on the job again.

TOUCHY-BOSTON

Boston, Jan. 14. Because it ridicules Boston mayors, both for their personal ideas and their attitude on censorship, together with attacks on the Watch and Ward society, steps are being taken by the police of Cambridge to ban "The Whistling Oyster," a two act play written by a former State representative.

Critics' Estimates

Des Moines, Jan. 14.

Perusal of box office receipts of the five road shows that have appeared here this season give the following one night average box office receipts:

Rio Rita, \$8,908.50; "Connecticut Yankee," \$5,315; "Strange Interlude," \$4,927; "Porgy," \$1,908; Genevieve Hammer (Shakespeare), \$720.

The shows are rated as follows by critics here: 1. "Porgy," 2. "Strange Interlude," 3. "Connecticut Yankee," 4. Genevieve Hammer, 5. "Rio Rita."

CINCY SNUBS SHUBERT 'VENICE' CLEAN-UP AD

Cincinnati, Jan. 14.

Belated start of the local road show season was witnessed with opening Monday night of "Night in Venice," at the Shubert. A newspaper tete-a-tete with City Manager Sherrill preceded the opening.

Shuberts' advance newspaper ads asked for a critical opinion as to whether the show was desired in its "Paris version" or in a more sedately garbed and censored version.

City Manager Sherrill quickly announced in the dailies that "any theatrical advertisement to the contrary notwithstanding, the authorities will permit nothing which is vulgar or indecent to be exhibited here."

Erlanger - Grand ends eight months of darkness Jan. 19, with the road "turkey," "Padlocks of 1929," slated for a week.

Scarcity of Houses Close Mid-West Stocks

Chicago, Jan. 14.

Reports from small towns in Wisconsin, Illinois, Indiana and Ohio continue to claim that stock is still as powerful an attraction as ever, with stock companies reporting good business.

In face of these reports, stocks continue to close, prematurely. Last week John Winninger closed his rep road company at Delvan, Wis., while his brother, Frank Winninger, will fold his company Jan. 19 in Beaver Dam, Wis. Both companies in the past have always lasted far into the spring before shutting down.

Reason offered by these men for the closing is, not that biz was poor, but that they were unable to secure houses in which to play. All houses which formerly played stock road shows have gone talker, shutting the stock road shows out of the theatres. In the spring and summer the companies are able to combat this lack of houses by operating as tent shows.

"9:15 Revue" Late Start Ruth Etting's Windfall

Ruth Etting will open with Mrs. Ruth Selwyn's "9:15 Revue," due in New Haven next week. Miss Etting asked for a release, because the show's opening date was set back seven weeks after the date stipulated in the songstress's run of the play contract.

Her \$12,000 weekly salary was dated to start Dec. 1 and, according to Equity's interpretation of the contract, salary from that time is due and payable. Miss Etting turned down a Miami offer, unable to terminate the show contract.

Sold for Screen

The purchase of Lew Cantor's "Courage" by Warners and Aarons & Freedley's "Heads Up" by Paramount, were closed last week. Warners paid \$25,000 for "Courage" and Par \$60,000 for "Heads Up."

Fox is negotiating for the purchase of "In Love with Love" and "Scotland Yard."

Lottie Howell Lands

Hollywood, Jan. 14. Lottie Howell, imported here from the New York stage, failed to suit after tests were made, and was kept idle for two months.

Finally studio cast her in a talking short, which pleased, and she was given a secondary part in "The House of Troy."

THE TRAITOR

By Laurence Schwab

Since leaving college I have been in no other business but the theatre and I love it. Years ago when pictures were silently flourishing, Jesse Lasky offered me a good job and I rejected it. During the last few years my partner, Mr. Frank Mandel, and myself have had great success. We have produced five musical shows, all of more than hit proportions. We have never had a musical failure.

And yet I sit here now before whatever reading public these lines command and calmly state that I am almost ready to become a traitor—throw off the Broadway yoke of the theatre and enter a new field—retreat from the small and divided citadel still left to the so-called legitimate stage to desert for the much maligned business called talkies. Many reasons present themselves. No one will care. No one will cry, but soon there will be a furious upturning in all branches of the legitimate theatre that will make the recent stock market scramble look like a football game at Vassar. I have not yet changed colors. I still love the theatre—but I love it as a poor relation we regard affectionately and visit—but do not live with.

The west is full of modern Horace Greeley's beckoning young men of the theatre. They say "Come" where Greeley said "Go." They really know more about it than H. G. did for they are on the ground. So was I. Very recently I went out to put on a stage play called "Follow Thru." We produced it in New York. It took over two years for "Follow Thru" to cover the few key cities of the United States but when we made a dash for the Broadway yoke of the theatre it was playing in Medicine Hat, Manitoba and Key West, with enough towns dotted in between to dirty up one of Mr. Rand McNally's best United States maps, and every place it plays it will be working for Schwab and Mandel.

I am still on the fence. I cannot yet be hung for desertion for I do not believe the theatrical managers could get together long enough to decide to buy rope to hang me. They still have on anything yet, and they who would pay for the rope? While I am still straddling, let me tell you the situation as it appears to me.

The Situation

The pictures can offer so much more in opportunity, money and continuous employment to the actor, author, technician and business man of the theatre that no comparison with the legitimate is possible. The picture people can afford the very best. They engage an actor, for six or eight weeks for a picture—then the picture is theirs with no more to pay. The stage producer must pay his actor every week he plays for two years or more in good and bad times. The picture producer has his finished product in hand at the end of this short period and can go on to another. The stage producer must keep nursing his play and his stars week to week, and the illness or dereliction of one person may ruin his property. The picture producer has his play under his arm. No comedian can put in his recollections from "Judge"; no prima donna can become suddenly tired when she has played long enough to save a few pennies—no second companies can run down in performances—no chorus can walk through their dances—in short none of the thousand heartaches that shows are heir to can annoy the man with his picture under his arm—bought and paid for.

The Handicaps

Then again there is the old but costly story of stagehands and musicians. They can make it tough for picture producers during production, but production costs are not the important thing to worry about. It is running costs that hurt, and running costs for a picture consist of an operator and some one to wake him up when it is time to change the reels.

Railroads cannot make it difficult for you to transport your scenery by treating all theatrical baggage with absolute contempt; hauling companies cannot gouge you for scenery transfer charges, charging double for the same thing over and over again. All day and night it seems, except at lunch time when they won't work; and above all, you do not have to play ball with unions who have the empire in their own pockets.

The theatrical producer has no right of arbitration with the musicians or stagehands union. If any difference of opinion arises the union decides what the producer shall do, and the producer—not being organized—does it.

More Intelligence

I found the life in Hollywood and the procedure in production of pictures more interesting and more intelligent than that of the theatre. There is certainly a broader scope for the development of stories on the screen, especially in musical comedy. It is not necessary to write unimportant scenes in front of the curtain so that the settings may be changed. It is also unnecessary to hear the stagehands change these settings on opening nights just when the producer is trying to have everything perfect.

There seems to be a fine class of men working in all fields at the better starting point of the picture than the theatre. The picture operation is given gladly. Studio politics undoubtedly exist but do not assume part sufficiently to affect picture production.

At the present time there is a deal of experimentation. Most everyone is in the dark and feeling around, trying to find the right path to take toward the production of something which is neither the old fashioned moving picture nor a slavish reproduction of the stage play with noise added. This is especially true in musical productions. A new medium must be discovered, a story must be told with the charm and comedy attained upon the stage by good dialog; not forgetting however, that pictorial values are most important and can be used to great advantage to forward the story both musically and in adding to entertainment value. With the conditions in the theatre such as they are it should be most interesting to walk into this shadow-space with the candle of experience gained in the theatre and try to evolve a new form of screen entertainment which will combine the best of musical comedy and the best of picture values.

Opening Night Thrill Lost

Of course it must be admitted that there is a certain lack of personal contact in pictures that is most pleasant in a stage production when it is new. The thrill of opening night (when the show is a hit) will be lost. Undoubtedly the stage must go on and will go on. It is the basic form of entertainment and I believe always will be. There will always be producers. There will always be dramatic shows and musical shows and big success both fields, but no matter how much one may love the theatre it is a very difficult thing at this time to resist the call of the talking pictures.

The Actors' Equity Association should forget the West Coast, and pay attention to the great problem of keeping the stage theatres open for their members—the rank and file of whom are not valuable in pictures—and every manager, producer, author, actor and well-wisher of the theatre as an art or a business, should unite in one supreme effort to stop the ticket brokers from charging such outrageous prices for desirable seats.

I should hate to think of deserting the stage entirely, but unless there is a great change in the public attitude toward the too high priced stage productions and a definite lowering of theatrical costs in all departments, the man who has proven himself able to produce successfully, and who now stays in this theatrical business, in my opinion will be a martyr; and unfortunately martyrs are not in style this or any theatrical season.

Fund Benefit January 17

The 48th annual Actors' Fund Benefit will be staged Friday afternoon, Jan. 17, at the New Amsterdam Theatre, under direction of Daniel Frohman.

Prinz's Rush M-G-M Job

Le Roy Prinz, legit dance stager, left by plane for the coast last week to handle dances for M-G-M in a C. De Munnich-Horn agreement calls for \$1,000 weekly.

An Actor and His Honey Sit in Two Critical Seats and Judgment

By Joe Laurie, Jr.
(Now Working Again)

(Now Working Again)

Come on, Joe... this is the night I've been waiting for for years. "Variety" just asked me to cover a show... I'll show these "Variety" mugs now to do it...

I have nothing to wear... Well, aren't you a critic's wife? I don't know yet... What are we going to see? "Dark Children," or "Children of Darkness," or something like that... what's the difference? It's for nothing... and I know it's at the Biltmore... I hope it's good, 'cause the bunch there are a great gang and deserve a break... that whole Chanin mob is okeh...

(What's hard about this critic stuff?)... Did you see Willie Connors put on an extra smile when I called for "Variety's" tickets? He is the manager of the house, a great guy... how that I am a critic I guess he is trying to get in with me... they all smile at critics... some people laugh right out loud... (there's a nifty)...

Did you notice that all the critics have their names on the back of the seats?... Did you hear what the lady next to me said, "Such a young, handsome kid a critic, too, bud."

I hear Clayton Jackson and Durante have hired three good-looking guys to pose for them at girls' clubs and high-class parties. Well, it won't be long now that I'll have one of them brass plates on back of my seat... What a chance for a crack here... but may as well start off my first review clean... I'll point out the celebs to you, honey...

Who's going to tell you? Oh, yeh?... Well, smarty, that little neat-looking fellow there is Heywood Brown. That big, handsome guy is Kelsey Allen... He doesn't look like a critic.

Well, he is; you should hear him criticize the food at the club. There's Walter Winchell...

I thought he was grayer than that...

I guess it's the lights... There's Mark Hellinger, who just went on the "Mirror," and his beautiful wife, the former Gladys Glad... (Maybe you don't think I know how to get in with everybody?)...

Food and Liquor That Napoleonic looking gentleman with the beautiful lady are Mr. and Mrs. Martin Beck... the only millionaire whose home I have visited that ever served me food with liquor.

Well, the lights are lowered... I better get my pencils ready to make notes... I see all my contemporaries are doing it already... Say, that Contemp word will shoul... those on "Variety"... I think they have the type to set it up.

See that handsome young man that just came in... he is one of the funniest guys I know... Bob Benchley... all in evening clothes, too... maybe he is going to a party after the show or else... maybe he hates evening clothes... You know, honey, that with critics it's just like in the army, certain fellows rise... sh sh sh... The curtain is up... I'll tell you later.

Nice set, eh?... Don't have to know who designed it now; I will look at the program when I'm writing my review... Oh, this is one of those old English things... well, try and get a glimpse of my contemporaries' faces, honey... and see what they register. Not that I have to do that, but I don't want to knock my box score.

Well, I don't care what they like or what they don't like... I am going to come out flat that that Basil Sydney and Mary Ellis are two best actors... Or course... I had that part, honey... yeh, I guess you're right, I am, not built for it... but I sure can eat that old English stuff up... but he is good, too, the jaller is fine, I'll get his name later. So is the guy that plays Jonathan Wild, and the Lord is no slouch... either, and the poet... Say, this is swell cast...

Mugs Don't Know This Edwin Mayer has written some nice stuff, lots of it new, very subtle... (Those "Variety" mugs won't know what that one is, either)...

Well, to tell the truth, I think the act drags the least little bit... it needs cutting. Not bad, though.

Well, here's some more celebs... That's Horace Liveright, the pub-

So Formal

Hollywood, Jan. 14. One of the free lance fan mag. writers is making the studio rounds in formal attire with embellishments. Guy claims he is doing it to set a precedent for visiting correspondents. Otherwise, okay.

isher, and Fred Hummel, nice fellows. Gou, never know, when you may need a publisher. Winchell just asked me for a gag; so did Hellinger. This may be the makings of me as a critic. I will have to use the "two I know... so why give it to my contemporaries? (Gee, I hope they don't bawl up the spelling of that?)...

Not a bad second act. What do you, think? What? Kelsey Allen acts, dignity? Well, he knows a thing or two... I guess it is a bit draggy... Gee, that Mayer guy sure wrote plenty of smart stuff, too much for one show, and the actors are still good...

We're off to go for a smoke and see what they think about the show... it may be good; at that... then where would my box score be?

Yeh, that's Joe Lebling over there... yeh, I saw him smiling... those keys he dropped are for Cain's... I saw him on 8th Ave. having a set made. Guest pal of Cain's, Joe is. I should mention a lot of other guys here. One never knows when you may want a favor. When they ask me why I didn't use their names I can say I did have it in but a lot of my stuff was cut. In fact, I will say my best stuff was cut.

There's the bell. Let's see the end of this... I rather enjoy it. But I must look this way or else the people may think I'm enjoying it; and that won't do... sh sh sh... 3d act.

Smart Critics

Say, that ain't bad at all. Some surprises and swell acting... Yeh, I guess you're right... it's too long... Drags. Yeh... How's my Contemporaries' faces look?... They don't show anything... Smart guys, eh? Now it's everyman for himself.

Well, I know what I'm going to say... "Children of Darkness" opened tonight to a very sparsely looking audience. It ran until 11:30... some people liked it and some people didn't... parts greeted with laughter and parts not. Some people thought it was too long; others too short. Almost everybody agreed that the acting was swell. But for the sake of my future and my box score, I will say in two weeks I will be sitting again on this seat looking at another show. I hope it's a big hit, 'cause I like to see big hits, and the boys at the Biltmore are swell guys and maybe I'll have my name on a seat...

Well, honey, if any guy on "Variety" or off of it, can do a review as clever as this, I'd like to see that. This stuff is much better than Sid's when he wrote under the name of Skigie... I suppose he'll grudge me a by-line... and

Winchell and Hellinger and my pal, O. O. McIntyre, and my Contemporaries (Hey! honey, are you sure it means that?) will be an actor can write an unbiased, straightforward account of a play? What is worrying me is what name I should take to sign. Let me see, there's a Freddie and I-bee... I guess I will just sign Lousyee.

Lieber Heads B'wayward

Fritz Lieber's subsidized Chicago Shakespearean rep company will open March 15, New York stage for four weeks at a theatre and scale to be named. Chicago top is \$2,500. Lieber presents old-fashioned Shakespeare without any modernistic frills... Company is angled by Harley L. Clarke, millionaire Chicago utilities magnate.

Scenery valued at \$215,000 goes on the road with the company.

Latham Staging for Radio

Hollywood, Jan. 14. Fred G. Latham, New York stage director, brought here under contract by Radio to stage musicals.



ROSCEO AILS

Schwab & Mandel "New Moon" Co. Great Northern, Chicago

Director, Lewis Shiry

"A great comedian is Roscoe Ails. Take it from one who has suffered years of bad comedians in otherwise good operettas. Mr. Ails is never found ailing with a fever to get himself laughed at."—Ashton Stevens, Chicago "Herald-Examiner."

FILM STARS BALK AT HARD WORK IN STOCK

San Francisco, Jan. 14. Henry Dunst, who had much luck with picture players he has imported from Hollywood for his super-stock, here, Bryant Washburn came up with Charlotte Greenwald, then trekked back to the film town.

Then appeared Betty Bronson and Josephine Dunn. They stayed for one rehearsal and off they trotted back to filmland. Miss Bronson was floored by the size of the part they handed her for her role in "Your Uncle Dudley." Miss Dunn was scheduled for "Give and Take," with Kolb and Dill, but her lack of stage experience proved too big a handicap.

Three Shows Out

Three shows are off Broadway. Two dropped out during the holidays.

"Candle Light," presented at the Empire by Gilbert Miller, will close after 13 weeks.

CANDLE LIGHT

Opened Sept. 29. "Smartest of smart comedies" voted Darrnton (Eve. World), but on the other hand most of critics seemed to concur with Brown (Post) in finding piece "gay but faltering."

"The Unsophisticates," independently presented at the Longacre, withdrawn Jan. 4. One week.

THE UNSOPHISTICATES

Opened Dec. 30. Second stringers found it "cartoonish." Variety (Ibex) figured it out: "Not enough fun made out of a situation that could have been made much more amusing."

"Ginger Snaps," colored revue, lasted but a few days at the Belmont.

GINGER SNAPS

Opened Dec. 31. "Completely unbearable," said Little (World), and Loedrige (Sun) told his readers to "be warned." Variety (Span) thought: "Opened by mistake."

LEGITS' SHORTS

William Gaxton is to make series of shorts for Warners at the Flatbush studio. He is currently in "Fifty Million Frenchmen," that picture firm's show.

Eddie Buzzell has completed his second WB two-reeler in the east, and will probably make two more. Irene Delroy took a test at this studio about 10 days ago.

Seek Chi Hoboken Spot

Chicago, Jan. 14. Hal Esby, Robert Williams and Phil Davis are hunting for a northside spot at which to produce revivals of the old melodramas to entice the same sort of crowd that ferries across to Hoboken.

Casters Still Fight Equity Permit Rule, Despite High Court Setback

Woods as Champ

A. H. Woods says he will continue producing legit plays just as long as his reputation is threatened.

At claims his rep right now is champion flop producer. So far three this season, but Al was away a few weeks.

Arthur Hopkins is the contender, through the Shuberts, not producing.

Future Plays

Sam H. Harris has shuffled plans again and has sidetracked production of "The Swan Song," until next spring. "Swan Song," authored by Ben Hecht and Charles MacArthur, is based upon the life of the late Isadora Duncan, but still slated to "Isadora," produced by Lawrence Weber and which flopped after two weeks at the Longacre, New York.

Harris is also holding production of "Dread," in abeyance until next spring. "Dread," authored by Owen Davis, was tried out some weeks ago and hauled in for revision.

Michael Kallischer has squared former differences with Equity and has been permitted to proceed with "Bridge of Sighs," after posting usual Equity bond. Kallischer has formerly figured as producer of the new plays, but is diverting now since the current one is authored by Charles Sherman.

Hyman Adler's proposed production of "Challenge of Youth," halted in rehearsal two weeks ago has resumed rehearsals with cast wiving the usual Equity bond and going into rehearsal. Show scheduled to open cold at a New York house two weeks hence.

"Two is Company," comedy by John Paton Russell, is set for immediate production by William A. Brady. It's a two people cast affair with Brady dickering for a brace of stars for cast. Will go into rehearsal as soon as cast is set.

Paul Moss is preparing "Second Honeymoon," Rita Weisman's three-act comedy, which will open in New London, Conn., about Feb. 22. Cast is not complete as yet. Moss is a brother of B. S. Moss.

Report is that the "Picture coin behind the show."

"Souvenir," by Caesar Dunn. William Harris producing.

A comedy, as yet unnamed, starring Ernest Truex. Lawrence Weber producing.

"The Street Cat," produced by Paul Gilmore at the Cherry Lane theatre. Helen Holmes in lead.

Dramatization of Achmed Abdullah's "Broadway Interlude," to be produced by Earle Boethe.

George Givott and Farley Gades have formed a combine as legit producers, including "Blue Bird," "Tinker Town," musical. It goes into rehearsal latter part of next month.

"The Apple Cart," by George Bernard Shaw, is set as next for Theatre Guild and goes into rehearsal next week under direction of Philip Moeller. "Apple Cart" will be the Shavian work to be staged in New York since "Saint Joan" produced by the Theatre Guild several years ago. Although cast is not yet set it is expected to include a number of English actors from the Guild's road production of "Wings Over Europe."

"Family Blue Bird" by Fletcher Hughes, starring Mrs. Flske went into rehearsal this week with A. L. Erlanger and George C. Tyler producing. Mrs. Flske closed some weeks ago in "Ladies of the Jury" and was to have been projected in a repertoire of former successes under the same management.

"Family Blues" was given precedence and with the proposed rep tour set back until late Spring.

"June and the Paycock," by Sean O'Casey is set for next at the Irish Theatre, Greenwich Village, New York. It will mark the third revival of the play.

"Echo," comedy by Lella Manning Taylor has gone into rehearsal with Harold Winston as producer. It opens cold at a New York house Feb. 3. Cast includes Dodd Meehan, Al Bartlett, Jane Altman and others.

"All the World Wondered," for immediate production by Herman Shumlin. Directed by Chester Erskine. Now casting.

When the leading legitimate casting agents learned of the denial of a review of the Edelman case by the U. S. Supreme Court last week, they again refused to accede to Equity's mandate to operate only under the permit system which limits the fee for most engagements to 5% for 10 weeks. After discussing the situation, the casters intimated they might carry on the fight against Equity's stringent rules, using new legal tactics. The casters once sought to join Equity, but the latter contended the suit was improperly brought in the federal courts, because of lack of jurisdiction. Upheld on appeal and left standing by the highest court's refusal to review.

There are 16 casting agents in the show town formed to oppose Equity's rules. All do business with the legitimate producers in the casting of dramatic and musical attractions. It is claimed the producers have confidence in these casters for their judgment of talent and discovery of new players. The casters said leading producers have already refused to do business with agents who have signed on Equity's dotted line.

The important casters say their business has not yet been affected by Equity, because, most of the players handled are under contract to the producers. They have all such contracts are supposed to automatically expire in 1932, but the agents are not yet taking up that issue.

They further state that in no case, so far as known, has any actor refused a legit job, because the casters had not obtained a permit, also that the actors appear to know little about the permit rules. Jobs have been too scarce for them to stand on ceremony.

One method under examination would make the casting agent an appointee of the producer. The agent would in fact be working for the manager to whom he would look for compensation.

Agents intimate that if forced to become the producer's representative it would tend to lower salaries, rather than increase them.

Equity appears determined to regulate the agents. It declares if the permit system does not work out, it will rule out all casters and create its own agency. That the leading agents are permitted under the rules to charge 10% for the life of an engagement in cases where the players are given a guarantee of at least 20 weeks per season, has the charged the casters attitude of rejecting the entire list of rules.

In the casting agents association are William Morris, Ralph Farnum, Max Hart, Lyons & Lyons, Jenie Jacobs, M. S. Bentham, Willie Edelman, Lou Shury, Harry Bestly, Leo Fitzgerald, Jimmy Dealy, Ed Davidow, James Ashley, Walter Bachelor, Hermine Shone and Jerry Carrill.

Treasurers' New Charter

Chicago, Jan. 14. Theatre treasurers are to be granted a new charter by the A. F. of L. following suspension of their old charter.

The move thwarts all racketeers who tried to muscle into the box-office men's organization last year. A. F. of L. is investigating suspension of the charter, held by the treasurers in 1929, since discovering dues paid to the business agent were not turned over to the Chicago Federation of Labor.

"WHOOPEE" TESTS

All fence members of the stage cast of "Whoopee" will be given silent screen tests by Thornton Freeland. Idea is to help people employment in the Goldwyn-Ziegfeld screen version.

Goldwyn returns from Europe Jan. 16 when the final huddle on production details will take place. Meanwhile, Freeland is Philadelphia with the stage production to get saturated with material.

"Blue Sky" at Booth

"Out of a Blue Sky," Tom Van Dyke's first production try, has been spotted for the Booth, New York, Feb. 5, the house remaining dark until then.

Good Going Keeps Up Along B'way; Four Over \$40,000—16 Dark Houses

Last week, following New Year's going, maintained the holiday pace, all the leaders prospering. The automobile show accounted for the good grosses.

"Sons of Guns" got nearly \$49,000; "City Million Frenchmen" almost \$45,000; "Bitter Sweet," \$43,000; "Sketch Book" bettered \$40,000; "Wake Up and Dream," capacity approximately \$39,000; "Sweet Adeline," \$35,000; "Scandal," \$33,000; "Heads Up," \$31,000; "Top Speed," about \$27,000; "Wonderful Night," \$23,000; "The Little Show," \$19,500; "The Street Singer," estimated less; same for "The Wood" and "The Houseparty."

Non-Musicals

"Juno Moon" still a bit in the lead of the non-musicals at virtual \$24,000; "It's a Wise Child" quoted at almost \$23,000; "Strictly Dishonorable," \$22,500 (demand); "Berkeley Square," \$19,300; "Young Sinners," very strong at \$18,500; "Meteor," \$16,000; "Red Rust," around \$15,000; "The First Mrs. Fraser," bettered that mark (good agency ticket); "Death Takes a Holiday," between \$12,000 and \$13,000; "Journey's End" and "Street Scene," the holdover dramas, over \$12,000; "Sweet Adeline," \$11,000; about same for "The Criminal Code," "Mendel Inc." and "Bird in Hand," \$9,500; "Broken Dishes," \$7,500; "Salt Water," quoted over \$7,000; "Your Uncle Dudley," \$6,000; "Houseparty," \$5,500, with the others not better and mostly lower.

New Plays

Last week's new shows saw nothing exceptional, although "Waterloo Bridge" is claimed to have a chance. First week grosses noted over \$14,000, but agency call reported light. "Children of Darkness" better eight; may hold on for a time, but that's about all. "So Was Napoleon" (from Syracuse) drew in and out notices, with light trade after a mid-week premiere.

Next week offers "Josef Suss" ("Jew Suss") in English at Brantford's and "The Challenge of Youth" at the 49th Street. Her Delicate Condition" may come in late in the week at the Little. "Candle Light" closes at the Empire this week, house going dark until "The Dishonored Lady" is ready. Added sudden closings during the holiday week were "The Unsophisticates," Longacre, and "Ginger Snaps," Belmont.

Production seems to be slowing up again. There are 16 dark theatres on Broadway this week.

2 SHOWS ONLY STOOD OUT IN L. A. LAST WEEK

Los Angeles, Jan. 14.

Two shows did as much business last week as did the remaining six in town. With rain most of the week, night trade was none too brisk.

Estimates for Last Week

Bolace—Stratford-upon-Avon Co. (1st week). With schools and universities buying in large lots, exceptionally good at \$16,000.

Biltmore—"Diamond Lil" (3d and final week). Max West's opera none too hot here. Blew at end of this stanza with \$8,000, still profit, even though \$4 on payroll.

El Capitán—"The Boomerang" (3d week). Trade just not obtainable, \$5,100.

Hollywood Playhouse—"Dear Me" (3d, final week). Probably little old fashioned, with Grace La Rue and Hale Hamilton helping to do what business was done. Pulled stakes with \$10,000.

Majestic—"Among the Married" (6th, final week). Most successful run of any show Horton put on here. Wound up with \$6,800.

Mayan—"On Sussanah" (2d week). With show smoothed up, have supported this one much better than generally for shows of this type. But no profit at \$16,000.

President—"The Canary" (1st week). Rather antiquated for local interest in mystery plays, \$3,400, quite disappointing.

Vine St.—"Red Car" (last week). Another mystery none too keen about, \$4,000, and closed Saturday.

Tour Despite Pinch

San Francisco, Jan. 15.

Homer Curran's "Follow Thru" topped out of the Capitol last week, followed by "Bad Babies" which still has an account to settle with the cops in Los Angeles. Show is opening here with great ballyhoo and pinch is looked for.

Wesley Barry and Pauline Garon are in the cast. Some of the players nabbed in Los Angeles are still with the show and their case is to come up Jan. 20.

\$20,000 FOR FRITZI AT \$2.50 IN BOSTON

Boston, Jan. 14.

Fritzi Scheff at the Majestic in "Mlle. Modiste" led the town. She has another week at the Majestic and then to allow the theatre to take care of the rest of the Herber revival booking will probably go to the Wilbur. It has been a personal triumph for her with her comeback getting place of publicity.

Business elsewhere was about ordinary and reflected normal letdown after the holidays.

At the Hollis the Theatre Guilds "Major Barbara" did about three-quarters capacity, around \$14,000, at \$3 top. About half from subscriptions.

"Hot Chocolates" at the Tremont for its final week grossed about \$13,000, not so hot. Colored shows with very few exceptions fail to elicit here consistently.

"Pleasure Bound" at the Shubert continues this week with a few changes in the cast, Jack Pearl being added to enter the "International House of the Future" of R. H. at the Plymouth on the last of three weeks.

But one opening Monday, at the Holier, where the Theatre Guild presented "Pygmalion." "Little Accident" is due to follow into the Plymouth next week and 23rd the Colonial will reopen after being dark with the premiere of the Ziegfeld's "Simple Simon."

Last Week's Estimates

"Mlle. Modiste" (Fritzi Scheff) (Victor Herbert revival) Majestic (2nd week)—Did best business in town opening week, \$20,000, comparative difference to the Shubert is in price scale, here \$2.50.

"The House of Fear," Plymouth (last week), near \$9,000.

"Pleasure Bound," Shubert (2nd week)—Did \$25,000.

"Hot Chocolates," Tremont (last week)—Did \$13,000 last week; rather poor gross for the premiere.

"Pygmalion," Hollis (first week of Theatre Guild)—Last week "Major Barbara" grossed \$14,000.

"The Middle Watch," Copley—The only play in town and doing comfortable business.

FRISCO GROSSES

San Francisco, Jan. 14.

Business not so hot in legit. Curran with Ballie's "Chauve Souris" fair at \$14,000. The Geary next door got \$14,000 with "Journey's End." Homer Curran's third attraction in the Capitol, "Follow Thru," brooded on its second week, getting barely \$15,000, which doesn't look probable.

Henry Duffy's Alcazar, "Now and Then," slipped at \$4,500. President with "She Couldn't Say No" holding up strong and pulled \$7,000.

That Ticket Idea

Although there was a lull in the past week in the managerial conferences to eliminate high prices and gyring of theatre tickets, the plan as set forth is dated to go into effect March 1. That date was set because of a number of agency buys, some of which do not expire until after the actual agreement between agencies and managers has yet been made.

The plan stipulates that all buys are to be discontinued, meaning that all unsold tickets handled by the agencies are returnable to the box offices. Buys generally permit but 10% of tickets to be returned. The brokers are expected to agree to sell all tickets for not more than 75 cents (75 cents premium plus federal tax). Recognized agencies are to be given regular allotments but are to bond themselves not to sell for higher prices.

The managers plan to be understood. The plan further calls for a fair percentage of tickets to be held in the box offices for direct window sale.

It was announced by the managerial committee that only two managers opposed the idea, A. L. Erlanger and Charles Dillingham.

Takings in Pittsburgh

Pittsburgh, Jan. 14.

Thurston had town to himself at Alvin and at \$1.50 got excellent \$12,000. Six other shows better week, making way for "Night in Venice." Alvin's first musical since Thanksgiving week.

Sharp stock at But had Eugene Walter in "Full," and made creditable showing. Sharp turning tidy profit.

Nixon dark, but "Gambling," "Brothers" and "Papa Juan" due.

Shows in Rehearsal

"You Don't Say" (J. J. Leventhal), Bryant Hall.

"Ed" (Harold Winston), Lyric Studio.

"Family Blues" (Erlanger & Tyler), Erlanger.

"Flying High" (George White), Apollo.

"Simple Simon" (Flo Ziegfeld), Ziegfeld.

"Great Scene," No. 3 (W. A. Brady), Broadway.

"Sisters of Chorus" (Newman & Johnson), Harris.

"Juno and Paycock" (Irish Players), Irish Theatre.

"International Revue" (Lew Leslie), Shubert.

3 CHI MUSICALS TOP \$30,000; BIZ UP

Chicago, Jan. 14.

Loop legit business the second week of the new year held up well; much optimism for future weeks.

Two musicals and one comedy opened "Antonia," replaced "Brothers" at the Erlanger; "Nina Rosa" followed "New Moon" at the Great Northern, and "Queen Was in the Parlor" opened at the Garrick.

"Amateur Croaker" at the Grand led all houses again with a strong \$44,000, followed by "Show Boat" at \$33,000 and "New Moon" at a great \$31,000 for the last week of that show, which ended four weeks.

Among the straights, "Street Scene" was the class at the Apollo with \$24,000, "Strange Interlude" and "The Moon" following with \$19,000 apiece.

"Queen Bee" finished a six-week run at the Cort, was disappointing throughout and folded; some talk of a revival next fall if Alan Dinehart will return to the cast and do further revision on the script of this comedy.

R. U. R. ended its Guild run at the Studebaker and went on tour. House is dark until Jan. 27, when "Let Us Be Gay" opens with Francine Larrimore, a big Chicago draw, heading the cast. She should pull extra grosses.

Estimates for Last Week

"Animal Crackers" (Grand, 4th week). Harpo, Groucho, Zeppo and Chico brought \$34,000 with their gags and idiocies, and no letup yet.

"Bird in Hand" (Harris, 4th week). Up \$1,000 to \$16,000 for this comedy.

"Blackbirds" (Adelphi, 8th week). Just getting by for the colored musical at \$16,000, but will stay so long as the figures do not fall below \$15,000.

"Illegal Practice" (Playhouse, 5th week). Eked out \$5,000, but future doubtful, though cut-rate duets helped.

"Infinite Shoebag" (Princes, 4th week). Ends its run Saturday; around \$5,500 last week. Will be followed by "The Matriarch."

"Juno and Paycock" (4th week). At \$19,000, this comedy dropped \$3,000, but figures still look good.

"Nina Rosa" (Great Northern, 1st week). This Shubert musical replaced "New Moon," which ended an 18-week run with \$31,000.

"Queen Bee" (Cort, 6th and final week). Closed with a low \$5,000, but was off throughout and started even poorer.

"Queen Was in the Parlor" (Garrick, 1st week). Pauline Frederick as star and producer; opened a week later than announced.

"R. U. R." (Studebaker, 3d and final week). Ended regular Guild run with \$15,000. House will be re-lighted Jan. 27 with "Let Us Be Gay."

"Street Scene" (Apollo, 4th week). Did about \$24,000, which is up over the previous week, and has the strongest demand in town.

"Strange Interlude" (Bluestone, 7th week). Still steady at \$19,000 for six performances a week.

"Show Boat" (Illinois, 15th week). Did \$33,000 and is in its final week leaving Saturday, with "Whoopee" replacing.

"Vanities" (Erlanger, 1st week). Replaces "Brothers," which was saved by cut-rate duets.

and continued through 10 profitable weeks, averaging \$10,000 for the run and doing \$11,000 the closing week.

Billers Pay Scale

The scale for the New York local (No. 1) of billers and distributors is set for the new year as follows: One sheet cards, \$10 per 100; half sheets, \$7 per 100; one sheets, \$10 per 100.

The salaries of the billers and posters remains the same, \$45 a week for driver of the card auto and \$40 for his assistant.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overheads and the varying gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over \$3

"Berkeley Square," Lyceum (11th week) (CD-\$37-\$44). Motor car show aided leaders last week, when grosses nearly as good as holiday week discounting extra matinees; "Berkeley" better \$19,000.

"Bird in Hand," Forrest (42d week) (CD-\$1,015-\$3.85). Has moved five times since opening, but appears a hardy show and making money at moderate grosses; \$10,000.

"Bitter Sweet," Ziegfeld (11th week) (M-\$1,692-\$6.60). First time since it stood up excellently last week, rating with the actual front-running musicals; \$43,000.

"Broken Dishes," Masque (11th week) (C-\$1,100-\$3). Moderate money comedy, now spotted in house of limited capacity; figured about \$7,500.

"City Haul," Hudson (3d week) (CD-\$1,094-\$3). Audiences like this show and business showed some improvement, but has to pick up much more; \$5,000 estimated.

"Candle Light," Empire (16th week) (C-\$1,000-\$3.55). Final week; did very well last week, with average of over \$14,000, then steadily slipped downward; about \$7,000 last week; "The Dishonored Lady" next attraction.

"Children of Darkness," Biltmore (2d week) (D-\$1,000-\$3.85). Critics seemed to like this new one in the main; rather light trade after premiere, however, indicates doubtful chances at run; \$6,000 estimated.

"Death Takes a Holiday," Barrymore (4th week) (D-\$1,090-\$3). Plugged with extra advertising, trade jumped last week; matinees especially strong; \$12,000 to \$15,000.

"Fifty Million Frenchmen," Lyric (8th week) (M-\$1,400-\$6.60). This show and "Sons of Guns" are Broadway's best money makers last week at \$45,000 indicated capacity.

"First Mrs. Fraser," Playhouse (4th week) (CD-\$79-\$3.85). Very good agency call, with trade bigger than last week indicated; gross went over \$15,000.

"Ginger Snaps," Belmont. Closed Jan. 4; only played a few days.

"Heads Up," Alvin (10th week) (M-\$1,387-\$3.50). Has commanded good business right along, and while not at record grosses, shows is well up in rating; \$34,000 last week.

"Houseparty," 48th St. (19th week) (D-\$69-\$3). Going along to some profit because of low operating costs; rates count in the gross of \$5,500.

"Inspector Kennedy," Blou (5th week) (CD-\$95-\$3). Draw of star (William Hodge) figures, though play not rated very highly; estimated around \$6,500.

"It Never Rains," Eltinge (9th week) (C-\$89-\$3). Players received big money over the commonwealth arrangement and to share in picture rights if sold; \$4,000.

"Journey's End," Miller's (44th week) (D-\$44-\$4.40). Holdover should still last through current season; last week about \$12,300, which affords a good profit.

"June Moon," Broadhurst (15th week) (C-\$118-\$3.85). Still the biggest money-getter among non-musicals; not full capacity, but not far from it at \$24,000.

"Mendel, Inc.," Ritz (8th week) (C-\$95-\$3.85). First time have parties arranged than any other current show, East Side organizations attending; about \$9,500 last week.

"Meteor," Guild (4th week) (CD-\$14-\$3). Resumed last week after several days' layoff because of lead's illness and played to capacity since then.

"Nancy's Private Affair," Vanderbilt (1st week) (C-\$77-\$3). Presented by Myron C. Fagan, who has authored it; reported favorably last week; moderate gross.

"Phantoms," Wallack's (1st week) (CD-\$70-\$3). Presented independently; written by A. E. Snitt and L. S. Brown; opened Monday after several delays.

"Red Rust," Beck (5th week) (D-\$1,189-\$3). Something of a surprise in the way of business; drawing persons interested in Russian art; over \$14,000.

"Salt Water," John-Golden (8th week) (C-\$90-\$3). Making some money at better than quoted \$8,400 last week; may be when "Even in Egypt" is ready for New York.

"So Was Napoleon," Harris (2d week) (C-\$101-\$3). Renamed from "The Sap from Syracuse" comedy which drew difference of opinion from critics; opened middle of last week.

"Scandals," Apollo (17th week) (R-

1,168-\$6.60). Made good profit last week; though not as big as expected, finished strongly; about \$33,000.

"Seven," Republic (4th week) (D-\$91-\$3.35). Continues with cast taking a salary cut of 25 per cent; making most after Jan. 1, when "Subway Express" switches over from Liberty.

"Sons of Guns," Imperial (8th week) (M-\$1,400-\$6.60). Remained at top of musicals, with capacity registers full; made about \$48,000 for a gross over \$48,000.

"Sketch Book," 44th St. (29th week) (R-\$1,323-\$3.85). Got as much last week or more than during holiday period; auto visitors went for show; strong; claimed well over \$40,000.

"Street Scene," Ambassador (5th week) (C-\$1,200-\$3.85). Longest run show on list; dramatic smash of the season; making big money; bettered \$12,000 last week.

"Strictly Dishonorable," Avon (18th week) (C-\$380-\$3.85). Is on a nine-performance basis, extra matinee added; sells out all performances; nothing stronger in demand; \$21,500.

"Strike Up the Band," Times Square (1st week) (M-\$1,057-\$6.60). Presenting musical success; book by Morrie Ryskind; score by George and Ira Gershwin; Clark and McCullough stand-out; well regarded in Boston; opened Tuesday.

"Subway Express," Liberty (17th week) (D-\$1,202-\$3). Will move to the Republic after another week; house to get "Sawdust" at that time; mystery play got about \$11,000 last week.

"Sweet Adeline," Hammerstein's (20th week) (M-\$1,266-\$6.60). Seamy; first musical success though under earlier pace, still doing well; last week nearly \$35,000.

"The Criminal Code," National (14th week) (D-\$1,184-\$3). Has proved its staying power; one of season's serious dramas making a profit; over \$10,000.

"The Little Show," Music Box (38th week) (CD-\$1,000-\$4.40). Got \$19,500 last week, regarded as excellent at this stage of run; nearly as strong as holiday week when New Year's eve scale pushed pace to \$25,000.

"The Street Singer," Shubert (17th week) (M-\$1,395-\$5.50). Sticking to about an even break and will probably leave Grand road soon; \$19,000 estimated.

"The Unsophisticates," Longacre. Was withdrawn Jan. 4; played one week.

"Top Speed," Channin's, Liked (4th week) (M-\$1,413-\$5.50). Liked but not among the real musical leaders; approximated \$27,000 last week; moderate for new high scaled show.

"Wake Up and Dream," Selwyn (3rd week) (R-\$1,067-\$6.60). Held to excellent business second week; close to \$32,000, which is about all house can get as scaled.

"Waterloo Bridge," Fulton (2d week) (C-\$118-\$3.85). Got off to very good start considering the modest figures were New Year's; first week around \$11,000.

"When Hell Froze," Elito. Postponed because of script revision.

"Wild Wild West," Alcazar (24th week) (C-\$1,050-\$3.85). Great gross getter; was first comedy hit of season and indications point to a run until May; \$23,000.

"Wonderful Night," Majestic (12th week) (O-\$14-\$5.50). Management plugging show with extra space advs. and radio; appears to be turning some profit; \$23,000 last week.

"Woof Woof," Royale (4th week) (M-\$1,118-\$4.40). Rated about weakest of new musicals.

"Young Sinners," Morosco (8th week) (C-\$1,042-\$3.85). Has climbed to the hit-class; last week takings went to \$15,500 or better; big money in this house.

"Your Uncle Dudley," Cort (9th week) (C-\$1,042-\$3.85). No big but making money, cut rate support counting; business rated better than \$7,000.

Special attractions—Little Theatres "Prince of Felsen," Jolson's; revival; opened Monday.

"Everything's Jake," Assembly; new group offering Don Marquis comedy; first Monday.

"The Blue and the Gray," Rialto, Hoboken; revival.

"American Band," Grand Opera Co., Casino; limited date.

Civic Repertory, 14th Street.

"At the Bottom," Waldorf; a version of "In the Depths."

Ruth Draper, comedy.

Philly Exceeds Holiday Week Take; 4 of 6 Shows Go to Smash Class

Philadelphia, Jan. 14. After three of the worst months experienced by the legit theatre in Philly for years, business has suddenly picked up with a vengeance. The strange thing is that last week was really better than New Year's week in general trade. Six of the eight houses opened reported satisfactory business and four of the six were in or close to the "smash" class.

"Whoopie," with a \$4.40 top, came into its own after being admittedly far under expectations New Year's week. From \$300,000 to \$400,000 on, there were two or three rows of standees at every performance and plenty of turn-aways. The gross on the week was \$32,000 which, without the aid of holidays, is something that Philly hasn't had this season. Show could have stayed at the Garrick for another three weeks.

For consistency, however, "The New Moon" has it all over the Ziegfeld show. This Schwab & Mandel operetta, coming into the Forrest Christmas week did almost \$30,000, jumped to \$39,000 New Year's week, and did around \$32,000 last week. At a \$3.50 top, that looked like the millennium for the harassed and discouraged "New Moon" at the New Moon. It is said to be set for only six weeks here, because of the very heavy overhead, but unless it nose-dives suddenly it would not be surprising to see another smash week added. It was, by all odds, the most sold and thumping hit the Forrest has had since it opened almost two years ago. It may go a long way toward putting this house on the theatre map.

Of the dramatic shows, the surprise of the town was "Dear Old England," offered under the auspices of the Professional Players at the Adelphi theatre. This English comedy was shoved in hurriedly when the second of their series of five plays, "Thunder in the Air," flopped hard. The latter, in the holiday season, hardly grossed \$8,000 in two weeks. "Dear Old England," starting off at \$500, picked up all week and Saturday night almost \$4,000 with a week's gross of around \$8,000 resulting. It started this week with a complete sell-out and as a result it will be moved down next week to the Forestnut Street Opera House, now dark, to make room for the next regular subscription offering of the Professional Players, "The Infinite Shoeblack."

Next door, at the Lyric, "Journey's End" also held up nicely although off from its original place. Another surprise was "Papa Juan" with Otis Skinner at the Broad. Offered now by Mr. Skinner himself and James Reilly, and slicked strongly.

The second of the five scheduled Victor Herbert revivals, "Naughty Marietta," with Ise Margvena at Keith's, was a complete flop from capacity, but a profitable figure. Another light opera revival, "Robin Hood," died up at the Shubert, although excellently presented, showing lack of wisdom in pitting these two similar revivals against each other.

"The Walnut, with another try-out, "Escapade," got fair notices, but a tough break due to incapacity of Lou Tellegen.

This week's only newcomer, a revival of "Sari" with Mitzi, started big at the Garrick. It is now reported that it will move over to the Shubert next Monday for an additional fortnight. This switch, together with that of "Dear Old England" to the Chestnut, will mean that all nine legit houses here will again be filled.

Openings next Monday will include "Jenny" at the Walnut; "The Infinite Shoeblack," at the Adelphi; "Porgy," at the Broad; "Babes in Toyland," at Keith's, and "Even in Egypt," try-out with George Jessel, at the Garrick.

Estimates of the Week
"Papa Juan" (Broad, 2d week). Otis Skinner started with unexpected strength last week, grossing between \$17,000 and \$18,000. "Porgy" next Monday.

"Robin Hood" (Shubert, 2d week). A sorry flop here despite fine notices. Doubtful if it got \$12,000. "Sari" to move over here next Monday, according to report.

"Sari" (Garrick, surprise). Mitzi Reval started strongly. Expected to move to Shubert to make room for "Even in Egypt" George Jessel's latest. "Whoopie" real smash at \$38,000 gross last week, capacity after Tuesday.

"Naughty Marietta" (Keith's, 2d week). Profitable but not what it might have been with a better production. Its favorite here, helped get the \$20,000.

"Escapade" (Walnut, 2d week). Not so forte, with Lou Tellegen's illness hurting. "Journey's End" (Lyric, 4th week). Still profitable and plenty beside, although off to between \$14,000 and

BOSTON'S GREAT LITTLE BOSTON'S GREAT CIVIC

Boston, Jan. 14. The new \$1,000,000 Repertory theatre on Huntington avenue, dedicated as the first civic theatre in America, has surrendered its unique position and will be converted into moving picture house. On Jan. 6 the theatre presented the first motion picture in the playhouse that promised to blaze a new trail in the advancement of the drama when it was dedicated. No attempt will be made for the present to stage "talkers" in the Repertory.

"What is the point in attempting to force upon the public what they do not want?" said Mrs. Henry Jewett, executive director of the theatre.

"I am frank to admit today that I can foresee no future for the legitimate stage. How can the spoken word hope to compete against the highly advanced moving picture? They can carry you in seconds from one beautiful country to another, from one beautiful scene to another, portraying for your benefit scenes that it would be impossible to place on the legitimate stage."

CAST CHANGES

Franklin Ardell has replaced Andrew Tombs in "The Street Singer." Tombs rehearsing with "Ripples."

William Sully in vaude with Genevieve Houghton, will turn his act over to George Patten and replace Gus Shy in the "June Moon" on Jan. 27.

Calvin Thomas and Charles Harford have supplanted Walter Kingsford and Norman Miller in cast of "Criminal Code" at the National, New York.

Janet Bell has replaced Dorothy Patten in cast of "Subway Express" at Liberty, New York.

Irene Delroy leaving "Top Speed" to assume place in "Aces High."

Betty Compton gave her notice for "The Million Frenchmen" and will go to Florida. Ruth Sennett steps into her place Jan. 20.

Loring Smith, recently returned from Australia, has replaced Jack Squires in "Wood Wool" at the Regal, New York.

Billy Newell in addition to their regular roles have been assigned the parts formerly played by Helen Goodhue and George Haggerty.

ENGAGEMENTS

Eight girl tap dancers, from the Billy Fere studio, in the new Ruth Selwyn show, "2:15 Revue." They are Mary Sawyer, Teddy Walters, Lillian Ostrom, Carol Mackey, Jane Sherman, Thelma Temple, Louise Barrett and Dorothy James.

Clarence Derwent, "Topaze."

LAWYER DAVIS, SHOWMAN

Chicago, Jan. 14. Having played hide-and-seek with show business for many years, Phil Davis, the lawyer, has jumped in with both feet. He has taken over, from Hal Esby, the "After Dark" company, now in Milwaukee, and will play producer.

Davis has tentative booking for the show through a southern route.

Kean Gives Notice

J. Robert Kean turned in his notice Saturday to Hammerstein's "Sweet Adeline," musical, at Hammerstein's, New York.

No reason assigned. Show is on an indef. run.

Gillette's \$30,000

Washington, Jan. 14. William Gillette's \$30,000 "Holmes" had them fighting to get into the National all last week. Looks to have gotten \$30,000.

\$15,000. Ought to complete six or seven weeks.

"Dear Old England" (Adelphi, 2d week). Surprise hit of week, building to \$8,000 after opening night of \$500. So strong it moves to Chestnut next Monday with "Infinite Shoeblack," next subscription offering of professional players, definitely set to come in.

"New Moon" (Forrest, 4th week). Real consistent smash hit of year. Last week \$32,000 after grossing \$68,000 during two holiday weeks.

HE NEVER CAME BACK, SO WIFE AFTER DIVORCE

Chicago, Jan. 14. August 24, 1927, Chester L. Overgard, contractor, got up, shaved and dressed, then tiptoed into the bedroom where his bride of two months was asleep. She was a showgirl, professionally Hazel Bernard, and had appeared with Fay Lampher, then "Miss America," in "Venus of Greenwich Village."

Overgard woke her gently. "I'm going away on a little business trip, honey; wait for daddy," he said, and kissed her.

His wife waited until Jan. 1930, before she was convinced her daddy wasn't going to keep the date and then had Irving Eisenman file a divorce bill, charging desertion. The couple were married in Santa Ana, Cal., May 1927.

Furniture Man Angel Like Cloak-and-Suiter

Chicago, Jan. 14. A furniture man has sidetracked his parlor and bedroom suites to turn angel and "produce" first local professional musical in years. Jack Eldridge is the name, and the production entitled "Creations."

With a colored and white cast, it opened at the Shubert's Majestic Saturday (11).

The Shuberts are collecting a four weeks guaranteed rental when the house would otherwise be dark. Shubert's manager, Sam Gerson, is handling exploitation through his advertising agency.

Eldridge's claim to knowing show business is that he played the Majestic 20 years ago when he was a long-distance walking champ, and got back into show biz last year with a furniture men's fashion show.

Percy Venable, colored producer who has done cabaret shows around town, was presented with the staging job by Eldridge 10 days before the scheduled opening. The big boss had thrown up his mitts in despair at producing.

Furniture merchandisers are said to be co-angels with Eldridge, and about \$20,000 laid down in advance; also to have guaranteed seat sales. Hope for a chance to break even in the four weeks lies in daily matinees at \$1 top and a two-buck top for evenings.

Cleveland Legit Gap

Cleveland, Jan. 14. Both the Ohio and Hanna go dark this week, leaving town legitless for the first time in local history.

Will be second week of darkness for Ohio. Reopens Jan. 27 with George M. Cohan's "Gambling," Hanna, which did only fair biz with Ethel Barrymore's "Love Duel" last week, to be reopened Jan. 27 by Genevieve Hamper in Shakespearean rep.

Play House, rep group, taking advantage of lack of competition, by holding over "Racket" and "Importance of Being Earnest," both drawing good gates.

Dunning Producing

Philip Dunning, author of "Broadway," is turning producer. His first effort will be "Those We Love," by George Abbott and S. K. Laurin.

Abbott, who collaborated with Dunning in "Broadway," will stage the new play to be first shown at the Boulevard, Jackson Heights, Feb. 3.

Edward A. Blatt will act as manager for Dunning. The latter lately declined an offer from a coast studio.

GALLO MUST PAY NOTE

Pierce Holding Corp. won a judgment of \$11,985.25 against Fortune Gallo, legit producer, in New York Supreme Court, in a suit to collect interest and face of note made out to the City Trust and Savings Bank.

No was for three months and made about six months ago.

Gertrude MacDonald Cast

Betty Compton is definitely out of "Fifty Million Frenchmen" for the season, due to illness. She will go to Florida to rest.

No was for MacDonald is mentioned as replacing.

2d "Little Show"

Brady & Wiman have begun casting for a second edition of "The Little Show."

Shoestringers Flat, Few Indies Must Plunge Heavy or Bow Out

SHUBERT TROUPE BALKS AT NO-PAY BROADCAST

"Wonderful Night," Shubert operetta, scheduled for broadcast last Sunday night over WMCA, failed to materialize when cast stood out for an extra one-eighth of a week's salary.

Cast had been approached in midweek on the broadcast idea upon premise it would please Mr. Lee Shubert and help the show lose. Most of the players thumbsdowned the idea with others not wishing to brook entire displeasure of the Shubert office recalling Equity's regulation on broadcasts as an out.

The show is scheduled for another broadcast with understanding the Shuberts are getting the air time gratis from the station but with cast and chorus subordinate about extra compensation or else.

Wotta Woman!

Cleveland, Jan. 14. Harry L. Horwitz would have been out \$1,500, a day's box office receipts of his Astor theatre, if his wife and her girl friend hadn't shown they were harder-bolled than a gunman from the West.

Horwitz was stuck up in front of his house as he was carrying a strong box containing the jack to the bank. Dropping the box he tackled the stick-up while his wife grabbed the gun and socked the umpire on the head. Then the girl friend took the rod and covered him until the cops arrived. The gunman, from New York, gave his name as Frank LeCotere.

House Wanted—and How

Hollywood, Jan. 14. Hunter Keasy has a cast letter-perfect in a play called "Panio," but doesn't know what he's going to do for a theatre. Theatres he had his eye on want to see money.

Cast, non-Equity, consists of Lane Chandler and Shirley Ann Claire in the leads, Betty Boyd and Allen Paul, heavies; Phyllis Sallee, comedienne; Winton Perry, Billy Evans, Fred Cortway and Frank Kelley. They're been rehearsing at the Hollywood Conservatory of Music.

Keasy, author of "The Illegitimate," wrote this one as well as directing.

Rosalie Claire Suit Up

Chicago, Jan. 14. The case of the estate of Rosalie Claire, who was killed here by an auto in July, 1928, has finally come to trial. The estate demands \$10,000 from Julian Black, whose auto ran down the girl. Black is owner and operator of the Apex cake, south side black and tan joint. Miss Claire was in town with "Sunny Days" when the accident happened.

FRAME COAST "JUNE MOON"

Los Angeles, Jan. 14. Sam Harris is here to organize a coast production of "June Moon" to play Los Angeles at the Mason. George S. Kaufmann, co-author with Ring Lardner coming to direct.

Max Hart is picking a cast this week with rehearsals to start about Jan. 20. Looks like Eddie Conrad for the Harry Rosenthal part.

Howard Revivals

Joseph Howard, in New York, casting for his old Chicago LaSalle shows, to be revived at the Garrick, Chicago, starting early in April, will use only those members of his old organization.

Mary Boland's Coast Show

Los Angeles, Jan. 14. Mary Boland will be brought here by Henry Duffy to play the lead in "Ladies of the Jury."

Piece was recently shown in New York, with Mrs. Fiske starred.

Stock Goes Co-Op

Jacksonville, Jan. 14. Peruchi stock players have taken over management of their theatre on a co-operative basis with stage hands and musicians.

"Bon Voyage" Comes In

"Bon Voyage," by Rachel Crothers and produced by John Golden, has been withdrawn for revision.

A good many of the producers around town who have been content to sail along in a small way have come to the conclusion that they have to adopt a new psychology toward producing.

They are victims of their own methods. They never play for big stakes, nor go after a smash hit. They leave the big gamble to the big guns and aim at a nice little show that will do some business each week and bring them in a little money. Now they find there is no place for the intermediate show and the producers of that grade are left at sea.

They have never accustomed themselves to thinking in big terms now they find that they must.

Plunge or Quit

There are many able men among the lesser producers and a good many shows that they have put on, have received praise for direction and the manner in which they were handled. It is quite possible that they never achieved a great hit because they never seriously attempted one. They felt that big things and big money expenditures were beyond them.

But now a few of them are waiting to do a big thing or nothing. Some may hit. The independents who are still trying to get a nice little show with a cheap hook up are out of luck.

71 EQUITY MEMBERS IN MACLOON'S SHOW

Los Angeles, Jan. 14. With the adjustment of the differences between the Macloons and Equity, Louis Macloon commenced casting his coast production of the Schwab & Mandel musical, "New Moon." It opens at the Majestic here.

In the company will be 71 Equity members, including chorus, with 16 musicians and 15 stage hands.

Coast Civic Rep. Troupe Ready on Co-op. Plan

Hollywood, Jan. 14. The Civic Repertory Theatre opens a season of eight productions at the Hollywood Music Box Jan. 26 with "And So to Bed." Opening date set back one week due to reorganization of company on commonwealth and withdrawal of Simeon Gest, manager of the Los Angeles Civic Repertory last season.

It's a non-profit reorganization. Enrolled in the acting group are Elise Bartlett Schildkraut, Maude Feeley, Marlon Clayton, Mabel Gibson, Olaf Hytten, Eric Snowden, Kenneth Duncan, and Boyd Irwin.

In addition to the repertory actors Names: Doran, Karen Morely and Frederick Huntington are cast in this piece on a salary basis.

All others have weekly drawing accounts. Any surplus at the end of the season goes into a sinking fund for the 1931 season, if so voted by the members of the company.

Klein's "City Haul"

Control of "City Haul" at the Hudson, New York, is said to have been taken over by Arthur Klein.

The show was presented by Gil Boag, with an unnamed backer. Klein's backer is said to be Lee Morris, a downtown man.

ENOUGH'S ENOUGH

Los Angeles, Jan. 14. Franklin Pangborn suddenly decided Saturday night that he was fed up on operating the Vine Street. "Far Cry" was closed forthwith.

Unless he gets a tenant, Pangborn has to pay rent on the house while dark until March 17, contract date.

Stage Co-Stars

Hollywood, Jan. 14. Alice Joyce and Hale Hamilton go with Henry Luffy to co-star in "Her Friend the King."

It will have a coast premiere at the Dufwin, Oakland, Feb. 1.

Wright's Piece Off

"Cease Firing." Andy Wright's proposed musical scheduled for rehearsal next week, has been called off until next spring.

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AUTO PILLOWS · FOOT MUFFS · RAINCOATS · SPATS
SLIPPERS · NOVELTY ASH TRAYS · CIGARETTE CASES
CIGARETTE LIGHTERS · COLLAR BOXES · PIPES · WALLET
MILITARY BRUSHES · FLASKS · CIGARETTE BOXES
GOLF HOSE · SUSPENDERS · GARTERS · MUFFLERS
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Plays on Broadway

SO WAS NAPOLEON

Three-act farce by Jack O'Donnell and John Wray, presented by Robert V. Newman and Arnold Johnson. Play is an adaptation of O'Donnell's short story. Staged by John Hayden. At the Sam H. Harris theatre, New York, Jan. 8, 1929. Seated at \$5.

Harley Hopkins.....Grant Mills
Belle Cherry.....Francesa Crosby
Adolph.....Frank Dae
Littletown Looney.....Hugh O'Connell
Sam Henderson.....John Wray
George Pope.....Lloyd Russell
Carl Truesdale.....Julian Harris
Roland Wilson.....Orville Harris
Charles Powell.....Herbert Standing, Jr.
Florence Goodrich.....Mary Murray
Bells.....Spencer Bentley
Commodore Butler.....Louis Fehon
Solomon Hyccross.....Granville Bates
Dolly Thornton.....Ruth Donnelly
Don Pedro Zabala.....Elsa Ersi
Countess de Bouchard.....Elsa Ersi
R. Walter.....Clifford
Senator Halpin.....Frankie
Joujou.....Jack Rafael
Beauval.....Czar Romanoff
Beauval.....Marcel Rousselle

Feeble farce masquerading as a comedy. Flashy gagging is only asset. Commercially a misfit on Broadway, particularly at a time when there isn't any call for mediocre stage attractions. A weak sister of the shortest duration.

Same piece that broke in upstate as "The Sap From Syracuse," which is a better title, although no title could help it much. Play about a tiresome boob who is even more irritating in his moments of boob sentimentality. Funny only when he's meant to be serious and amusing only to bores of even larger and more intense boobyism than the type.

Nobody could be that dumb and live—even in Syracuse. Play has flashes of what passes for bright gagging lines, most of them emanating from its gold-digger sweetie of a tired business man, and laboriously pumped up. Cast apparently works with an unconscious feeling that it isn't so very funny and in consequence works too hard to put it over. Vehemence is substituted for intrinsic humor, the double being entirely in the work itself rather than in the playing.

Cast has several players of sterling ability, notable among them being Hugh O'Connell who was a joy to the reporter-stew in "The Racket," Ruth Donnelly, who can do the sophisticated dame to a nicety when the part is there, and Elsa Ersi, made to order for the graceful foreign type lead. An abundance of talent is to no purpose here. Play is just a literary

job-lot without a character or a situation of genuine humor or comedy. It's all too polite to be good slapstick and too slapstick to be salable polite comedy.

Syracuse town boob gets a legacy and takes a trip to Europe to spend it. Local Main street smart alecks wire the captain of the Leviathan that he's a big politician. He denies it and they take him for a smooth kisser, playing up to him as a big shot. He falls in love with a French countess and she begs him to solve an intricate engineering problem in which her fortune is involved. He strings along, acting on the advice of one of the party to think he's great and he will be. Hence the Napoleon reference of the title.

In the end an accident solves the countess's engineering problem that has been the despair of experts, and he wins the hand. Through the action that develops the tale there is sprinkled a great deal of "wise" chatter, such stuff as might go great in a blackface monologue prohibition gags, reference to Washington politics immediately current—and generally it's three acts of shallow hoke.

Nice production and painstaking direction here, the defects being pretty generally in the substance of the play itself.

WATERLOO BRIDGE

Comedy drama in three acts. Presented by Charles Dillingham at the Fulton Jan. 6. Written by Robert Emmett Sherwood. Staged by Winchell Smith.

Glenn Hunter and June Walker starred. Staged by Winchell Smith.

Glenn Hunter.....Cora Witherspoon
June Walker.....Hannan Clark
Roy Cronin.....Eunice Hunt
An Officer.....George G. Welles
Sergeant Major.....Alfred Frank
Myra.....Dorothy Gifford
Salor.....Jane Walker
An Australian.....Allen Evans
Civilian.....Herbert Standing
Roy Cronin.....Glenn Hunter
Constable.....David Post
Mrs. Hobley.....Florence Edney
Laborer.....George Selvin
His Wife.....Margaret Seale

Robert Emmett Sherwood, newspaper man and playwright, aimed for satire in his "The Road to Rome" and "The Queen's Husband." "Waterloo Bridge" is not that way. It's a rather quiet comedy drama, perhaps too quiet to indicate it will hold Broadway when snow time is over.

"Waterloo Bridge" is the story of the regeneration of a street walker.

The time is during the war, the place London, the exact spot Waterloo Bridge, hunting ground of London street women. At the time the women are seeing soldiers on leave, it being reasonable that men from the line have money to spend. Among the lighter touches is the attitude of the dames against sailors. For some reason they say the gobs won't spend, give the lie to that old saw, "like a drunken sailor."

Myra is one of the girls. She is an American, having come across with "The Pink Lady" remained in Europe. And it is tremendously favorable to the play's probable longevity that every Thespian here is worthy of the trust reposed in him.

A coin would have to be tossed between the toothless, snickering, beastly, jovial jaller played by Charles Kingsford, and the classically misanthropic of the family exterminator played by Eugene Powers. Both characterizations have the glitter of greatness.

A lavish scoop of effusion may also be dished to J. Kerby Hawkes, making real and believable an idealistic poet lung into the cesspool of the itchy-pawed warder, and to Charles Dalton for the gallows-dreading, super-soundrel who is triple-crossed so neatly by his fellow-convict (Sydney) in league with the itchy-pawed warder.

Acting so distinguishedly, a production so intelligent, and writing of such exceptional force and charm ought to argue financial success.

Myra has three shillings in her purse. She touches the kid for a coin to start the gas going. The lad has gone next door for some fish and chips and she has to wait. In the meantime she has to come on wrap and nearly white fur piece and goes out to play her side-walk trade.

Roy is on time the next day. He makes a point of love to Myra and wants to marry her at once. She stalls and wants to change her dress. Getting him out of the room, she escapes over the roof. The double-balled landlady does the explaining, spilling the news that Myra is just a harpie.

Myra does find her despondent in the same spot on Waterloo Bridge. He gives her a card allotting her part of his pay, makes her promise to go straight, and wrings from her a confession that she, for the first time, really loves someone. There is an air raid on and people are scared out of their wits. Myra, slowly but bravely, walks away to a new life.

There are enough people in the cast, but most of the characters are bits. It seemed the stretches of dialogue between Glenn Hunter and June Walker, the starred leads, were too long and frequent.

Miss Walker did not impress as being the sort of woman Myra is, but she acted the heroine of the streets with such effect that at times there was mist in the eyes of the first-nighters. Mr. Hunter, costarred, made the boyish soldier amusing and believable. Cora Witherspoon as a long-suffering sister bag-slinger was very good in support, as was Florence Edney in the guise of a frowsy lodginghouse keeper.

"Waterloo Bridge" is a two-act, two-act play. The change of setting on the opening night was rather slowly done. Show should do business for a time, but a run not likely.

Children of Darkness

Kenneth MacGowan and Joseph Veneer Reed present Basil Sydney and Mary Ellis in a play by Edwin Justus Mayer. Staged by the author with set by Robert Edmond Jones. At Biltmore, opening Jan. 7. Seated at \$2.85.

Mr. Snop.....Walter Kingsford
First Bailiff.....Albert Vees
Mr. Cartwright.....Richard Mendes
Mr. Elmer.....Charles Dalton
Count La Ruse.....Basil Sydney
Lactitia.....Mary Ellis
Lord Valenwright.....Eugene Powers
Bailiff.....Joseph Schinner
William Plunkett

Blood-soaked English Georgian melodrama, packed with epigrams is good sturdy theatre and as such ought to prosper.

Squeamish persons or those who have no sympathy with anything outside the orbit of whimsy and refinement will not like "Children of Darkness." It's altogether too robust and salty for prudish people.

A young woman of Park Avenue accent was heard to remark "It makes me sick," using the expression physiologically rather than figuratively. Her escort's retort was equally significant: "Oh, you can always make the nicest things seem so awful."

This may or may not be a clue to the sort of play Mayer has written and the sort of mixed reception it

may receive. Prophecy of success is not at all assured in other words.

A very high order of literary merit is represented throughout the play. There may be points where more speed would have helped, yet as a complete work it is remarkably well sustained in pace while simultaneously revealing fine writing, superb dialog and dramatic power.

Basil Sydney and Mary Ellis easily top all previous efforts of their joint starring career. Each is splendid, Sydney as a noble lovelorn, cynical, disillusioned, jaded, but still harboring human qualities; Mary Ellis as a voluptuous tropic, a vigorous, biting, sarcastic, daughter of dalliance.

Seldom have two leads had so much to do, such glossy dialog, so many scenes. Each part is an actor's delight. Mayer has, in fact, given all of his players a lot to do. And it is tremendously favorable to the play's probable longevity that every Thespian here is worthy of the trust reposed in him.

A coin would have to be tossed between the toothless, snickering, beastly, jovial jaller played by Charles Kingsford, and the classically misanthropic of the family exterminator played by Eugene Powers. Both characterizations have the glitter of greatness.

A lavish scoop of effusion may also be dished to J. Kerby Hawkes, making real and believable an idealistic poet lung into the cesspool of the itchy-pawed warder, and to Charles Dalton for the gallows-dreading, super-soundrel who is triple-crossed so neatly by his fellow-convict (Sydney) in league with the itchy-pawed warder.

Acting so distinguishedly, a production so intelligent, and writing of such exceptional force and charm ought to argue financial success.

Nancy's Private Affair

Comedy in three acts by Myron C. Fagan. Not presented at the Biltmore Jan. 13. Minna Gombel casted by the author.

Stanley Ridges.....Stanley Ridges
Nora.....Julie Cobb
Sally Lee.....Diantha Pattison
Mrs. Jane Preston.....Lester Vall
Peggy Preston.....Marion Grant
Hend.....Albert Ferro
Sir Guy Harrington.....Gavin Mul

"Nancy's Private Affair" is not so hard to tote, yet its light might indicated a moderate engagement.

Myron C. Fagan, who authored it, likes to produce his own plays—with backing, of course. He has had several shows with a cast of 15 on Broadway, and while they may not have made real money on the engagement proper, the stock rights were profitable. That may apply to his newest work.

It is a shortcast play, well acted in spots. It is amusing in spots, too. Perhaps the author would say the dull parts afford a change of pace, but it didn't seem just so worked out. The locales are Westchester, N. Y., and a home on Long Island, out Southampton way.

A love story, the play has to do with a playwright who has been wed three and a half years, loses interest at home, gets himself what he thinks is a new love, is divorced, but in the end remarries.

Nothing new about it, but the laugh or gag lines do light it up. Nancy Gibson, wife of Donald, has let herself become unattractive, sporting horn-rim specs, woolen stockings, and so forth. That wasn't all the matter with her, according to Billy Ross, stuck on Don's sister, but who thinks he knows what a woman should do. She loved Don too much, according to Billy, feeding affection to him morning, noon and night, until Don wearied of attention. Though Billy tells Nancy she is stupid and a mudhen, she turns out much smarter.

Nancy agrees to divorce Don, provided he doesn't marry Peggy, his new flame, for six months after the deed. The fact that Peggy is a gold digger appeared not to bother Don. A house party is arranged at Sally Lee's home several months after the divorce. Don, Peggy and

her scheming mother are invited, also the re-made Nancy, who is dolled up as she never was before, and Billy, whom Nancy pretends to have fallen in love with.

The idea is to win back Don by paying no attention to him except to arouse his jealousy. Sensing that he is still very much in love with her, Nancy wins out. A Sir Guy Harrington is in the party, supposedly a friend of Nancy's, but only that. He is reputed to be enormously wealthy. Makes a play for Peggy right off and she falls for it. In the end they elope to New York and it then develops that Harrington is really a picture actor engaged for the job, but who happened to be quite mad over Peggy.

The play is quite transparent, and it was up to the author to make it amusing in which he succeeded fairly well by mixing in farce. The farcical moments earlier are the best, though the play is entirely so at the finale.

Minna Gombel, featured, is the rejuvenated Nancy who is a sort of little devil in the nice way. She seemed to fit the play very well. Stanley Ridges, however, really is the life of "Nancy's Private Affair." Her supposed attraction to him provides the title. Ridges stood out as quite a juvenile, winning nearly all the laughs. Beatrice Perry looked the gold digger; mams; Lester Vall did Don; Diantha Pattison, Don's sister, might have had more to do, her's being a heavy thinking part; Gavin Muir played Harrington and Marion Grant the little gold digger who was caught too easily.

"Nancy's Private Affair" has a chance at the present going when production seems to have greatly slowed up. But with cut rates.

OUT-OF-TOWN REVIEWS

RECAPTURE

Atlantic City, Jan. 14. Preston Sturges, whose "Strictly Dishonorable" has put him at the top of this season's playwrights, offered another comedy, "Recapture," at the Apollo last evening. H. Woods sponsors this play, which is termed a love story. Staging a novel mechanical device at the finale and fine acting make it effective and occasionally exciting.

The setting is a hotel in Vichy, France, where a divorced couple meet for the first time in five years. Ex-husband and there were another woman, and wife arrives with a man she introduces as her fiancé.

(Continued on page 77)

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—Llewellyn Miller, "RECORD."

"A distinct epoch in local theatrical history. Probably the most catchy song of the entire opus is 'Love Is Whispering.' It has a fascinating lilt and rhythm and is romantic enough to become the pet number of every ballroom dance director within the next few days. The dramatic presentation of 'Gold' proved a sensation."
—Florence Lawrence, "EXAMINER."

"Produced on a handsome scale and with every costume right out of the bandbox, 'Oh, Susanna' was disclosed to a premiere audience at the Mayan as the smartest decked musical comedy of the season."
—Harrison Carroll, "HERALD."

"'Oh, Susanna' spectacular. A beautiful and elaborate production—excellent substance for a musical show—enriching settings and atmosphere—an unusual male chorus—splendid musical numbers—capable and in many cases very efficient principals. Principals and chorus score hits at Mayan. 'Oh, Susanna' possesses unusual promise."
—Edwin Schallert, "TIMES."

"'Susanna' is a blaze of color set in melody. Wealth of varied and colorful traditions contribute to the play. It proved to be a veritable carnival of melody and optical charm. Its like, in a physical sense, hasn't been attempted on a western stage in many a long day. Prodigious outlay of money, labor and talent has gone into the making of a show that is a high credit to all concerned for sincerity and effort."
—Monroe Lathrop, "EXPRESS."

"Such a reception! Every number was roundly applauded; every principal accorded recognition. What an ovation! It is lavish in settings and exquisitely costumed."
—Eleanor Barnes, "ILLUSTRATED DAILY NEWS."

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Londoners Talking of American Music Invasion at End Over There

London, Jan. 5. With many impending changes and switches in bands in London night resorts, the situation has become somewhat hazy. Innumerable rumors are in the air, with many so-called "insiders" gloating that not only is this the end of the American invasion, but also marks the end of those Americans who have been looked upon as a permanent London attraction.

The situation is as follows: The Savoy Hotel, which also controls the Berkeley and Claridge's, now that they cannot get Gus Arnheim to stay, owing to his American bookings, will have Al Collins from Claridge's, and Claridge's get Georges Boulanger from the Savoy, which is just a switch.

Berkeley hotel terminated its engagement with Howard Jacobs, who is a high-priced man; and he is being replaced by two bands, Van Straten and Jean Pougnet. Jacobs has nothing over here and will return to America in due course, with most of his men going to the Savoy as a second band, to be directed by Percival Mackey, now directing the Dominion theatre orchestra. Cafe de Paris, which has been running a Bert Ambrose unit, "The Blue Lyras" under Arthur Lally's direction, continues with Al Starita, formerly of the Piccadilly hotel, replacing Lally. Ambrose himself leads his band at the Mayfair hotel, and will remain. Sid Bright, formerly pianist in the Starita aggregation, at the Piccadilly hotel takes up leadership at that hotel.

Kyte Conducting
Ciro's Club, which had Teddy Brown, formerly of the Cafe de Paris, has terminated Brown's engagement, and Brown opens at the Kit Cat Club in March, following Jack Hylton. As in Hylton's case, Hal Swaine remains at the Kit Cat as relief band. Sid Kyte, one of Jacobs' boys, is elevated to leader ship at Ciro's.

Jay Whidden, formerly in vaude as violinist and leader of his own band, and for a time leader at the Carlton hotel, will stay there indefinitely, as he is very popular. Jack Harris and Abe Aaronson, who have units working at the Embassy Club, Hotel Splendide and Grosvenor House, are two of the most popular boys among "society" folk, and command big fees for social functions, where they are in demand. It is almost certain Horace Heidt's combination will invade London as soon as Heidt's continental dates permit.

Abe Lyman is also scheduled for a return to the Kit Cat as soon as his American engagements allow. This he has promised Foster. Other Americans in London who always seem to be working are: Eddie Grossbart at the Deauville Restaurant, and Ray Starita, the Ambassador Club's leader of a Jack Hylton unit.

The actual position of American band leaders is on a par with that of American vaude acts. They can stay here as long as they like, and when there is nothing doing they go elsewhere.

Yellen Directing

Hollywood, Jan. 14. Jack Yellen is to become a picture director. He went over to Columbia to make a screen adaptation of "Rain or Shine," which Joe Cook will do, and they decided that he should do the dialog. Now they're going to let him direct the film. Yellen, with Milton Ager, wrote the music and lyrics for "Rain or Shine" as a show.

Akst Settlement

Harry Richman made a "substantial" settlement in the \$50,000 suit brought against him by Harry Akst, orchestra leader, on the ground that he was employed for the 26-27 season at the Club Richman at \$1,000 a week and was discharged a few weeks later.

This was announced by Terence J. McManus, attorney for Akst, after a jury had been drawn to hear the case in N. Y. Supreme Court.

Novel With Theme Song

"Lovejoy," novel by Beatrice Burton, has had a theme song written and named for it. Each exploits the other. "Lovejoy," the song, is by M. Homer Pearson and Milton H. Pascal and is published by Edward B. Marks. King Features is syndicating the novel in serial form.

PIANTADOSI CO. ENDED IN WARNER REVISION

Warner revamped its music personnel Saturday when its subsidiary, the firm of George and Arthur Piantadosi, was disbanded. Entire staff, with the exception of the Piantadosis, were let out. Monday George Piantadosi was shifted to general manager of Remick's and Arthur Piantadosi took up his new position in the music department of Vitaphone. George and Arthur Piantadosi, Inc., was opened by the firm seven months ago. Its entire catalog went over to Remick's Monday.

The professional department of T. B. Harms moved yesterday (Tuesday) into the quarters formerly occupied by the Piantadosis. Harms installed its own personnel, with Willie Rockwell in charge of the department under the supervision of Henry Spitzer.

Sam Serwer, who formerly handled the exploitation for Witmark's alone, will hereafter handle the exploitation for three Warner publishers, Harms, DeSylva, Brown & Henderson and Remicks.

"Traffic Tangle" Tie-up

Rube Wolf "Traffic Tangles" picture contest, featured in Brooklyn edition of the New York Journal, was fostered by Bert Adler for the Fox, Brooklyn. Paper is fronting it daily, with prizes including two automobiles. Adler was also instrumental in putting over the Fanchon & Marco "Talent-Quest" in the New York "Graphic."

Coast Round-Tripper

Hollywood, Jan. 14. Cliff Friend, one of the songwriters imported by Red Star to write for Fox, is on his way back to New York. He is the first tuner to go home on the new Fox threemonth trial tickets.

YOUNG KAHN AND PAR?

Roger Wolfe Kahn is putting around Paramount's Long Island studio. Aim is reported as studying music and its place in films. Kahn, pere, is a director of Paramount.

CHEVALIER'S COL. DISKS

Maurice Chevalier has accepted an exclusive contract with Columbia for phonograph records. Price not announced.

Deal was made over by the William Morris office and Tom Hearn, Chevalier's representative.

VALLEE-RICHMAN SWITCH

Publix's option on Harry Richman having been exercised following his Brooklyn engagement, he comes into the Paramount, New York, Jan. 17. Rudy Vallee returns to Brooklyn. Richman will remain in the Broadway deluxer for four weeks.

TAPS-SHAW SUIT

"Taps," band and orchestra booker, has started action for \$400 against Milton Shaw, band leader, now at Roseland, New York. "Taps" alleges he booked Shaw into Stadler's Dance Hall, Youngstown, for four weeks last summer, and the \$400 is due him as commission.

AARONSON TO FLA.

Irving Aaronson left for Florida this week to start a band engagement at the Roman Pool, Miami Beach, Miami, until March.

Then he sets out for Hollywood to begin a year's engagement at the Roosevelt Hotel, Hollywood.

Organ-Theatre Suit

Gottlieb H. Tobias has sued Schine Enterprises, Gloversville, N. Y. for \$11,000 on an organ bought by the defendant before it sold out to Fox.

Reisman's Notice

A notice reproduced in Leo Reisman's advertisement in last week's "Variety," without credit, was written by "Lipslick," and appeared in "The New Yorker."

Street Minstrel Plug

Los Angeles, Jan. 14. Blind musicians who play the downtown business streets are not being overlooked by the song pluggers.

As the street musicians pass the Majestic theatre building where most of the publishers are housed they are greeted by the pluggers and ushered up to the offices where the boys teach them the current hits.

\$345,000 IN 3 YRS. FOR RAPEE

When it comes to spending coin for the development of music and musical organizations, the symphony societies and philharmonic clubs don't compare with the picture outfit. Allowing that the sudden film concentration is strictly commercial, that also goes for the symphonies and philharmonies who aren't exactly satisfied if the income from concerts is as a post-season game between Vermont and Hobart.

Newspapers front paged that Serge Koussevitzky had been handed the baton of the Boston Symphony and \$40,000; even General Motors blinked when an orchestral engineer like Stokowski was slipped \$60,000 yearly to make the Philadelphia Symphony non-skid, and the world in general gulped once or twice when Toscanini accepted leadership of the New York Philharmonic Society at \$75,000 the annum; the equivalent to that of the "White House" occupant with just as many drums and trumpets.

But has anybody mentioned that Warner Brothers' contract with Erno Rapee calls for \$345,000? That sum spreads over three years, but it'll do until a regular salary shows up.

For his first year Rapee will be on the receiving end of \$85,000; for his second, \$115,000; for his third \$135,000, and if there's a fourth year the ante goes to \$165,000. This for the job of general musical director on the coast for both Warners and First National. The contract carries a two-year option. Rapee is 38 and leaves Hollywood Jan. 25.

Meanwhile, Warners has also secured Oscar Strauss, the Viennese composer, who comes over to write original scores for both WB and FN films.

Strauss sails from Bremen today (Wednesday) on the "Roosevelt," and will spend a few weeks in New York before heading west to take up his studio duties. His financial arrangement has not been mentioned as yet.

Fischer-Conn Merger

Carl Fischer Instrument department has merged with the C. G. Conn Co., of Elkhart, Ind. New company will operate the department without change of personnel.

In the merger Walter S. Fischer becomes a director of Conn.

Union Death Benefits

During the year 1929 there were 129 deaths in the ranks of New York Musical Union 802 (local), and \$128,000 was paid in group insurance.

The local started the insurance plan, paying \$1,000 a year beneficiary of each deceased member two years ago. In 1928 there were 99 deaths and \$99,000 paid out.

CONTRACT AND DIVORCE

Pittsburg, Jan. 14. As a result of having clicked here at the Enright, Jay Mills, m. c., was handed a new contract last week by Warners. Agreement is for one year, with usual option. Mills came to the Enright nearly three months ago when Dick Powell was moved downtown to the Stanley.

Des Moines, Ia., Jan. 14. Jay Mills, former m. c. at the local Paramount, was divorced here last week by Ruth Berfield.

Couple married in Rock Island in 1928 while Mrs. Mills was appearing in Publix stage shows.

Stein Sailing

J. C. Stein, president of M. C. A., sail to Europe on a business trip Feb. 22. He will be gone one month.

DISC REVIEWS

By Bob Landry

HEAT-STUCK ORGANS

Orient Has But Two Instruments —Paraffin Coating Necessary

There are only two theatre organs in the Orient, one at Hong Kong, China, and one at Calcutta, India. Intense heat and tropical humidity makes it practically impossible to keep the instruments in tune.

Only antidote that has any effect is to coat all the pipes with celluloid or paraffin.

Francis-Day Handling

Robbins' Songs in France

Paris, Jan. 14.

Formal notification by cable accords Francis-Day the exclusive French territorial representation to Robbins' publications, particularly the M-G-M picture music.

Contract went into effect with Metro's "The Pagan" which opened here Jan. 8 at the Madeleine Cinema.

Fox Music Delay

The opening of Fox's Red Star Music Company in their new quarters, slated to take place about the middle of this month, has again been postponed. Office in all probability will not be opened until Feb. 1.

Reason is that the first Fox productions of which the Red Star will publish the music, will not be released until the end of February or March.

Negotiations between Pat Flaherty, for the Red Star and Campbell & Connolly for the English releasing rights are still pending. Flaherty is also dealing with Davis of Australia.

MEYERS' TWO YEARS

Omaha, Jan. 14. Billy Meyers, m. c. at Paramount here, has a new two-year contract with Publix.

This house is not adopting a split week policy as reported.

Inside Stuff—Music

Caution on Friml

Under the terms of its contract with Rudolph Friml, composer of "The Vagabond King," Paramount cannot publish or mention the song, "If I Were King," in connection with the picture.

Publicity and advertising men of Paramount and Publix have been cautioned to be more than ordinarily careful not to violate this clause.

Warner's Music Annex

Warners expect the music annex it is erecting at 44th and 11th ave. to be completed by June.

Annex will be used as a factory and storehouse as well as library. Executives for the brothers' music publishing interests, however, will remain in the home office building.

Although approached, as others have been, for exclusive publishing rights and tie-ups, Columbia Pictures has made no alliance, according to one of its high executives.

"We are not interested in the publishing game outside of seeing that songs on our pictures are handled by companies with proper facilities," the exec stated. "We find we can practically pick our publishers, anyway, for any picture having songs."

De Sylva, Brown & Henderson, Shapiro-Bernstein, Irving Berlin, Feist and Remicks are among the publishers who have so far handled songs from Columbia product.

Publishing Rights to Hit

Regular-sight-to "Happy Days," first picture to be entirely photographed in Grandeur (wide film) and a Fox release, is that what promises to be the hit number of the film, "Moana," will be published by Warner Brothers through DeSylva, Brown & Henderson.

Conrad, Gottler and Mitchell wrote the song. Under contract to the Bobby Crawford firm, since gone WB, the publishing means of the number also moved over. Composing trio has at least two other numbers in the picture which, it is presumed, will also go through the same channel.

Publix opinion this week, instructs all Publix managers not to make any reference to the interpolated song "If I Were King" in connection with Paramount's "Vagabond King," for which the song was expressly written.

Reason given for this is that Paramount has agreed, in its contract with Rudolph Friml, that it will not print or publish the song in connection with the picture, and that the production and the song therefore must not be connected. Publix showmen are further cautioned to refrain from mentioning the song in either advertising, publicity stories, posters, heralds, radio or through any other medium.

It is reported that Paramount has agreed to this through deference for Friml, composer of the original score for the "Vagabond King," as it is liable to be thought, upon the release of the picture, that Friml also composed "If I Were King." Paramount does not wish to build the song up on Friml's reputation.

"If I Were King" interpolated in the original "Vagabond Lover" score for the Paramount adaptation, was written by Sam Coslow, Newell Chase and Leo Robbins. Spier & Coslow, subsidiary to Famous Music, will publish the number but the title page will make no mention of it being from Paramount's "Vagabond King."

Ben Selvin

(Victor 2086) Much-recorded "Shepherd's Song," from "Devil May Care," teamed with "Charming," a tune that calls for an adjective less enthusiastic than its title.

Colonial Club

(Brunswick 4668) Cole Porter, whose lyrics are at once as simple as nursery rhymes and as sophisticated as Times Square, is typically represented in "Find Me a Primitive Man" and "You've Got That Thing," from the hit musical, "Fifty Million Frenchmen."

Libby Holman and Dick Robertson sing the respective sets of words. Ought to be a seller.

Abe Lyman

(Brunswick 4699) "Love Ain't Nothing But the Blues" and "Lucky Me. Lovable You" make an average dance couplet.

Guy Lombardo

(Columbia 3694) By now the Chicago band should be meaning something in the east, where they have been functioning for some time. Characterized always by unusual approach in orchestrations and interpretation. Because of their ability to do things with mediocre tunes, they generally get just that. This release includes "Have a Little Faith in Me" and "Crying for the Carolines."

Charles King

(Brunswick 4616) "Everybody Tap," a less than memorable ditty from "Road Show," makes an indifferent selection for wax. Earl Burnett's Trio reviews with "Lucky Me, Lovable You."

A. and P. Gypsies

(Brunswick 4659) Two of the minor theme songs, "South Sea Rose" and "Only the Girl," imply limited sales movement. Handled conventionally.

The Captivators

(Brunswick 4591) Universal's "Shannon's of Broadway" has little strength in "It's Tappety" and "Somebody to Love." Strictly so-so listening.

New Fox Songsmiths

Hollywood, Jan. 14. Eddie Brannat and Eddie Pola, English songwriters, arrived here this week under contract to Fox Red Star. They will contribute with Hazzard Short to the tunes for Beatrice Lillie's "London Revue."

The Air Line

By Mark Vance

A headache for WMCA. After battling WNYC over same air lengths and finally sharing it on a 50-50 basis, along comes an experimental gesture on the part of the Federal Radio Commission permitting WGBS to soar from a low wave into close proximity of WMCA.

WMCA dialers were surprised to find WGBS coming in on the edge of the WMCA waves. WMCA's chief announcer, A. L. Alexander, spoke about protests coming in, and asking that those finding interference file a complaint.

Phil Cook's Plug

Considerable program changing in the early morning periods. Gone is the Landt Trio on WJZ, moving to a regular later hour period. Replacing is Phil Cook, who is on a commercial plug for Aunt Jemima pancakes.

Chevalier's Debut

Maurice Chevalier made his debut via WABC for Coty perfumes, and it seemed odd to have him singing at the same time Miss Bordoni was on the air from WEAF. French competition done in American style.

Chevalier registered. Vallee put in nice plug for his picture. Dove-tailed in an announcement of one of his numbers.

Checker Cab period WOR pulling contest on the Checker Cab theme song, offering a cash prize for the best new lyrics. Irene Bordoni graced the Rudy Vallee show for Fleischmann yeast on WEAF. Her voice came over effectively.

The Lehn & Fink orchestra—WJZ showed what can be done in change of rhythm. Champion Sparkers continues its sports drama broadcasts by Phil Carlin. Ben Pollock and band, still at Silver Slipper, heard the Rudy Vallee show from WABC. Roland Weber on WNYC goes after those airy announcements as a Jack Fillman.

Maxwell House period off WJZ to permit broadcasting of former President Coolidge's speech on "Economics of Insurance" from the N. Y. Life Insurance banquet in St. Petersburg, Fla. Jack Frost period WEAF interesting. Bamberger Symphony orchestra WOR has become a standard for this station, Philip James directing.

Lone Star Rangers WOR strive to be different and are, thanks to John White's prairie tunes. Aunt Mandy's Children WOR amusing in spots, most effective in song. Eva Journal WPAW had a symphonic ensemble working overtime. Selberling Singers WEAF in another splendid program. Willard Glenn seemed in unusually good voice (basso).

Recalling Operas RCA-Victor program—WEAF—extended from half hour to hour period and offered one of the best periods of the year. Light operas for 50 years recalled. Voices of Robert Simmons, Edna Kellogg and Belle Mann came over great. Miss (Continued on page 75)

NEW WGBS FREQUENCY GOING FOR COMMERCIAL

Since Jan. 5 WGBS has been operating on a newly assigned frequency of 600 kilocycles. Pioneer station, inaugurated in 1924, is being operated by the General Broadcasting System, which took over this ether dispatch source in November, 1928.

Station has been broadcasting intermittently the past 10 days, responding letters testifying to the clarity and non-interference of the new allocation. Plan is for extensive commercial and sustaining hours Jan. 21 to witness the inauguration of weekly series of talks by Commissioner Grover Whalen with Mayor Walker supplying the preamble. Last Monday the station also launched U. S. District Attorney Charles H. Tuttle as a weekly feature for a succession of addresses.

WGBS was formerly operated by Gimbel Brothers. Daley Paskman, who has conducted the station since its inception, is president of General Broadcasting.

Investigate KWKH

Washington, Jan. 14.

KWKH at Shreveport, La., is forcing a situation on congressmen. Senator C. C. Dill, responsible for the present radio laws, through its methods of broadcasting, that many here see as heading toward plenty of grief for the broadcasters in general.

Senator Dill has spoken on this particular situation and its assaults on the chain stores. Now the radio commission has promised the Senator an investigation principally a check up on the use of profanity. Senator Brookhart is in the controversy also.

Trailer by Radio

Hollywood, Jan. 14.

M-G-M's first broadcast over the Columbia chain was practically a spoken trailer for "Dynamite," which C. B. de Mille produced. It was prepared in continuity form by a studio, scenario.

Lawrence Gray chanted the theme song of the picture, with Charles Pickford, Mural McCormack and Robert T. Haines doing the court-room scene.

At the conclusion of this Mr. de Mille spoke to the listeners for three minutes about the story.

Columbia's Coup

Washington, Jan. 14.

Columbia has got the diplomats first. NBC was getting the foreign representatives lined up for talks through the League of Women Voters. With announcement of this to be made shortly, Columbia, through its local representative, Harry C. Butcher, states that such a series will start on Jan. 21 with the opening of the Naval parley in London.

First is to be Sir Esme Howard, Great Britain's ambassador.

Coty's Program

Coty's half-hour broadcast channeled through Columbia System over WABC, Jan. 9, with Maurice Chevalier featured at \$5,000, cost the perfumers \$20,000. Of this \$9,000 was used for newspaper announcements.

RADIO ADV. HOLDS UP

Washington, Jan. 14.

Broadcasters have been getting steady advertising income with no seasonal changes according to statistics made available by the Census Bureau.

Check covers 11 months of 1929 and discloses that 50% of the advertising done via broadcasting was used by the automotive and radio industries along with the foodstuffs concerns.

WMCA Against Crooners WMCA last week put the ban down on crooning tenors and forbids any of their tenors from yodeling in that style during the studio programs.

According to this station crooning-tenors have been overdone. The fad started by Rudy Vallee or Will Osborne (both are still arguing it out) is shot, they think, because it has been over used and misused.

Columbia Turns Stylish Columbia broadcasting system putting on dog. An official edict issued by Jack Rickert, studio director, says everybody must do formal dress after 6 p. m.

CLUB MONTMARTRE (MIAMI)

Miami Beach, Jan. 9.

Raided the other night, this spot, consequently the talk of the town, has been nursing its black eye with raw meat. Ten waiters are reported to have been taken, but owners booked. Club was not closed. Operated by Mr. Maurice of the Ross-Fenton Farm. Entrepreneur obviously disconsolate, having opened New Year's Eve, admittedly premature, which was heart-breaking enough without the distressing invasion of the law. Considering that the place is brand new, the whole building having been remodelled and the retreat installed to accommodate 150 to 175 guests, the situation was the more mortifying.

Catering to semi-class and situated about 100 yds. away from minimum Roney-Plaza hotel, its doorman virtually rubbing shoulders with the admiral outside the hostelry, the club needed a flawless rep. And, raised from hotel play, a stone's throw resulted in the confiscation of liquor and arrest of the owners of a speakeasy, who smiled when the law arrived, confident no intimates could be found. But the officers happened to walk out the back door and into a miniature golf course adjoining, locating Scotch and rye beverages neatly secreted in golf bags.

The Montmartre is practically a merger of the Chateau Madrid and Casanova of Broadway. Its entire floor show, except dance team, is made up of hotel players. The band, too, belongs to Casanova, Gerry Freedmans.

Arthur Brown, late tenor of the Madrid, is billed as Arthur Brown. Only dit between them. He writes off the show with: "Now we'll first hear three very, very sweet little girls—the Nightingales, who were in Bee Lillie's show, and at the Casanova in New York."

Forthwith, Doreen Glover, Evelyn Sayers and Jessie Payne, three remaining blondes of a former quarrel, which was graduated from the chorus ensembles of Broadway, essay to chant suave harmony, walking shoulder to shoulder from one table to another. They sing a number about "I've broken my heart when we parted, now I'm so melancholy," followed by "Tip-toe" and "Collegiate." The girls have neat appearance to their credit, attired in pinkish evening gowns. Harmony subdued but slightly raucous. Difficult to judge how strong any act goes over when a room has but 26 people in it—all ladies.

Jean Kenin and Geo. Clifford, called society dancers from the Club Richman, though they have never been known generally to have ever been at that club, unless for a very short period. Clifford was partner of Claire Windsor for a few weeks and for a longer period with Lisbeth Higgins, society girl, whose folks are the Higgins Ink people. The work of Clifford and Miss Kenin is splendid, while they adhere to "hot-stuff" taps and eccentricities, but their ball room stuff is unsophisticated. Brown follows on this number. He tenors a couple of numbers.

The room is small, but the dance space is larger than one's clearest case. Walls of the club are cardboard, with blue water color paintings.

Couvert is \$2 all week through. When the season starts this current week, it will mount a dollar Saturday nights only. Business has been barely passable.

Maurice is all alone in the undertaking, a silent partner being with him. Christo and John, with whom he has been associated, have no "in" at the receipts.

Too bad the natives take a little raid so seriously.

Boniell in New York

Robert D. Boniell, pioneer radio director now manager of commercial broadcast for Hearst's WTMS in Milwaukee, arrived Sunday in New York on a business trip.

Boniell formerly was booker and director of publicity for KYW in Chicago.

TED HENKEL

Musical Conductor and Presentation Director

CIVIC THEATRE

Auckland, New Zealand

PITT ORCHESTRA OF 30

STAGE BAND OF 20

One Pelham Roadhouse

With the closing of the Castilian on the Pelham road after New Year's but one roadhouse is left in that section. It is Hunter Island Inn.

The Crying Goldmans, who have the Castilian, retain the lease. It will probably reopen in the spring, under Jack Goldman's direction. Another crier, Al Goldman, is now manager of the Roman Pools at Miami Beach for John and Christo. The other brother, Chick, recently opened a restaurant at 52 West 53d street, New York.

Fired Gyps

St. Paul, Jan. 14.

When gyps got worse instead of better after repeated warnings, John Lane, proprietor Boulevards of Paris night club, fired all the men waiters and replaced them with chic, black-aproned girls.

Business' way off here too since New Year's.

FRANCES SHELLY SUES

Claiming she was fired unwarrantedly and that he still owes her a week's salary for singing at the Villa Valle, Frances Shelly brought suit against C. B. Bellak and the Hotel Bellare, Inc., owners of the club, for \$250.

Judge Thomas E. Murray, in Municipal Court Monday, reserved decision.

Bellak's defense was that Miss Shelly sang too languidly to suit him.

Brice-Franklin Cafe Blinks

Hollywood, Jan. 14.

Low Brice and Dave Franklin's sawdust Jimmy Durante night club idea for the basement of the Christie Hotel has bloomed. Opened New Year's Eve, but after that starved.

Mae Joyce in Club Mae Joyce, under contract to Fox, opened an indefinite engagement at the Club Richman, Monday.



TAVERN

A CHOP HOUSE

OF EXCEPTIONAL MERIT

156-8 WEST 48TH STREET

East of Broadway

THERE'S A REASON! One of the best and most successful of modern leaders is

SMITH BALLEW

who alternates, with his orchestra, between the famous World's Restaurant and the equally renowned Club Richman, in New York, and is a pronounced favorite over Station WJZ.

Maybe his fine discrimination in regard to the songs he features has a lot to do with his popularity. For on every program, you're almost certain to hear some of these "hits": "Singin' in the Rain" "How Am I to Know?" "Just You, Just Me"

ROBBINS MUSIC CORPORATION

732 Seventh Avenue, New York

Carlton Kelsey

Director Music

TIFFANY PRODUCTIONS, Inc.

ORGANISTS

"Community Singing" Organ Solos for "Recital" Organ Solos Written to Order

HARRY I. ROBINSON

Suite 207, Woods Theatre Bldg. 54 West Randolph St., Chicago

LEADING ORCHESTRAS DIRECTORY

IRVING AARONSON
and HIS COMMANDERS
Featuring
"RED STANLEY" and PHIL SAXE
AT
ROMAN POOL'S CASINO
Miami Beach, Florida

OWEN FALLON
And His CALIFORNIANS
Now Playing Second Year
WILSON'S BALLROOM
(Formerly Cinderella Roof)
LOS ANGELES

FROM DETROIT
JEAN GOLDKETTE
Orchestras
VICTOR RECORDS
Office: 512 Bank Tower
DETROIT

VINCENT LOPEZ
and His ORCHESTRA
Summering at the
PELHAM HEATH INN
Pelham, N. Y.
Doubling at the
ST. REGIS HOTEL
New York City

LOCKWOOD LEWIS
AND HIS PLANTATION CLUB
ORCHESTRA
Formerly the Mississippians, World's Greatest Colored Band, Plantation Club, 80 West 125th St., New York City

GEORGE OLSEN
AND HIS MUSIC
ROOSEVELT HOTEL
HOLLYWOOD, CALIF.
With SID GRAYMAN
VICTOR RECORDS

ANSON WEEKS
AND HIS ORCHESTRA
Now in Third Year at the
HOTEL MARK HOPKINS
San Francisco
COLUMBIA RECORDS

THE BRICK TOPS
(PARISIAN RED HEADS)
America's Greatest Girl Band
Permanent Address
28 West North St., Indianapolis, Ind.

PHIL FABELLO
and His
ORCHESTRA
The Different Ensemble
Presentation Feature
COLISEUM THEATRE
New York City

MAL HALLETT
AND HIS ORCHESTRA
9 SEASONS ON BROADWAY
En Tour
Opening Soon at the Million Dollar
Aerodrome Ballroom, B'way and 53rd St.
Management
CHARLES SHIDMAN, Salem, Mass.

TAL HENRY
and His ORCHESTRA
Victor Records
Playing Baker Hotel
Dallas, Tex.
Exclusive Management
Orchestra Corp. of America
1600 Broadway, New York

B. A. ROLFE
Radio's Premier Conductor
Lucky Strike Dance Orchestra
Palais D'Or Restaurant Orchestra
Edison Ace Recording Orchestra

ARTHUR WARREN
AND HIS
Park Central Hotel Orchestra
Broadcasting WEAF, WJZ
PARK CENTRAL HOTEL
New York, New York
Florentine Grill
Met. Variety Music & Entertainment
1402 Broadway, New York, Suite 711

PAUL WHITEMAN
And His Greater Orchestra
Now Making
"KING OF JAZZ"
for Universal
Personal Rep.: JAS. F. GILLESPIE

PENN. GRANGERS FORCE FAIR MIDWAY CLEANUP

Reading, Pa., Jan. 14. Carnivals coming to the big Reading Fair, the Pennsylvania September exhibition which has for some years held the state high record for paid admissions, will have to be disinfected if President Abner S. Deysher carries out his pledges at the annual meeting of the board of directors here.

"I'm down on carnivals," he said. "In recent years the numbers of state police, who made many arrests, have been required to keep the farmers and other rural visitors from making downright gifts of their money to fakers at carnivals and midway shows, and merchandise wheels and money boards."

"Every time a visitors lost a wad of jack he hunted up a state cop and the faker had to refund or stop business, so that the carnival and sideshow men are just as sore at the fair as the fair managers are at the fakers."

Deysher says the carnivals, some of them big tented affairs with a dozen or more individual tents in one group, bring in "undesirable characters, I'm no reformer," Deysher said, "but I'm filled up to the neck with disgust at some of these entertainments. We must commercialize the fair, to some extent, but if we can't do without carnivals they ought to be the kind a man can take his family to."

Deysher's promise to clean up was inspired by complaints from the two dozen or more Grangers' lodges in the district. They threaten not to exhibit or visit the fair unless they are protected and unless they get better display facilities.

10-Yr. Success a Flop

Quincy, Ill., Jan. 14. Adams County Fair Association will quit unless somebody shows them how to obtain \$150,000 necessary to acquire land and buildings. This despite ten years of successful fairs.

Likely the Adams County will be merged with others into a district fair.

Rival Whales Too Much

Fresno, Cal., Jan. 14. This town was given the strange spectacle of two rival poked whales showing at the same time last week. One came from Los Angeles, and the other from Long Beach, both owned by separate companies.

Headed east, it was figured to get the nut here, but it resulted in price war with the natives going cold with one at each end of town.

DOWNIE PERSONNEL

F. J. Frink has not been engaged as general agent of the Downie circus for next season as reported. No agent has been engaged to date, although a number of applicants are being considered. Show opens April 19 around Baltimore.

Irish Horan, Downie's general press representative, is in New York looking after some preliminary matters for the show, which opens April 19.

NOTHING IN WISCONSIN

Milwaukee, Jan. 14. Wisconsin Associations of Fairs, in session here for 3 days at Hotel Schroeder, was nothing for the carnival boys who were present in droves.

Milwaukee said they might buy a circus, but that another huddle was necessary before the final word.

Chautauqua Congress

Chicago, Jan. 14. International Lyceum & Chautauqua Association will hold its annual meeting again at Winona Lake, Ind., Sept. 2-6.

Iowa Fair Bankrupt

Perry, Ia., Jan. 14. The Tri-County fair has thrown its affairs into the bankruptcy court at Des Moines, seeking liquidation. The fair officers scheduled debts of \$44,955, chiefly wages and notes, and assets of \$15,286.

Fred Buchanan bought stock last week from the Cole Bros. circus, at Brehmen, Texas. Deal was made in Chicago through National Printing Co.

Invite Bowers, Mugivan As New Circus Advisors

Peru, Ind., Jan. 14. Bert Bowers and Jerry Mugivan have been offered honorary vice-president titles in the John Ringling's new circus corporation now being formed in New York. It is understood that no money was put into the new corp by either Bowers or Mugivan.

Ringling, it is reported, made the offer so he could avail himself of the ideas and services of the two former circus executives in 1930.

Old J. Robinson Staff Retained by Ringling

Chicago, Jan. 14. Taint so that Ringling won't engage former American Circus Corp. executives for his shows in 1930. Rosters now released give the following for the John Robinson trick: Arthur Hopper, general agent; Wm. Bachell, car manager; W. B. Lester, contracting agent; P. B. Head, contracting press agent; Paul Rice, auto brigade manager, and Robert Hickey, p. a.

Hagenbeck-Wallace outfit will have J. C. Donahue as the railroad visitor; J. C. Rhodes, local contractor; Fred Mouton, contracting p. a.; Francis Regan, special agent; Ben Voorhies, p. a.; Jess Nolan, car manager, and Harry Howard, auto brigade manager. All these men are old timers with their respective outfits, and have been re-engaged after being on the waiting bench.

Harvey Lands Phoney

Kansas City, Jan. 14. R. M. Harvey, general agent of the 101 Ranch, munching on some hog meat with Zack Miller on his ranch here, received a wire from himself at Kansas City requesting \$100, before he could get to the show.

Accused by Miller of doing a Charney or having a hideaway son, Harvey declared the wire to be phoney. Police at Kansas City backed Harvey up in this statement. On his way east he stopped off long enough to help G. W. Paige, a candy butcher, get \$40 days in a place where candy isn't served.

MR. JOHNSON DIES

William Johnson, 70, well known outdoor man and operator of several amusement parks in the Coney Island and in Cuba, died in Coney Island suddenly last week. Johnson constructed a "Ben Hur race" in the Island. He leaves a wife and a daughter. Interment in Lutheran cemetery.

FINED IN LIQUOR CASE

Detroit, Jan. 14. Howard "Hambur" Barry, advertising man for John Robinson circus, was arrested by custom men here for carrying liquor in. Barry had a fine in Windsor and made frequent trips across the river. He was fined.

BOOKER TACTICS

Chicago, Jan. 14. Rumors that Illinois had chopped the 1930 fair appropriation in the House have been refuted. The 1930 money, set aside for county and state fairs by the legislature last year, will be adhered to.

Story started by fair booking agency to cut the price of acts.

Barnes' Rehearsals

Los Angeles, Jan. 14. All performers with the A. G. Barnes Circus are in rehearsal in winter quarters at Baldwin Park. Show opens there March 10.

Flo to Left \$217,480

Denver, Jan. 14. The estate of Otto Flo, circus man and veteran sporting editor, amounted to \$217,480.

Five thousand dollars was left to Harry J. Dunne, Locust, Pa., and the balance to his widow, Mrs. Katherine K. Flo, Denver.

Storied Showboat Sinks

Norfolk, Jan. 14. James Adams' Showboat sank here.

The floating theatre is the one Edna Ferber wrote her "Showboat" here.

Independent circus owners have talked the picture star draw thing over among themselves and agree that it is best to wait until the last minute before sending for this type of big top attraction. Claim they get them 20% cheaper by waiting.

Charges 'Trust' Against Ringling's Circus Sew-Up

Washington, Jan. 14. Effort is being made here to have John Ringling questioned under the Sherman anti-trust law. Insurgents told state members Ringling now controls outdoor circus biz.

Base the claim on fact that circuses no longer play cities but zones. This new angle because of improved transportation. They point out wagon and truck shows are not competition. Ringling's alleged grab all zones in broad America by having outfits to fit them. This they say makes him a monopoly.

Ringling could have used the many wagon and truck shows for defense, if the case came, but the hard work he has plied the thing he will have to turn to other means for defense.

Canadian Carnival Rail Tilt Hurts 'Keep Out'

Toronto, Can., Jan. 14. Canadian Pacific and Canadian National are going to allow carnivals only 10 per cent in mileage for their moves. This is a 10 per cent reduction over former years. The circus arrangement of 20 per cent will stand.

Idea back of change in policy is to discourage carnival moving. Roads have tried to pass the bill to each other as being in the way in moving these tricks, but this is the first out-and-out evidence that the carnival is not wanted in Canada.

THE AIR LINE

(Continued from page 74) Mann took care of the present period numbers in a way that should bring her more before the mike.

Leicester Harrison, astrologist, WCAE told some of her hearers she was bawling them out because she wanted to help them. Myra Johnson sang during Small's Parade performance. WCAE also sponsored results. National Grand Opera WEAF with all vocal cylinders at work on "La Traviata."

Usual line of dance numbers from Kee's restaurant on WOR, with Howard Emerson directing. Slumber Hour WJZ included some Oriental music that was in contrast to usual bedtime music layout.

Classics vs. Hoke

Harbor Lights on WEAF would be poor air shift without the captain character. Jones and Hare, on WJZ, improve as the week goes by. True Story hour on WABC had a Japanese flavor; held tension in spots. Schraderstein Band (Arthur Pryor) on WEAF were highbrowed and reeled off "Echoes of the Metropolitan Opera House." And then went into a hoke comedy as Allen and Mason pulled low down talk.

Planters and Pugs

Planters Pickers (WEAF) has a good orchestra and scored with its topical selections. WGBS getting a better play on its high wave jump. All it needs now is some reviews. WEAF and WMAV will have to watch its wave lengths. WMAV had play on the Garden fights. Main interest in the Paulina-Van sorat box. WEAF was highbrowed and reeled off "Echoes of the Metropolitan Opera House." And then went into a hoke comedy as Allen and Mason pulled low down talk.

Duke Hot and Cold

Sleepy Hall and band on from Washington via WABC. Came over oke, but some of his numbers were too oldtime for present-day radio. Ben Pollock and his some tuneless dance music from the Silver Slipper, WABC.

Duke Ellington and band keep on mixing the hot with the not so hot on WABC.

Like String Music

Two splendid programs follow each other on WJZ, namely Arthur program and Armstrong Quakers. That huge orchestra that Josef Koestner directs for the former is a pip. Some nice singing during the "Quaker-Girl" party. Stringed ensembles still in vogue. They are coming pretty fast via WOR.

The YVCA quartette was a stringed combo that WGBS used as filler. Brunswick period not had and endorsed by Brokenshire's announcing. He never lets down a minute.

Louis Reid, WOR announcer, visited Vincent Lopez on WEAF

Central Circus Booking At \$200,000 Year Saving

Chicago, Jan. 14. Ringling office here is figuring a saving of \$200,000 by routing all circuses from the general office and cutting down on personal general agents and advance crew.

Present plans call for all circuses being routed by Jan. 31. Most of this work will be done by Geo. Melghan and W. H. Horton.

Gruberg, Jones Cop Fairs; Morris & Castle Trail

Chicago, Jan. 14. Up-to-date some 57 fairs have been closed by carnivals for 1930. The Rubin & Cherry shows lead the field with the No. 1 having 9 weeks set and the No. 2 eight.

Johnny J. Jones has 11, with the C. A. Wortham shows 7 and the S. W. Broadnouth outfit 6. The number. The hard slap has been given the Morris & Castle trick, which has only 5, and most of these small ones.

This carnival lost Dallas to the Wortham shows when it thought it was in the bag. Likewise, the sister fair at Shreveport went to Rubin & Cherry.

May Shelve Christy Show

Houston, Jan. 14. Future of the Christy circus for 1930 is still uncertain. Geo. W. Christy, owner, is now out of danger, although pulse-feelers figure it will be four weeks before he can leave hospital. They strongly advise year lay-off, which is also wish of Christy.

If he takes this advice likely the show will be on the shelf in 1930. Several bids from outsiders if Christy decides to rest, but all awaiting return of health.

Fairs Out of Politics

Milwaukee, Wis., Jan. 14. In an effort to take the fair business out of politics, Wisconsin will hold a civil service exam, Jan. 31, at which time the highest man will be given the title of Chief of Fairs, Publicity and State Departments.

The man appointed will then close attractions to play the 1930 Wisconsin State Fair. This will include a carnival and possibly a circus.

JONES TURNS TORONTO

Toronto, Jan. 14. The Johnny J. Jones carnival passed up the Masonic celebration here for July. No reason given and unusual.

Town is running in 40 large boats to care for overflow.

What carnival will fill in not known yet.

during the St. Regis period, and did the spilling as Lopez's guest. An idea to give the Lopez hour a few more follow-ups, a e. accepting the belief announcers' and followers. Lopez surefire on piano.

U. S. Attorney Charles H. Tuttle was on WGBS and gave an interesting talk on the cause wave and the campaign to end it. WMAV had another Goodman Jewish period with some good music.

Film Fan Appeal

Tasty Bread is paying for Voices from Filmland on WABC. A new one that has pull for the fans. With music is mixed talks. Cecil B. De Mille spoke briefly on "Dynamite." The Hotel Baltimore band supplied the main music for the broadcast. Using up a lot of gag bits in the Henry George period. A la burlesque. Some good and some not so good.

Roxy and His Gang put on some good entertainment via WJZ. Roxy's program more varied and should lead for great following. Ingram Shavers, WJZ, have been together a long time and they show results. Team work stands out. Instrumental music pleasing. CeCo Couriers came over nicely. Music oke, but Henry Burdick's Hebe monologue no stand out.

A & P Gypsies along its customary line (WEAF). Light opera "Poor Butterfly" over nicely. Grace Moore's high notes a feature of General Motors period. Money was well spent.

Plenty Opera

Hotel Montclair on WOR offered some effective string music. Empire period made "Tinafore" entertaining. "Poor Butterfly" was advertised more to singing than got good results. Union Label period, WMAV, sent over excerpts from "Cavalleria Rusticana." Also plug for the symbol of union-made products.

34 CHAUTAUQUA CO'S IN '29; NOW DOWN TO 12

Chicago, Jan. 14. Chautauqua business in the States and Canada has simmered down to 12 active companies, against 34 at the same time last year. Those remaining and carrying on the losing fight are:

Acme Chautauqua System of Des Moines, Iowa; Associated Chautauques of America of Topeka, Kansas; Canadian Chautauques at Calgary, Alta, Canada; Central Community Chautauqua System, Indianapolis; Community Chautauques of Canada, Ltd., Rouleau, Sask., Canada; Ellison-White Chautauqua System, Toronto, Ont.; Independent Chautauqua Co., Bloomington, Ill.; Radcliffe Chautauqua System, Washington, D. C.; Redpath, spread over several key cities; Swarthmore Chautauqua Association; Swathmore, Pa., and United Chautauques, Des Moines, Iowa.

While the above companies hold the bulk of this fast fading business, there are still a number of individuals who now and then book a date near their home town. In addition the major companies named go in strong for winter booking or lyceum, which is an effort to give the help a long season. Like the chautauqua biz the lyceum end is also on the decline.

Fans Buying Stock

Chicago, Jan. 14. Circus Fans Association members, numbering over 1,000, are figured as the heavy buyers of the Ringling new circus corporation stock. Tentative name for the new corp. will be American Circus Corp., which is the same as used by Mugivan, Bowers and Ballard.

One of the few letters written by Ringling has been sent to the association praising it for good work in promoting the interest of the circus.

Auto Co. Walks Out

Fort Dodge, Iowa, Jan. 14. Fred Buchanan, owner of the Robbins Bros. Circus, is starting off \$35,000 in the red.

The Chevrolet Co. refused to renew a two-year advertising contract and supply cars for 1930.

Winnipeg Revives Fair

Winnipeg, Jan. 14. Winnipeg came back into the fair game when town fathers set aside \$800,000 for an event the second week in July.

It will be operated entirely by the city, with Ernest Richardson slated to manage. If Ernie does not take the post his brother, William, will be next in line. Town has been out of the fair biz for a few years, this one coming as a revival.

WATTS MGR. OF SPARKS

Macon, Ga., Jan. 14. Ira Watts, former assistant treasurer of the Ringling, Barnum & Bailey circus, has been made manager of the Sparks circus here.

Watts has handled the cook house for Ringling for two years during the winter and replaces H. B. Gentry, who had the Sparks berth last season.

Barnes' Staff

Chicago, Jan. 14. Al G. Barnes' line-up for 1930 puts the following boys to work: Ben Austin, boss of the advance; Ed R. Chastudy, contracting agent; R. C. Morgan, car manager; Allen Lester, P. A.; Cliff McDougal, contracting P. A., and Jack Austin, auto brigade manager.

Circus Flotation?

Chicago, Jan. 14. John Ringling again reported to make a public offer of stock in a new circus corporation which will include all his newly acquired circuses, but the Ringling & Barnum & Bailey outfit. Details are not made public.

Harmon Out of Bike Grind

Chicago, Jan. 14. Paddy Harmon will not be connected with the February bike race at the Chicago Stadium. Harmon built the place for the races, but John Chapman ruled him out recently.

To amuse himself, Harmon says he will run for sheriff in the spring.

J. A. E. Hossick, auditor for the American Circus Corp., on his way to L. A. from Chi. Giving up the circus trade.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood
A better than ordinary lineup for the preview night, with only two acts going into the flop column. Dutch and Dutchie led off in a good acrobatic turn, with a novelty in having a woman as the understander in head-to-head and pole stuff. Elaine and Boyle have a two-girl blackface act, and capable of getting results from vocalizing and hoofing. Syd Shepherd and Co. need two men and three girls to tell a weak music-comedy skit. Rather jumbled, trying to get across with song and dance numbers. Morria Landini is from the Chicago Opera, without a routine for vaude. Landini sings long operatic selections and everybody applauds in the middle of his act. He finished with an unexpected blackout.

Raymond Brown is a memory wizard with possibilities, but doesn't stand much chance until he develops his showmanship. "Little Nemo," baby elephant, does some ordinary tricks which will please the youngsters. The trainer should quit using the gouge, since the sight of the pick used on the animal is displeasing to an audience with S. P. C. A. leanings.

Myers and Nolan whammed 'em. This pair of hoke artists is standard small-time stuff. The fat girl sells her size and gags for laughs every time. They have been doing very well in these parts and deserve a crack at the State-Lake. Al Thies and Co., midgeet act, manage some wire-walking, tumbling and a couple of songs and dances, and are across because they're midgeets. Packard and Dodge got some tunes out of saws and inner tubes and were over big, except for their weak encore. Willard Singly and Girl Friends—three men and three women—closed with a fair song-and-dance flash. "Midnight Daddies" (World Wide) feature. Loop.

BELMONT
Usual Friday night menu of 10 acts, seven of them no-pays. Okay in quality. Business very good for this particular show.
Bert Faye, seen often in presentation houses doing his snowshoe dance, stopped them with his stuff here, but gab and personality at-

tempts stopped. Dale and Meyers, male acrobatic team, opened, but lagged throughout, though contortions by the bellhop and coupled handstands are classy and took heavy applause. Monroe and King, another male pair, spent time in the deuce starting as comic acrobats, then swinging into comic dancing and finally straight hoofing, none of family calibre.

Syncope, girl singing trio (New Acts) did well on third, followed by Faye, Pat and Willa Levolo showed again. Pat doing his slack-wire routine and Willa just watching. More hokum in No. 5, with Worth Marks and Co., two men and a girl, who walloped with steals from every hoke act in the business and nothing original. Big.

Shaver's Jubilee (colored), three girls and two men, closed the no-zing, dragging in places with their straight song turn, but with merit in two spirituals.

Regular show crept high with stunts by "Mickey," trained seal, and stayed there for hoke by Barton and Young, the thin straight and stubby comedian with the Hebe accent. Barton (Hebe) did things up brown. Willard Singly flash act, three men and three girls, closed, just passing.

On the screen, "Untamed" (M-G-M) and Pathe News. Loop.

Nate Blumberg, western theatre manager for R-K-O, has named Henry Kauffman his assistant to operate R-K-O's four new houses at Ft. Wayne, Ind., and to supervise the circuit's three Detroit theatres. Kauffman has owned and operated several independent houses in Detroit, and was among the foremost indie operators of the Middle West. Ft. Wayne houses are the Jefferson, Palace, Strand and Embo; in Detroit, the Temple, Uptown and Highland.

Barney and John Balaban, Jules Rubens and Emil Stern are going to Florida, joining the Adolph Zukor-Sam Katz crowd, which expects to leave New York Jan. 25.

Bookings for the auto show last of this month will be below 1928,

business reaction being felt. Fred Varin of the R-K-O club department expects around \$10,000 in bookings. Indie agents will get a small share, as usual.

Following Publick policy of putting candy machines in all its houses, the Oriental is making the first plunge in this town. Machines will be spotted in lobby, backstage and rest rooms.

McDonald and Dayton have split. Jim McDonald is adding Leo Russo and Marjorie Harkness to his act.

Dave Dublin, formerly Education-ai's exchange manager now an indie distributor, has opened an office.

TOLEDO

By E. H. GOODING
Palace—Wright Players (stock). Paramount—"Love Parade"; stage show.
Vista-Temple—"Love Comes Along."
Fountain—"Sally."
Valentine—"The Little White Girl."
State—"Holla Heroes."
Princess—"Applause."
Rivoli—"Valse des Roses."
Empire—Burlesque (Mutual).

Gaudsmith Bros. were unable to appear all week at Paramount because of illness.

Princess (Publix) changing Fri-

bank for collection from a Mrs. Slater in St. Louis. Held for sanitation examination. Syracuse police said he was not connected with theatre there.

Negotiations for change of Publick-Eastman contract off. Ideas on terms too far apart. Concerta cutting in on opening day for films burns Publick up.

California Collegians, 10-piece Rochester band, goes to Los Angeles for vaude contract.

Fay's theatre with change from vaude to all sound cuts prices 20%.

Emanuel Balaban, head of the opera department of the Eastman School of Music, is organizing an Italian Opera Co. here. Wealthy Italians behind move.

ALBANY, N. Y.

By HENRY RETONDA
Capitol—"On the Wing."
Hall—"The Sky Hawk."
Leland—"The Sea Rose."
Strand—"Show of Shows."
Ritz—"Three Live Ghosts."
Proctor—Vaudeville.

Uly S. Hill, former manager of the five Warner houses in Albany, has

son, son of vice president of Proctor offices, has also quit.

Mrs. Gloria Schwartz, actress, Brooklyn, last Tuesday secured from Vice Chancellor Church an order directing the National Surety Co. to show cause why its bond for \$5,000 to assure the appearance of her husband, Charles Schwartz, should not be forfeited. The sheriff reported he was unable to locate Schwartz, former orchestra leader in Union City, who was ordered committed to jail in October. Mrs. Schwartz was awarded \$50 a week in June. Schwartz reported in arrears of \$4,544.

John Joseph Corbiss, Newark (vaude) is being sued for alimony by his third wife, Helen S., who is asking for a divorce on the grounds of desertion and misconduct. Corbiss has also sued for a divorce. Vice Chancellor Barry ordered the case continued but ordered a fee paid counsel for Mrs. Corbiss.

Business in downtown Warner houses seems off decidedly since raise in admission. Proctor's appears now in first place with Loew's Theatre vigorously running second. Adams Newark has improved.

Newark Motion Picture Guild building, the sure-secure near the Broad, mayor Barry ordered the opening until February to permit installing sound.

Fred C. Hartung, doorman at the Brantford, made his debut on the stage there last week.

INDIANAPOLIS

By EDWIN V. O'NEIL
Palace—"Condemned."
Circle—"Sally."
Lyrie—"Romance of Rio Grande."
Lyrie—"Seven Faces."
Indiana—"Holla Heroes."
New Circle—"Footlight and Fools."

Picture business was off for the past week, partly result of a spinal meningitis prevalence.

The Strand at Crawfordsville has signed a 20-year lease with Publick. The house will be remodeled.

The Gentry Bros' circus of Bloomington, Ind., has been sold at public auction at Paris, Tenn., to satisfy debts.

Columbia Theatres to erect 1,200-capacity house at Hammond, Ind. House will cost \$225,000 for talkers.

Irene Mae Schuch, local girl, has announced engagement to Francis McDonald, film actor, according to Hollywood dispatches.

When in Chicago Visit These Hits

ERLANGER
THREE WEEKS ONLY—MAT. SAT. 7th Edition America's Greatest Revue
W. C. FIELDS in EARL CARROLL VANITIES
Company of 100 with Most Beautiful Girls in the World

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Babe Daniels
in Radio Pictures' Romantic Song Drama
"Love Comes Along"
with
LLOYD HUGHES

A. H. WOODS' ADELPHI (Mats. Wed. & Sat. Clark at Madison)
LEW LESLIE'S "BLACKBIRDS"
Fastest, Funniest, Most Tameful Musical Revue Ever Presented
Original New York and Paris Cast

SELWYN Tonight Mrs. Thura. SAM H. HARRIS PRES. SMASH THIS SEASON'S COMEDY SMASH
"June Moon"
By America's Foremost Humorists
RING LARDNER and GEORGE S. KAUFMAN

ILLINOIS Mats. Wed.-Sat. ZIEGFELD SENSATION
SHOW BOAT
(In the Flesh and Blood)
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ROCHESTER, N. Y.

By DON RECORD
Lyceum—"Dracula."
Playhouse—"Mary the Third."
RKO Palace—"This Thing Called Love."
RKO Temple—"Sally" (3d week).
Loew's Rochester—"Chasing Rainbows."
Eastman—"Love Parade."
Piccadilly—"Klitzler."
Regent—"Applause."
Fay's—"Nix on Dames."
Victoria—"Dark."
Strand—Change.
Family—Change.

Victoria may go into hands of banks. Sound apparatus here but not installing. House bought by Sam Tandler, real estate operator, year ago and half ago. Closed once for burlesque dirt. Vaude, silents and tab shows flopped, so house now in straits.

James Carrington, 57, arrested for presenting bouncer check for \$153 to Strong Memorial Hospital here, said he owned a theatre in Syracuse. Also presented draft at local

Charles H. Goulding of Harmanus Bleecker Hall, and his assistant, John Grogan, have severed connections with the theatre. Both have been replaced by Raymond Morey, chief usher at the theatre, by C. H. Buckley, owner. Hall has changed its opening day from Monday to Friday.

A four-page weekly tabloid, entered as second class mail, is being published by the Warner house in Albany and Troy. It is known as the Warner Brothers "Theatre News," and the ads pay for itself. The tab is printed in Albany.

Clairborne Foster opened a new show at the Capitol "On the Wing," prior to New York opening. It is by Peter McDowell. Miss Foster is in Albany as guest star of the Capitol stock company.

Troy theatre is starting its weekly programs on Saturday instead of Sunday.

State, Schenectady, first house update to install magnascope. Received favorably.

Walter Clyde has resigned as technical director of the Capitol Players. Ralph Moorehouse, succeeded. He also will play parts.

NEWARK, N. J.

By C. R. AUSTIN
Broad—"Joost Suss."
Shubert—"Babies in Toyland."
Frederick—"Daddy Hall vaude."
Loew's State—"Gimme Kids" vaude.
Newark—"Red Hot Rhythm" vaude.
Monroe—"The Topsy Turvy" vaude.
Brantford—"Glorifying the American Girl" stage show.
Fox Terminal—"The Girl from Havana."
Rialto—"The Taming of the Shrew."
Capitol—"The Mysterious Island."
Empire—"Step Lively Girls" (Mutual).

A. Gordon Reid, former manager of Mosque and for years with the Fabians, appointed manager of New York Hippodrome.

Harry Brown, manager of Proctor's since H. R. Emde was elevated to division manager, has resigned. The assistant manager, Paul Wal-

Obituary

JUDGE BRACKETT

Funeral services for Judge #5, Albert Brackett, well-known Boston theatrical attorney, were held last week. He had been senior associate judge of the West Roxbury court for over 30 years. Judge Brackett was best known in law practice through his connections with the theatrical business. He was for some years counsel for the Association of Theatrical Managers of Boston. In recent years he was a prominent first nighter at nearly every show opening in Boston of importance. He was also an aviation enthusiast. Judge Brackett had been in failing health for the past year but did not relinquish his legal work until last November, when he entered the Phillips House for treatment, where he died. A large contingent of Boston theatrical men attended the funeral.

ADA BURNETT

Ada Burnett, for years the vaudeville partner of her husband, Dan Gracy, forming the team of Gracy and Burnett, died at her home in Fairhaven, N. J., Jan. 12, of cancer. Miss Burnett, prior to appearing in vaude and also on the road in "A Hot Old Time," had worked with the old Barnum & Bailey circus. She was known at that time as a "coon shouter." She met Gracy, Irish comedian, while traveling and the two were married, remaining together as stage mates until last year, when she retired, owing to ill health. Her husband gave up stage work to tend her. Ada Burnett enacted the Emma Ray character in "Hot Time" when Gracy was signed to double for Ray

IN LOVING MEMORY OF DAVID GOODMAN

Our Dear Father

A loving one from us has gone. A voice we love is still. A place is vacant in our home which never can be filled.

JACK POWELL and Family

on the road tour. In appearance, Miss Burnett greatly resembled Miss Ray.

J. H. ADAMS

Jacob H. Adams, 73, stage agent, president of International Play Bureau, New York City, died suddenly in Rockefeller Institute, N. Y., Jan. 9 of heart disease.

Mr. Adams had been connected with various phases of theatrical life but his longest association was with the Henry W. Savage offices as stage director and company manager. He managed the Klaw & Erlanger production, "Ben Hur" for 16 years. He had also been on the stage at one time, being a baritone and known as a "quick study," with a repertoire of 34 comic operas, including those of Gilbert & Sullivan. As an authors' representative in later years he became a familiar figure along Broadway.

Mrs. Adams died some years ago. Two nieces survive.

CONRAD WELLS

Conrad Wells (Abe Fried), 32, cameraman, who died in the Fox air disaster on the Coast Jan. 2, had been a staff cameraman for this company for six years. He was born in New York. After leaving school, Wells toured Porto Rico on horseback, photographing tropical settings with an experimental camera. On his return he became a newsreel photographer for four years.

Wells was married in 1926 to Gypsy Wells, a film editor with Universal, who survives him. His sister, Mrs. Scott Darling, is a writer for Columbia. Among his recent pictures were "Sky Hawk," "Behind That Curtain," "Hollywood Nights" and "Dressed to Kill."

ANTONIO MICHELLI

Antonio Michelli, 81, veteran light opera tenor, died Jan. 5 in the Home for the Blind, Grand Concourse (Bronx), New York, where he had been living for the past 11 years. Mr. Michelli had been assisted by the Actors' Fund since 1915. A daughter survives. He was born in Venice, Italy. During his career he had appeared

with the Mapleson Opera Co., Graubert, Metropolitan Co., McCaull Opera Co., DeWolf Hopper, Francis Wilson; his last stage appearance being with "The Girl of the Golden West" for Henry W. Savage in 1911. Interment in the family plot in Calvary cemetery, New York.

MAX GOLD

Max Gold, 32, assistant director, killed in the airplane fatality off Santa Monica, Cal., was a well-known athlete. In 1920 and 1921 he was national handball champion, representing the Los Angeles Athletic Club. In 1923 he was ranked as the second best basketball forward in the country and captain of the second All-American team. He was born in New York.

He leaves a widow and a daughter. His parents, Mr. and Mrs. Jacob Gold, also survive. Gold had been in Los Angeles since 1910.

FRANK M. KELLY

Frank Mostyn Kelly, 44, cartoonist, died at 9 Front street, Saranac

In Loving Remembrance of My Brother
FRANK VAN HOVEN
Who Departed This Life
January 13, 1930
HARRY VAN HOVEN

Lake, New York, of tuberculosis. He had been sent up-state about a month ago.

Kelly, years ago, was in vaude with a cartoon act but when his health became impaired he quit stage work.

Kelly did not belong to the N. V. A. but when his case came to the attention of the N. V. A. arrangements were made to have him go to Saranac Lake. Prior to his departure he was in French Hospital, N. Y., under N. V. A. care.

LILLIAN SCHAFFNER

Mrs. Lillian Schaffner, 68, actress, appearing at the Biltmore, Los Angeles, in "Diamond Lil," died Jan. 8 in Methodist hospital of diabetes. She had played vaudeville in her own skit, "A Pair of Pink Corsets." Mrs. Schaffner for 15 years appeared in legit shows in New York with Julia Nash and Fiske O'Hara. She was with "Diamond Lil" since its New York opening two years ago. She was divorced in 1908 from Major Ben M. Schaffner, Chicago attorney.

Also, Mrs. Margaret Foster, Avalon, Catalina Island, survives. The Actors' Fund had charge of her funeral and the body was cremated in Los Angeles.

HELEN CURTIS

Helen Curtis died in Saranac Lake, N. Y., Jan. 12 of tuberculosis. Miss Curtis, while not a member of the N. V. A., had been sent to the northern lake point when her condition was reported to the association by show people.

Miss Curtis had worked with burlesque companies and was with "Dancing Around," then operating as a Mutual burlesque show, when her health forced her to drop all stage work.

Interment in Baltimore.

HALLOCK ROUSE

Hallock Rouse, 33, airplane pilot, who died Jan. 2 in the Fox air crash over the Pacific, for some time had piloted planes for picture work in and around Hollywood. Formerly an instructor at Hancock College of Aeronautics, L. A., Rouse left to join commercial aviation and to answer calls from the picture colony.

Previous employment for Fox

The Jewish Theatrical Guild of America
Mourns the loss of a faithful
and loyal brother.

HARRY DEVINE

Harry Devine, 55, vaudeville and former burlesque comedian, died Jan. 5 of septic poisoning at his home, 603 West 146th street, New York.

Mr. Devine is survived by his widow, Belle Williams, who had appeared in vaude with him, Devine and Williams being among the early

Keith acts. In recent years he had been writing material for vaude. Interment in Brooklyn.

FELIX REICH

Felix Reich, 58, for five years general office manager of Barnes & Carruthers in Chicago, died Jan. 11 of complications, at the Oak Park Hospital.

He is survived by a widow, the former Laurie Ordway (widow), and two children, Felix Reich, Jr., and Mrs. John Nance.

Interment in Woodlawn Cemetery in the Showman's Rest plot.

JOHN M. MULVHILL

John M. Mulvihill, 61, theatrical man, died Jan. 7 of pneumonia in Denver.

Mr. Mulvihill in November, while en route to a severe cold. It developed into pneumonia upon his return home.

He was president of Elitch Gardens and lessee of the Broadway theatre, Denver.

His widow and a married daughter survive.

BEN FRANKEL

Ben Frankel, 26, assistant cameraman, died Jan. 2 in the Fox airplane disaster. He was born in New York City and was graduated from New York University law school. In 1923 he went to Hollywood, first doing office work with Columbia. He had been in the Fox camera department for more than a year. He was single and is survived by his father and sister living in New York.

ROSS COOK

Ross Cook, 32, airplane pilot, who died Jan. 2 in the Fox plane fatality, had occasionally flown for picture work. He was one of the flyers in Caddo's "Hell's Angels."

He saw service in the war and was a captain in the U. S. Army Reserve Corps.

DAN PUPUKA

Dan Pupuka, 29, Hawaiian musician, died Jan. 10 in French Hospital following an operation.

Pupuka had been appearing in Keith vaude for some time with Pupuka's Hawaiians. In addition to playing for vaudeville he had played

IN Memory of My Dear Husband JACK APDALE

Died January 13, 1929.

My thoughts of you with me remain; The love you knew has never changed. My loneliness I'll gladly weather 'Till He once more brings us together.

Lillian Apdale

many clubs and private dates, having been in demand for New York's society events.

His funeral was held Monday afternoon with native Hawaiian services.

OTTO JORDAN

Otto Jordan, 26, assistant cameraman, killed in the Fox air disaster on the Coast. He had been with Fox five years. He was born in Wilton, Me., where his mother lives.

He was in the photographic division of the army during the war, and formerly was cameraman with John Barrymore.

His widow and a daughter survive.

JAMES O'CONNELL

James O'Connell, for 25 years stage manager at the Wieting, Syracuse, and recently in charge of preparing the Empire there for the new stock, died Jan. 10 of a heart attack. He was a charter member of Syracuse stage hands union. His widow, four sons and two daughters, survive.

WALTER C. VAN HORN

Walter C. Van Horn, 47, burlesque actor, was stricken with a cerebral hemorrhage Jan. 5 while appearing in "Girls From Paris" at the Folies, Los Angeles. He died a few hours later.

Survived by his wife and two children who reside in Los Angeles.

FRANK CARMAN

Frank Barrett Carman, financial backer of the Comicon Players, now the Capitol Players, dramatic stock company in Albany, died Jan. 12 in Raleigh, N. C., of heart disease.

GAVIN B. McELROY

Gavin Blair McElroy, 51, shot and killed himself in Chicago, Jan. 10. He was a partner of the Fitzpatrick-McElroy circuit of Indiana theatres. Interment in Oak Ridge cem-

etry, Chicago. Divorced wife and three children survive.

George Eastman, 29, cameraman, among those killed in the picture air crash on the Coast, had been employed by Fox for 10 years and rated as an Akeley camera expert. His widow and one child survive.

Henry Johannes, 28, stage hand with Fox in Hollywood for four years, was among those killed in the airplane crash over the Pacific. He was born in Kerman, Cal., where his father and mother live. His widow and baby survive.

Mrs. Lizzie Liles, 69, formerly of the M. L. Clark and Mighty Haag Shows, died Jan. 12, in Chicago, at the home of her daughter, Irene Bennett. She is survived by a son, Everett James, band leader, Christy Bros. circus, and Irene Bennett, of John Robinson circus.

William Ellis, 53, last season boss canvasser of Robbins Bros. Players, and for many years with circuses, died Jan. 1 in the Cook County hospital, Chicago, of pneumonia. Interment in Woodlawn cemetery, Chicago.

Clarence Macy, 55, manager of the Grand theatre, Perry, Ia., died Jan. 9 of appendicitis at the Mercy Hospital at Iowa. Burial was at Adel, Iowa, Jan. 12.

Thomas Harris, 30, property man for Fox for five years, died Jan. 2 in the airplane accident off Santa Monica, Cal. His widow and three children survive.

The father of Joe Jacobs (boxing manager) died in New York Jan. 12 of mastoiditis. A daughter is secretary to Ligon Johnson, International Theatrical Association.

Tom Maloney, for years stage doorman at the old Capitol, in San Francisco and later at the Lurie, in Oakland, died in St. Mary's Hospital, S. F.

Father of Dave Goldenberg, house manager of the Empire, London, died of a paralytic stroke Dec. 30.

Deaths Abroad

Paris, Jan. 5.
Paul Blondet, 70, business manager of the Opera, Paris.

Jacques Dhur (Le Heno), 65, well-known French journalist.

Albert Giraud, 69, Belgian poet, died in Brussels of congestion of the brain while taking a bath.

Etienne Dietz, French oriental painter, died in Paris.

Edwin Scott, 68, American painter, died in Paris. Born in Buffalo, N. Y.

Emile Tavan, 70, French composer, died at Gascourt, France.

Jean Manousin, 50, French playwright, died in Paris.

Mrs. Roland Buret, wife of the agent of Fox Films, died in Paris.

Antoine Seguin, 40, French vaudeville, died in the public hospital at Grenoble.

Theresa Maltel, 74, German opera singer, died at Baschwitz, Germany.

BROOKLYN, N. Y.

By JO ABRAMSON

Verba's Flatbush—"Even in Egypt." Jamalee—"Foray." Bonlevant—"Let Us Be Gay." Majestic—"The Fortune Teller." Paramount—"Glorifying the American Girl." stage show. Fox—"Christina"; stage show. Strand—"No, No, Nanette." Loew's Met—"Dynamite"; vaude. Albee—"Rio Rita"; vaude. Orpheum—"Picture." Monart—"Newsreels"; shorts. Star—"Girls in Blue" (Mutual). Gayety—"Hindu Belles" (Mutual).

One lone "troupe" here this week—"Even in Egypt," John Golden's new show, with George Jessel. Next week bring another new play, "Recapture" (Frederic Sturges), produced by Al Woods, with Ann Andrews and Melvyn Douglas, at the Flatbush.

Brooklyn News-Reel theatre, now rechristened Brooklyn theatre, with another change of policy. Full-length film in addition to shorts and news-reel clips.

Strand is third house downtown to offer double features one night a week, Far and Fox other two.

Maurice A. Bergman replaces Lou Goldberg as chief publicity man at Brooklyn Paramount.

Elizabeth Grimbail offers "Bunkhouse," new play by Hugh Abercrombie and Hamilton Harrower, at Brooklyn Little theatre next week.

Overturning the complaints of Flatbush residents in Brooklyn, the Board of Health and Appeals okayed application of Warner Bros. to build another picture studio here.

OUT-OF-TOWN REVIEWS

RECAPTURE

(Continued from page 70)

There is swift, intense scene in which he proposes they should be broken through and try again. She is not so sure, and so he suggests a week at a hotel at the outskirts of Vichy, where they spent their honeymoon in the hope of recapturing their lost love.

The mistress left behind follows the couple to their rendezvous, where the ex-wife seen in the younger woman a love she can no longer give to the same man. Each woman offers to sacrifice herself, with the mistress finally inducing the wife to give herself another chance, since she means so much to his happiness. She agrees, and the remarriage is planned for Paris the next day. Upon their return to Vichy she is certain that her love is gone, that remarriage would be jail for her, with her husband the jailer. And since she stands in the way of what she believes to be a real love between her former husband and his mistress, she eliminates herself from the picture by crashing to death in the small elevator of the hotel.

The first act is smart and lively, the second somewhat long and slushy, with two explanatory scenes between the women and another between mistress and lover. It is below the opening act, a good bit of which is picked up again in the finale.

The tale is ever so slight, most important being the performance of the company, which included Katherine Stewart, Hugh Sinclair, Gustave Rolland, Glenda Farrell, Melvyn Douglas, Joseph Roeder, Stuart Chandler, and Andrews, who still bears much of the Barry Moreish mannerisms of "The Royal Family." Weintroub.

AHEAD AND BACK

Nick Holde managing; Bernard Levy, publicity; "Children of Darkness."

Frank Hope, back with "Gambling." John Hope, managing "House-party."

ATLANTA

By ERNIE ROGERS

Fox—"Romance of Rio Grande"; Fanchon-Marco Idea. Loew's Capitol—"Their Own Desire"; vaudeville. Keith's Georgia—"Lilies of the Field"; vaudeville. Paramount—"New York Nights." Met—"Big Time." Gayety—"Musical stock." Loew's Grand—"Disraeli."

First three weeks' operation of new \$3,000,000 Fox theatre here has been a sensation and has taken a deep cut into receipts of the downtown houses. Paramount, Georgia, and Capitol are shooting the works in an effort to stem the march further out Peachtree street. Wise boys say the panic should be over in about five more weeks.

Frank Henson, treasurer of Loew's Capitol, transferred to Midland, Kansas City.

Lionel Keene, southern division manager for Loew, has recovered from a serious eye infection.

MONTREAL

His Majesty—"Mother Goose." Palace—"Sunny Side Up." Capitol—"Our Modern Maidens." Loew's—"Romance of Rio Grande." Princess—"Peacock Alley." Imperial—"Little Johnny Jones." New—"Night of the Living Dead." Fox—"Lights of Paris." Empress—"Double Bill." Gayety—"Musical stock." Strand—"Double bill."

Thousands of unemployed and no immediate prospect of relief having influence on main stems. Current year looks like worst in a decade for Montreal. Not much hope of improvement until navigation opens in April.

Efforts to found a Little Theatre here indicate success, with social prominent citizens behind move. All amateur groups in the city agreed to support.

"Strange Interlude," at His Majesty's, had a good week. Theatre had advance sale of \$17,000, totaling in neighborhood of \$30,000 gross for seven days.

Harris' Irish Play

Among the plays which Jed Harris contemplates is an Irish drama. It is known as "Mr. Gilhooley."

Stock at Teller, Brooklyn

Harold Hevia has taken over the Century, former Teller-Shubert. Brooklyn, N. Y., for dramatic stock.

Yvonne Hughes, actress, says she's going to sue Leopold Godowsky, pianist, for loss of her husband, Gordon Godowsky, the pianist's son. Also she's going to sue Gordon for separate maintenance. Meanwhile her husband is preparing a divorce suit of his own in Paris.

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Fox Coast personnel changes: Gene Bolln succeeded R. C. Phillips, manager, Starland, Los Angeles. N. O. Turner returned after leave to manage Fox theatres at Stockton, Cal. C. A. Tompkins goes from Stockton to manage the T. & D., Oakland, Cal.

Fanchon says her idea in "Manila Bound" is to produce a musical comedy with the plot omitted. The news to many in that item being that musical comedies have plots.

Lola Adams Gentry, secretary of the L. A. Film Board, celebrated the new year by moving from hospital to home. She is convalescing from an operation last November.

Seventy vaude acts and an orchestra of 40 pieces will be used in the free show at the 14-day International Orange Show at San Bernardino, opening Feb. 18.

A Christmas vacation given the Ann Dempster Players in Santa Barbara is permanent. The highest crowd in the millionaire colony couldn't be coaxed into Paradise (Teatro Paraiso). Company quit with five weeks' dramatic stock to its credit and the actors out part of their last week's salary amounting to \$400.

Gertrude Zimmerman and Esther La Pette, singers, and Jack Carington, announcer, filed salary claims against KFQZ and the Taft Broadcasting Co. amounting to \$100. All claim they were paid with rubber checks. Claims filed against the Buck Jones Wild West Show for \$383 by E. O. Mickel and George Hallahan, trick ropers.

Pom Pom night club has discontinued its chorus girls. Hereafter the club will have black-outs between each dance.

Gary Breckner, from "Oh Susanna," at the Mayan, to "New Moon," in rehearsal.

Radio employees at the Hollywood studio held their second tournament with 60 entries at Sunset

Field, Los Angeles. Marty Styer was m. c. and the scores so-so.

Fred Graham walked out of the "Bambina" musical, replaced by Harry Walker.

Gene Lewis has joined the Claire stock at Sacramento. Lex Lindsay is in the Sacramento company after closing in San Antonio.

Strand, Long Beach, went back to straight pictures after two weeks of vaudeville. Not enough good acts around and too much local opposition given as reasons for the switch.

Kay Brown, Radio's eastern scenario head, is here to confer with William LeBaron on the current year's production.

Figuring it's time Los Angeles stopped rolling up the sidewalks at midnight, Loew's State has inaugurated a policy of Saturday midnight shows, reserving seats, but no change in prices.

David Graham Fischer has taken over the rights and writers department of Lichtig & Englander. Fischer recently tried book publishing in Hollywood.

Fatherly advice given by Officer W. W. Smith, police license inspector, to couple of femme secs who tried working for someone else and decided to go into the agency racket on their own. They were set to pay the city employment agency license fee of \$100 when Smith gave his advice, which was: "Don't."

They looked over his list of 50 agencies between Western and Highland in Hollywood, and his list of another 50 that folded in the last year. Then took his advice.

Stuart Erwin, now in Paramount's "Young Eagles," has been assured of another year's meal ticket.

Count William von Brincken filed salary claims with the State Labor Commission against Colorart Synchrotons Corp. for \$100. Von Brincken said he was engaged for "Mamba" at \$400 per week and only received \$300.

T. F. Bledsoe, former publicity director, St. Francis theatre, Frisco, to publicity staff, United Artists theatre.

Charles MacNaughton and Evelyn Preer added to "Oh, Susanna" at Mayan theatre.

John J. Richardson, assistant director, filed salary claims with the State Labor Commission against Viscount Julio De Morass for \$375. Richardson engaged by the studio to work on a Spanish talker avers he has been unable to collect his salary for five weeks.

Joe Brown, under contract to Fox as an actor, will assist Howard Estabrook in underworld research for "Yonder Grows the Daisies."

Dan Daniels, dancer, filed salary claims for \$50 against E. Hoxie Green, tab show producer, with the State Labor Commissioner.

Edward Shayne, former Denver manager W. V. M. A., has retired and has come to L. A. to live.

A master alphabet, in the modern block stencil style, has been adopted by Fox Coast theatres as a trademark style for all house names in posters and advertising layouts. For

theatres in which "Fox" precedes the house name it is specified that "Fox" be in letters approximately one-third the size and inset into the initial letter.

William Farmer, musician, filed salary claims with the State Labor Commissioner against the Buck Jones Wild West Show for \$30.

Wesley Barry in "Bad Babies" cast when it opened in San Francisco.

Arcadia theatre, Niles, Cal., has reopened.

Mike Shea, horsehoer, filed salary claim with the State Labor Commission against the Buck Jones Wild West Show for \$125.

Al Norman, dancer, goes into the Chinese theatre, Hollywood, with Abe Lyman's band at the opening of "Rogue Song" Jan. 17.

Ruth Chatterton makes her first "personal appearance" Jan. 17 at the Granada theatre, San Francisco, with "The Laughing Lady," in which she is co-starred with Clive Brook.

PORTLAND, ORE.

Broadway—"Unlabeled."
United Artists—"Sunny Side Up" (2d week).
Alders—"It's a Great Life" (2d week).
Portland—"Love Parade" (2d week).
Portland—"The Laughing Lady" (2d week).
Music Box—"Show of Shows" (2d week).
Blue Moon—"Heartie in Exile."
Orpheum—"The Careless Gair."
Oriental—"Gold Diggers of Broadway."
Dufwin—"Henry Duff Players."

Jack Daly is new p. a. at the Public Rialto, where Jack Gault, former Public Portland p. a., is house manager.

Dull Wednesday night biz at the Fox Broadway boosted by cabaret dances in lounge 10:30 to 12 (midnight) with stage orchestra.

Even staid conservative banks have now gone "show business." Town holds illumination contest every new year. First place for fancy lobby and trick lights this year went to Majestic and Marble First National Bank.

Maurice Colbourne's English Players of Shaw plays booked into the Auditorium, week Jan. 17, by Calvin Heilig. Likely to do well, but house is impossible for dramatic shows; too big.

Cellofane kills sound. Public Rialto used this frail celluloid sheeting to block out top gallery. Gallery was useless since house converted to picture showing, but sound came up thru. Sheetting with cellofane was effected to ceiling at low cost and works okay. No more echo in waste gallery space.

OTTAWA, CAN.

By W. M. GLADISH
The Canadian House of Commons will again hear the proposal to amend the Canadian Copyright Act to permit licensing of theatres for the presentation of copyrighted music when Parliament opens at Ottawa Feb. 20. This makes the third time for the introduction of the bill. Meanwhile, the Canadian Performing Rights Society has been inactive, having lost its appeal to the Privy Council.

N. L. Nathanson, former managing director, Famous Players Canadian Corp. has issued official denial that his \$25,000,000 theatre chain project has been called off because of Fox film problem. He claims the financing of the Co has been completed.

The new Speaker of the Quebec Provincial Legislature, now in session at Quebec City, is T. D. Bouchard, member of the Legislative Assembly for St. Hyacinthe. Mr. Bouchard is well-known independent exhibitor.

The Ontario Division of the M. P. T. O. has become identified with the Exhibitors Co-operative of Canada, an exhibitors organization which has been incorporated under a Canadian Federal charter with Earl Lawson of the Canadian Parliament, as its head. The Co-operative conducts a film buying pool with F. R. Lennon, veteran exchange man, as buying agent. The M. P. T. O. establishment in Canada has ceased to exist.

Two theatres at Toronto had fire

scores, namely the Duchess and King Theatres. No casualties.

At the new Parliament theatre, Toronto, a runaway automobile knocked down and wrecked the ticket booth, pinning the cashier, Miss Fluhrer, in the wreckage. After being revived, she continued to sell tickets.

DES MOINES

Berchel—"Journey's End."
Casino—"Change."
Des Moines—"Show of Shows."
Garden—"Marianne."
Orpheum—"Sunny Side Up"; vaude.
Palace—"Change."
Paramount—"Pointed Heels"; stage show.
President—"Crime" (stock).
Shrine—"Dark."
Strand—"The Girl From Woolworth's."

Cornelia Otis Skinner at Hoyt Sherman Jan. 16, auspices Fine Arts association and Community Drama association.

Sam Tuthill, former juvenile of Cleburne-Waltz Players, has opened a dancing school here.

Herbie Koch has returned as featured organist at the Paramount.

John Moore is new leading man at the President. He opens in "The Copperhead."

John Disalvo, 26, son of former "King of Little Italy" here, operator at the U and I theatre, shot his sweetheart of six years and killed himself while joy riding last week.

DENVER

Taber—"Tanned Legs" (F. & M. Idea).
Aladdin—"Sunny Side Up."
Berkel—"Change."
Broadway—"Dark."
American—"The River."
Berkel—"The River."
Denver—"New York Nights"; Public stage show.

Charles Clogston, gen. mgr. for C. C. Spicer interests in Salt Lake City and Denver, is here dicker for the reopening of the Denham (stock house).

Drama club of Denver U presents "The Admirable Crichton" Jan. 15. Dr. Maurice Gnesin directing.

Denver theatre changes from Wednesday to Thursday opening account of rerouting of stage shows.

Stratford-on-Avon plans week of Shakespeare at Broadway Jan. 21-27.

Colorado has joined the National Boxing Assn. again. Dropped out some time ago account high dues.

Denver musicians elected the following officers: Michael Muro, president; Harold P. Wurtzbauch, vice-president; F. J. Liebold, recording secretary, and John Herr, treasurer.

Bandits captured by police confessed robbing the Egyptian theatre safe twice recently, getting over \$500.

CLEVELAND

By GLENN C. PULLEN
Ohio—"Dark."
Hanna—"Dark."
Play House—"Rocket."
Hanna—"Valued Angel."
Stillman—"Sally."
Hippodrome—"Sunny Side Up."
State—"Pointed Heels."
Allen—"Their Own Desire."
100th—"So Long, Letty."

Cuss words and "improper" shows hereafter are taboo in Cleveland. So says the chief of police, who has appointed himself the official censor of city's shows. But when asked if he would fix the minimum length of abbreviated costumes or cut out bedroom scenes, the chief chuckled.

Warners' local deluxer, Uptown, scheduled to be closed. Two weeks' notice has been given employees, effective Jan. 18.

Florian DeNarde, recently of Loew's Stillman, asst. mgr. at RKO Palace. Succeeded at Loew's by L. E. Herget, formerly of Granada.

Merle Jacobs' band opening in Claremont Tent nitery following Sammy Watkins.

White Sun Cafe, newest Yellow Peril joint, engages Straight's orchestra from Chicago.

Report that Wallace J. Elliott had taken over the Princess theatre here was incorrect. It was his uncle, James Elliott.

DETROIT

Wilson—"Whoopie!"
Clive—"Hollywood." (stock).
Case—"The Love Duel."
Shubert—"Hunting Tigers in India."
Michigan—"Lilies of the Field."
State—"Dixieland."
Madison—"Gimme Gabba."
Adams—"Glorifying American Girl."
Paramount—"Love Parade."
United Artists—"Condensed."
Oriental—"Headlines."
Fox—"Hot from Paris."

Annual Shrine circus at the Detroit Coliseum, State Fair grounds, Feb. 3-15 (twice daily).

J. C. Wodesky has resigned as manager of the Regent.

Freddie Jenks is the new m. c. at the Fox theatre.

Ethel Barrymore is doing two shows at the Cass this week—"The Love of Mary" to Friday and "The Kingdom of God" Saturday matinee and night.

Because of illness of Judge Murphy, the trial of Martin Cohen, proprietor of the Study Club, where 22 people lost their lives in a fire last September, has been indefinitely postponed.

OAKLAND

"The Taming of the Shrew" broke all opening records at the Vitaphone here, including "The Jazz Singer." The picture was only held for two weeks. "The Gold Diggers of Broadway" starts the new Warner contract at the Vitaphone.

A shift in plans at the Dufwin indicates that "It Pays to Advertise" will be held for more than two weeks and the opening of Taylor Holmes in "Your Uncle Dudley" deferred for a time.

Hal Honore, manager, Fox T & D here, assigned the U. C. in Berkeley. His place is taken by Charles Tompkins from Stockton.

SOUTHERN TIER, N. Y.

By PAUL M. WILDRICK
The J. L. M. Corporation, Binghamton, plans a new theatre on Main street, capacity, 2,275.

The controversy over Sunday movies in Waverly is to be settled at the regular village election, March 18.

Albert J. Sinton, Binghamton, drummer at the Binghamton theatre, has received appointment, effective Jan. 15, as sound technician for Columbia Broadcasting System.

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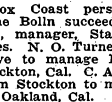
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here and company taken back to New York by Hal Espey, the owner.

Harry Karp, managing Mirth (Fox), has returned to his old job as treasurer at the Wisconsin. Edward Kurile succeeded him at the Mirth. Russell Ledy now is in entire charge of front and back activities at the Wisconsin. W. N. Warren now manager of the Garfield. Sid Stein has been placed in charge of state exploitation for Fox.

Butterfly theatre and Tillema's restaurant have been vacated preparatory to razing of buildings for new theatre.

The Milwaukee Philharmonic Society is urging the formation of a civic opera.

Palace-Orpheum is one of the first theatres to install the new device from RKO laboratories that eliminates all repeat tones, making sound reproduction almost perfect. The device is housed in a vacuum box suspended on two springs that are contained in a chamber filled with alcohol oil.

JACKSONVILLE, FLA.

Arcade—Peruch Players, Florida Lites of the Field.
Imperial—Spits Wine in leading house at "actual cost." Ten-piece orchestra added. Business below average since opening.

Gus Folger is exhibiting his embalmed whale here another week, but forced to stay in the railroad yards. City authorities taking no chances on "whale's perfume" such as objected to by L. A. police last week.

Jess Marlowe has been transferred from the Riverside, Jacksonville, to Pheil, St. Pete. Byron Cooper comes from Georgia to the Riverside.

After much discussion whether the Florida (Publix) would show "Hallelujah," it has been booked in the Palace (Sparks) for a week, starting Jan. 18.

Arcade theatre has been turned over to Peruch Players and stage employees for operation, according to E. J. Sparks, who is leading house at "actual cost." Ten-piece orchestra added. Business below average since opening.

Sir Harry Lauder may play the Temple Jan. 29. Lauder turned down the date earlier in season because of J. J. Sparks' guarantee demanded for 10% of gate.

Barrere's Little Symphony Orchestra played before Woman's Club Jan. 8. Report is the agency cancelled booking about 10 days before concert date, no reason. Women in charge wired back that unless Barrere played, four other attractions would be cancelled.

BRONX, N. Y.

Bronx Theatre Guild, in its new home, the Tremont, has changed its opening date from Jan. 18 to Jan. 21. First production will be a new comedy called "H. H. H." Meanwhile, part of the Tremont's balcony is being altered into a tea room and art gallery.

Loew's 116th Street theatre, in the heart of the Spanish-speaking community, will show talkies in Spanish whenever it can get them. First of the foreign-language talkies was on view last week, called "Ladrones."

Vilna Troupe, Yiddish, now at the American theatre, negotiating for the Intimate Playhouse. Later is in a thickly-populated Yiddish community.

Drop in business has caused the Windsor, subway circuit house, to drop its press agent, Zax, and will struggle along without one.

Edward A. Guild, house manager at the Prospect, Yiddish theatre, is a brother of Nathan Goldberger, theatre's operator and leading player.

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PITTSBURGH

By HAROLD W. COHEN

Alvin-Thurston; (2d week).
Nixon-Dark.
Fitz-Side stock.
Academy-Mut bur.
Fenns-Dynamite; stage show.
Stanley-Matinee Playground; stage show.
Warner-Sally.
Aldine-Sunny Side Up.
Enright-Thing Called Love.
Harris-Three Days.
Sheridan Square-7 Keys to Baldpate.

Nixon dark again this week, Mrs. Kiske having been unable to ready "The Family Blues," her new play, in time. George M. Cohan here next week in "Gambling," his first Pittsburgh appearance in 17 years.

Charles Washburn in ahead of George M. Cohan next week at Nixon.

Fenn got publicity last week with "Port of Call," as result of "Short Skirts" serial running in daily. Joe Hiller and Sammy Mysels wrote theme song for story and Chester Hale girls worked it in for plenty free space.

SYRACUSE, N. Y.

Empire-Syracuse Playmate (stock).
Wetling-Dark.
Loew's-Yaudim.
Keith's-Yaudim.
Brand-Second Choice.
Theatrical-Past Company.
Eckel-Lone Star Ranger.

The Wetling continues dark, with Shuberts holding no promises save a possible one-night stand of William Gillette in "Sherlock Holmes," in so far as their home town is concerned, are all washed up and that they will surrender the Wetling at the expiration of the lease next Aug. 31.

The Syracuse Civic Opera Association will shortly cast "Rudiger" as its second bill.

American pictures have been an indirect cause of some of the disturbed conditions in China, Franklin H. Chase, dramatic critic of Hearst's "Journal-American," just back from the Orient, told the Onondaga Historical Association. Chase said Reds use the pictures specifically to make the Chinese dissatisfied with their own condition. Chase has resumed reviewing for his paper. Helen Strough Brown, who dubbed, has returned to staff writing.

The Rome Players, an active amateur group up-State, produces "The Royal Family" late in February.

BUFFALO

By SIDNEY BURTON

Buffalo-The Kabitzer.
Century-Show of Shows.
Hill-The Locked Door.
Great Lakes-Sunny Side Up (2d week).
Lafayette-Song of Love.
Little Theatre-The Passion of Joan of Arc.
Gayety-Burlesque (Mutual).

Shea's (Publix) new Seneca fourth neighborhood house to be opened by Publix in Buffalo, opened Jan. 11. Robert Murphy will manage. Frank Guilivain goes from the Kensington to the Bailey as manager, and Kenneth Cowley will manage the Kensington.

The Erlanger went dark Saturday night, with no further bookings in immediate prospect. The Teck,

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closed for a month, reopened this week with "Blossom Time" and Victor Herbert revivals booked to follow.

Katherine Cornell's new "Dishonored Lady," after its Jan. 27 week, goes into the Empire, New York, Feb. 3.

Alex Hyde, former m. c. at Shea's Buffalo, returns to the Lafayette currently with his "Modern Maidens" and also a new Mrs. Hyde (non-pro) from Minneapolis.

The Theatre School Players, at the Studio Theatre, producing "The Show Off" currently for 10 shows up to Jan. 18.
The Lafayette this week began its new policy of Panchon and Marco stage "Ideas" each week, in addition to its regular pictures.

BIRMINGHAM, ALA.

By ROBERT H. BROWN
Ritz—"South Sea Rose," vaude.
Alabama—"The Laughing Lady."
Strand—"Rio Rita" (2d week).
Empire—"The Locked Door."
Triumph—"Red Hot Rhythm."
Loew-Stock.
Pantages-Musical comedy.
Capitol—Change.

The Trianon, a small house in Birmingham that was on the verge of closing, has suddenly shown profit.

Warren Parker returns to Favorite Players at Lyric as juvenile lead.

"Rio Rita," now in second week at Empire, drawing the best crowds in months.

Publix announced it will advertise no more in the Post (Scraps-Howland) for the present. Post announced that no more show reviews of three Publix theatres would be published.

BOSTON

Martha W. Ferris, secretary, Boston Film Board of Trade, has approved the distribution of one billion feet of film to the 16,000 inmates of Massachusetts institutions during the coming year. This means that inmates of prisons, orphanages and for the insane. Post announced that no more show reviews of three Publix theatres would be published.

Mellie Dunham, 76, whose fiddle brought fame to Maine, made his final appearance on the stage of the Keith theatre last week.

The Perkins Institute for the Blind sent 50 members to Loew's State last week, where they heard "Condemned." This is the first time any group of blind people have listened to a talker in Boston.

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By HARDIE MEAKIN
National (Brainerd-Rapley) — George M. Cohan in "Gambling."
Ritz (Hubert) — "Jenny."

Pictures
Columbia—"Dynamite."
Earle-Johnson—"The Laughing Lady."
Fox—"Christine."
Grand General—
Palace—"New York Nights."
Rialto—"Thing Called Love."
R.O. (Keith)—"7 Keys to Baldpate."

National has a series of Newman travels to fill in the Sundays.

American Opera Co. at Poll's Jan. 20-22.

George Peters back at Loew's Palace after operation.

R. J. Conway, of Fox staff, has his wife in a serious condition at local hospital following a collision with a taxi. Driver of the latter stated to have been drunk.

Navy Department saw Fox "Men without Women" last week. Glenn D'Alville, Fox publicity, brought the film down. This is usual procedure with all films pertaining to either Navy or Army. Officials must give it the once over before final release.

Alexander Callam, from musical comedy, is in as new m. c. at the Fox.

Rotating m. c.'s at the Palace is bringing back old favorites with Wesley Eddy, with 75 weeks to his credit, coming in shortly.

Idea of Publix units going into the U Rialto appears to be out.

Local official and society groups still hopeful of getting the Fox for two days of Metropolitan Opera. Congressman Sol Bloom, N. Y., started the idea about six months ago and it's still hanging there. Local guarantors are to give the Metropolitan \$50,000 for the three performances scheduled.

C. J. North, chief of the motion picture division of the Department of Commerce, is expected back at his desk this week after a severe stroke with his eyes. Was in dark room for several days.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Sally."
Davidson—"New Moon" (legit).
Gaiety—"Sacred Fanny."
Gayety—"Social Males" (Mutual).
Majestic—"Second Choice."
Folies—"Marco Millions" (R. U. R.).
Volpene—"N. Y. Theatre Guild."
Palace-Orpheum—"Taming of the Shrew" (2d week).
Riverside—"Dance Hall," vaude.
Strand—"Womankind" (2d week).
Merrill—"Dynamite" (2d week).
Wisconsin—"Marrige Playground"; stage show.

"After Dark" stayed a second week at the Davidson, arrangements having been made to show the new jungle film, had been advertised. Second week fell down, but first was close to capacity. Show closed

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64 PAGES

RADIO'S COME-ON HOURS

Market Victims Playing Florida Wheels in Wild Stab at Recovery

Miami, Jan. 21. Florida, is gambling mad. Betting of every kind has swept the resorts here with hurricane intensity. The whole state is wide open.

Unquestionably the greatest swarm ever of "bookies" from New York, Philadelphia, Atlantic City, Detroit, Chicago, St. Louis and Frisco have descended, finding money so tight they are out taking each other. Miami and contiguous parts are mere clearing houses for all the racketeers, gunmen, Wall Street victims and saps, who are in a frenzy to "clean up" where there isn't much to work on except each other.

Tropical moons, blue seas, emerald palms and all the beauties which ordinarily lure the folks here are forgotten in the delicious play of crap games, horse racing, dog races, baccarat, roulette, bird-cage, blackjack, poker, prize fights and everything else on which money may be wagered.

More pinched, worried faces observable than cocoanuts. Women crazier than the men this year. They inundate all the casinos, leaving back-weary and broke.

One woman is the cynosure of all eyes, having lost a fortune in the last two weeks. She's still betting her head off, her husband's occasional winnings alone keeping her in the game. She and her husband went goofy the first three days in Miami when they broke two houses. Since that coup, the couple have been hit on an average of \$12,000 a night.

The other night the husband, playing the dice table while his wife occupied a chair at a roulette game adjacent, sent word to her not to go above \$2,000. She lost that amount with \$50 chips in a few minutes. She went another \$500, then walked over to get permission to play more. Just as he made a pass for \$11,000 she told him she was out \$2,500. The husband berated her in front of 300 people and compelled her to go downstairs and sit in the car until he finished.

Wife refused to go, finishing nearly a package of cigarettes walking from table to table and mumbling. (Continued on page 43)

"Bad Babies" Hoodoo

San Francisco, Jan. 21. Trouble and mishaps are the lot of "Bad Babies," George Scarborough's play at the Capitol.

Pinched in Los Angeles and getting a hung jury, the troupe moved up here. The opening night the curtain, at the close of the first act, stuck and caused a comedy situation that nearly ruined the performance. A few nights later one of the cast saw a rope dangling back stage and playfully gave it a yank. The rope turned loose a few thousand gallons of water in a roof tank and nearly drowned the show and the cast.

They had to call the fire department to help drain off the water.

A New Wild West

Hollywood, Jan. 21. Ralph Harold, of Radio, has a colored valet who is a church deacon. After getting his first Sunday off, the valet returned to the Harold apartment very morose.

Servant explained that the church was in the red and that all it ever got was "wild west" collections—too many Indians and Buffaloes.

Top Air-Time Buyer Paying \$100,000 Monthly

By its appropriation of \$100,000 a month for broadcasts over the NBC network, American Radiator and Standard Sanitary Corp. becomes the biggest buyer of commercial air time in the world.

Advertiser has leased half hours five nights a week for broadcasts, except on Saturdays and Sundays. Program is to be known as the "American Home Banquet." The 100's go for talent and time.

Chevalier's \$18,000 Wk.

San Francisco, Jan. 21. Maurice Chevalier has been engaged as the name attraction for the San Francisco Auto Show (Feb. 3), which runs eight days. Film star will appear twice daily, singing two numbers each time, and will receive \$18,000 for the engagement. Promoters turned down a name band at the same figure.

Auto shows out this way all have a yen for picture names as attractions this year. Denver is dickering for Carmel Myers, Anita Page, and Gus Edwards. Seattle and Portland are both figuring on using screen people to help the draw.

Too Much Petting

Kenosha, Wis., Jan. 21. Because police claim that young couples have been frequenting the balconies during matinees for the express purpose of petting, two local picture houses have announced the closing of their balconies for the afternoon shows.

Police chief has issued a warning that couples who fail to comply with the police department's orders at any time will be arrested for disorderly conduct.

Perfect

Mt. Clemens, Jan. 21. Having a dream, possibly because of something they ate, Mr. and Mrs. Risk, of this city, christened their boy High.

Their vision has materialized. High Risk is now a taxi driver.

INNOCENT 'STUFF' GATHERS CHUMPS

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L. A. FERTILE FIELD

Los Angeles, Jan. 21. Softest racket for heavy sugar is the radio fortune telling, sex secret racket, with more than 100 stations in the country innocent promoters of a gimmick that is illegal, if worked through mail solicitation.

Seems harmless enough to a radio station to allow one of the gimmick operators an hour a day to tell fortunes free to the listeners-in. But the station operators never take a tumble to the sideline, or if they do they wink. Today the gag is growing from the racket stage to a business—and a sweet one at that.

The broadcasting station's end of the game is innocent, but it is the side racket which results from the broadcasts that is making coin for charlatans working the umpchays in every section of the country.

This burg has been an especially good ground with a dozen or more (Continued on Page 46)

CLEVELAND SET FOR TELEVISION

First commercial television broadcast of a vaudeville and picture program for home reception will be sent from the Palace theatre, Cleveland, in either June or September. The city's telephone wires have already been adapted to transmission of television.

It is reported Cleveland was selected for the initial broadcast because of the close banking connection between North American Public Utility, controlling Cleveland's telephone system, and Goldman Sachs, bankers for the utility organization.

Limit for Launder

Manager with the Sir Harry Lauder road show in the far west wired the William Morris office in New York that "it grows any colder, the kilted one threatens to buy a pair of pants."

Hotels \$500,000 On Cuff for Actors; Would Settle for 5%—Three-Day Bills

A Coast Tutor

Hollywood, Jan. 21. Six months ago the promoter of a Hollywood film acting school was charged with stealing \$10 from a pupil. When the cops went to make the pinch the school was closed, and the promoter had vanished.

Recently the police decided to investigate a school for detectives next door to the Hollywood police station. When they asked for the big shot running the joint, out stepped the film school mugg they'd been looking for.

MIX AND "BILL SHOW" TO STAND OFF "101"

Accepted, by outdoor showmen familiar with moves as designed to stand off Miller Bros' "101 Ranch," John Ringling, head of the circus combine, is again reported on good authority to be planning a wild west show for the coming season. Tom Mix, according to plans, will head the show, which may be a revival of the old Buffalo Bill Wild West Show, with that title carried.

Although the old Buffalo Bill Wild West Show has not toured for many years, Ringling holds the title and can bill a show under it if he desires. Whether the wild west show will tour as a separate unit or along with one of the circuses under the Ringling banner is something that will be decided soon by the outdoor showman, insiders say. The angle that some people like to see circuses, while others prefer only wild west shows and still others both, is up for consideration in determining on how the wild west outfit planned will be shown and routed. It may be sent out along with the Sells-Floto Circus, it is said.

Although the thought now is to retain the Buffalo Bill title, under consideration is the billing of the show as either Tom Mix's Wild West Show or the Tom Mix-Buffalo Bill Wild West Show, these matters to be thrashed out, from accounts, by Ringling, his associates and the former picture star within the next few weeks.

Mix left for Sarasota to confer with Ringling on Saturday. He will remain in Florida until about March 1, going from there to Peru, Ind., where he now has his horses, and will go into some spring training.

When Ringling last summer started to round up circuses, he made a bid for the Miller "101 Ranch," but the deal petered out, due, from reports, to the price asked.

Polite Firemen

Los Angeles, Jan. 21. Los Angeles fireman carry brooms, brushes, mops and buckets. After putting out a minor blaze they clean up the mess.

Actors are charged with owing close to \$500,000 for room rent to 25 major Times Square theatrical hotels.

As a result of the amount of the alleged debt and what the hotels claim to be a bare chance of collecting a substantial part, all but a few of the New York hoteliers have, in the past three weeks, ordered all non-paying professional guests to pay or get out.

One of the best known places, which always carried from 45 to 50 people on the cuff, notified 27 to leave in one day last week. The 27 banded together and moved intact to another hotel a block away. Management of the latter gave them rooms on condition they pay in 10 days or leave.

Times Square hotel managers who have been widely known as liberal carriers of actors until they were able to pay off have tightened up and now refuse to permit the guests to ride free for more than a week, unless assured they'll be paid off. Few actors out of work, however, can give that assurance or name a date.

The Challenge
In some cases, where the hotels are not certain of the guests, bills are being presented every three days. Formerly the presentation of a bill to an actor in less than a week was a challenge.

The Times Square manager, who is known among vaudevillians as "the actors' best friend," has closed his doors to all without funds, and states he is definitely through trusting the elbow guests. This manager is holding unpaid board bills amounting to \$1,000, compiled in two and a half years. He declares that while his hotel caters almost exclusively to the theatrical profession it cannot afford to carry non-paying actors any longer. Besides their rent many of those out of work sign tabs for meals and incidentals. This in addition to telephone calls caused the place to (Continued on page 43)

\$18,200 a Day to Run Ringling-B-B Circus

Montreal, Jan. 21. Geo. Meighan, general manager for John Ringling, told 500 members of the Canadian Railway Club here that the Ringling-Barnum & Bailey circus spends \$8,000 annually on its advance publicity in New York.

The nut of the show he placed at \$18,200 daily. The canvas cost \$40,000. Mr. Meighan is also vice-president of the St. Louis & Hannibal R. R.

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Carol Sax Wins French Order Through Paris Good-Will Troupe

Paris, Jan. 21. The Societe Universelle together with the Ministers of Fine Arts and Foreign Affairs will honor Carol M. Sax's Paris-American Players with a banquet, Jan. 25, during which the official decoration of that order probably will be conferred upon the American producer, for his "services to France." Sax has not yet had any intimation of the honor that awaits him and it will come as a surprise at the banquet.

If anything interferes with the present plan to thus signalize the coming event, the decoration will be conferred in the near future, but that he is slated for distinction in this way is certain.

Moliere a la Mode
On the 308th anniversary of Moliere's birth the American players staged "Le Bourgeois Gentilhomme" in modern dress at the Comedie Caumartin, their new downtown theatre to which they moved from the Femina. The last named house is to be razed.

The French acclaimed this as an honor to their great national dramatist, "Bourgeois Gentilhomme" being the repertory favorite of the Comedie Francaise where it is

regularly revived. The American production was arranged in novel manner, by Jacques Cabannes with variations, such as typewriter, vacuum cleaner, limousines among its props and juck and ing dances and a jazz band as 20th Century adaptations of the 17th Century accessories.

Moliere's timeless sense of the dramatic is evidenced by the ever fresh situations of his great comedy, which score anew at each repertory as they do in this instance. The play is a bit verbose, but always amusing. Conway Winfield was excellent in the title role; Jessie Ralph does splendidly opposite, leads being ably supported by Richard Lanier, Alan Ward, Rose Burdick, Joan Kenyon and Larry Fletcher.

The Caumartin has a capacity of only 250, so small that even capacity couldn't show a profit. Indicating the venture relies upon its backing which is reported generous.

The American Players' jazz version of the Moliere work aroused some resentment in the nationalist press. The French are touchy about the master, much as the English would be about liberties taken with Shakespeare.



(CHIC) (ROSE)
YORK AND KING
Originators of "Tin-Type" Comedy.
Now Star Attraction on Armandale Castle. (That's the name of a boat.)
Represented by JENIE JACOBS.

NEW AUTOMATIC BAND CAUSES BOMB THREATS

Budapest, Jan. 21.
Bombing threats on the life and household of Francis Szekeres, well-known organ technician, followed his initial public demonstration of his new Breakthrough mechanical Academy of Music.

Its dire effect on the jazz musician is foreseen as such that unemployment to every bandman in the world is imminent, so realistic are the jazz effects producible on the mechanical contraption.

Despite protests and appeals of Hungary's jazzists, Szekeres held his demonstration. The success and the ominous import fetched a number of threatening letters, which are in the hands of the police.

LONDON QUITS DANCING; TURNS TO SKATE RINKS

London, Jan. 21.
The ice and roller skating craze has hit London hard, with rinks replacing dance halls all over and excluding most other evening diversions. London already has three ice rinks and several others are to be built.

A number of dance places are being converted into roller skating rinks.

Vogue is even more pronounced in the provinces. A medium-sized town like Birmingham already has four rinks and one Glasgow dance hall built not so long ago at a cost of \$350,000, has gone into the change.

Same is true in Liverpool, Edinburgh, Dublin and Belfast.

TWO SYDNEY PLAYS CLICK

Sydney, Jan. 21.
"New Moon" and "Journey's End," both opening within a few days have scored substantial successes here.

SAILINGS

Jan. 21 (New York to Paris), Yvonne D'Arle (Olympic).

Jan. 24 (London to New York) Van Horn and Inez (George Washington).

Jan. 24 (New York to Monte Carlo) Horace Heidt Band (Pinto).

Jan. 23 (Paris to New York), Joe Cohen (Bremen).

Jan. 23 (Paris to New York), Mrs. A. H. Woods, J. J. Shubert, Argentina, Constance Bennett, Dorothy Gish, Jack Connolly (Bremen).

Jan. 22 (London to New York) Harry Rowson, Julian Sande (Olympic).

Jan. 21 (New York to London) Frances Mann (Pres. Harding).

Jan. 17 (Capetown to London): Francis Curtis (Saxon).

Jan. 16 (Capetown to Singapore): Laura Guerite (Canada).

Jan. 16 (Paris to New York): Ed Ballard, Mrs. Ballard and family (Paris).

Paris Productions in Post-Holiday Spurt; Six New Plays Fare So-So

MAKE SYMPATHY PLAY FOR SUNDAY OPENINGS

London, Jan. 21.

Concerted action is shortly contemplated to issue a symposium against West End cinemas' Sunday shows by the Society of West End Managers and Entertainment Protection Association, supported by the Stage Guild, Variety Artists Federation and Actors' Association. This is being done to gain the sympathy of the public as to the unfair treatment meted out to the theatre and musical.

Sabbath closing of places of entertainment is due to an old 18th century law. In the case of cinema, the county council has overridden this law by making cinemas contribute a percentage of the Sunday receipts to charity. Gross income from Sundays in London alone is around \$7,000,000 annually. Sympathy of the public, which seems to be apparent, will ultimately force Parliament to make the ancient law obsolete.

ARGENTINE DOG RACES

All-American Co. Starts in Two Towns—Gambling Banned

Buenos Aires, Jan. 21.
The All-American Grayhound Racing Co. has contracted for the use of the River Plate Club stadium for tri-weekly coursing meets, with a three-month option on its tenancy.

The municipality does not permit gambling, but the concern is going into the enterprise on a large scale.

They have 150 dogs here and will divide them into two strings, one for this spot and another for Prorogario where a track will be started shortly.

South America's Beauty

Contest Is Due Sept. 7

Paris, Jan. 21.

This year's international beauty competition will be staged in Rio de Janeiro Sept. 7, where Miss Universe will be selected and crowned.

France is already hot and bothered about it and Yvette Labrousse, 23-year-old beaut, born in Cannes and a dressmaker at Lyons, was selected Miss France by a jury which included Abel Gance, picture director, and the usual artists and couturiers.

On Feb. 4 a semi-final to choose Miss Europe will be staged.

Leslie's \$3,000 Dancer

Paris, Jan. 21.

Argentinita, Spanish dancer, sails on the Bremen, Jan. 23, to join Lew Leslie's "International Revue" in New York, signed at \$3,000 a week through Henri Lartigue. This additional salary is said to place the overhead on the revue at \$25,000 a week.

Argentinita is not to be confused with Argentina, another Spanish dancer, now in the States on concert tour.

Argentinita gets only \$1,200 in Spain, but she has the same aversion to ocean travel as Raquel Meller. Lartigue had to go to Madrid and argue with her to make the trip.

ACTS FOR RIVIERA

Paris, Jan. 21.

Among American acts slated for the Riviera are June Roberts, Bob Fisher and the Novello Bros., at the Casino, Cannes.

En route from the Coliseum, London, Chaney and Fox plucked up some bookings here for Cannes and Monte Carlo. May also play the Paramount tour in France.

DANCER'S RIVIERA MONTH

Paris, Jan. 21.

Thelma Edwards, Broadway nite club danseuse, after establishing herself as a doubling feature between the Perroquet and Embassy, is set for a month on the Riviera. Henri Lartigue booked her at Monte Carlo and Cannes.

Miss Edwards comes into the Paramount, Paris, thereafter with a Par tour to follow.

Paris, Jan. 21.
Production has taken on its usual post-holiday activity, the ten days past witnessing an even half dozen new pieces received with varying degrees of favor.

Rostrand's Play

The Omnium theatre enterprises offered at the Mathurins the work by Maurice Rostrand entitled "L'Homme Ural tue" ("The Man-I Killed") to a favorable reception. Critics find its peace propaganda exaggerated, particularly the prologue set in a confessional box. Plot:

A young Frenchman still suffers remorse for having killed a defenseless Jew (Gitan) during the war. He finds out about his victim and makes confession to his priest. Then he goes to Germany, traces his victim's parents and his fiancée. He pretends he knew the youth before the war and devotes his life to making amends to his survivors.

In the cast are Constant Remy, Andre Burgere, Pierre Finaly, Mariana Viana and Paul Andral. Mme. Flori, a new Polish actress, is reported partly financing the venture. She plays the German fiancée, giving a rather ragged performance at the premiere, due in large part to nervousness.

New Composer

"Le Roi d'Yvetot," new opera by a new composer, Jacques Ibert, was produced at the Opéra Comique by Jean Lope and Andre de la Tourasse. Production is excellent, but the reception was indifferent.

Story has a semi-political complexion, having to do with the overthrow of a peaceful king when an enemy invades the country. The plot is a republic, the leaders taking fat state positions. The women dissent from the new rule, fight the men and restore the crown, with the king marrying his former faithful servant. Musy plays the king; Emma Luart, the servant.

"Pardon, Madame"

"Pardon, Madame," a sophisticated comedy by Andre Riviere and Roman Coolus, did fairly at the Hotel theatre Michel. It is a semi-political satire, full of keen wit and bright dialog. Plot: An independent youth, Maurice, falls in love with Yvonne, the wife of a bumptious politician, and maneuvers himself into a position as the husband's parliamentary advisor. Yvonne, ready to help him, to the position of secretary of commerce. In return, Yvonne becomes Maurice's mistress. Presently she decides to divorce the husband and marry Maurice, but the politician unexpectedly is elected president of the republic, whereupon the wife comes to feel that her real duty lies with her husband to avoid scandal, at least during his term of office. Maurice finds consolation with the politician's charming girl secretary.

In the cast are Harry Baur, Jean Debucourt, Henriette Marion, Robert Clermont, Rene Navas and Jean Clairane. Piece is splendidly acted.

"Candle Light"

"Enfin, une femme du monde" ("A Society Lady, at Least") is the unexpected title of "By Candle Light," which is a French version of the Viennese comedy known as "By Candle Light," new at the Potiniere. Mme. Bahna, former dancer, plays the lead, role of a lady's maid who pretends to be a countess.

ACTS' FOREIGN DATES

Eddie Mayo and harmonica rascals (eight), now in Roumania, open at the Wintergarten, Berlin, in February. They have six months' bookings ahead.

Helen Gray is booked for a three months' tour, with dates in Italy, France and Germany. Likewise, Three Vagrants.

Rose Kress Trio opens March 7 at the Cirque Midrano, Paris, for three weeks and has seven months' time ahead. Little Jay Herby is set for three months in Italy, Paris and Berlin. Booked through Dick Henry.

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with

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New York

Reveal Gaby Deslys as Heroine Of War; Paris May Build Statue

Paris, Jan. 21.
Revelation that the late Gaby Deslys, international revue star, was a secret government agent during the war and as a spy performed valuable services to the allies, may bring about a movement to erect a statue in her honor in Paris.
The secret came out in an identity tangle involving Hedwige Navratil, Hungarian Jewess, who was charged to have been none other than Gaby Deslys. Mlle. Navratil's parents sought to establish this fact in order to support a claim upon the estate of the dead artist.
Her property had been willed mostly to her native city of Marseilles outside of which personal effects which went to her partner, Harry Pilcer, the American.
The Navratils brought a suit against the municipality of Marseilles to recover the Deslys estate, and in the action it was disclosed that Gaby had fished the Hungarian girl's identity papers, passports and other documents and with their aid had gone into Austria and Hungary, during the war as a spy. The German officials were hoodwinked because of the remarkable resemblance between Gaby and the Hungarian girl she impersonated.

USING MORE U. S. ACTS; PAYNE-GILLESPIE TIEUP

London, Jan. 21.
Walter Payne, head of the Syndicate Halls, controlling eight outlying London houses, intends to book more American acts in his theatres this year.
This looks like an alliance between Payne and Gillespie, head of Moss Empires, to jointly import American acts. They share offices in the same building and have interests in common in the show business. Gillespie is a director in the Syndicate Halls.

Public Financing of Roumania Theatre Flop

Bucharest, Jan. 21.
The Roumanian government in an effort to float a stock issue for public subscription by the public, did a complete flop.
Scheme was to commercialize the subventioned Bucharest Opera and National theatre in order to place them on a paying basis. Security was offered, but no takers appeared.
Objection was that control did not go with stock, since the government was holding a majority and only offered a minority for sale.

CLIFF-LUPINO'S NEWEST

London, Jan. 21.
Laddie Cliff's partnership with Stanley Lupino has still another six years to go and the firm is actively engaged in turning out the "Love" series of musical plays. "Darling, I Love You" succeeds "Love Lies" at the Gaitey tomorrow (Wednesday), when the latter play goes on the road for 13 weeks.
New show, "I Am in Love," then goes into rehearsal and will tour the provinces till the Gaitey is available. This troupe will have practically the same cast as "Love Lies," the only doubtful ones being Cyril Ritchard and Madge Elliott.

RUTH DEYO HOME-BOUND

Cairo, Jan. 21.
Ruth Deyo is sailing from this port for New York this week. Another departure is that of Cecile Sorel and Co. for Beirut by rail.

OSCAR, 2D, FOR AUSTRALIA

Hollywood, Jan. 21.
Oscar Hammerstein, 2d, here writing music for "Viennese Nights" (WE), goes to Australia at the close of his contract to direct an Antipodes company of "New Moon."

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SAYAG-HOBSON DEAL

Latter Takes Over Ambassadeurs Restaurant, Former Keys Theatre

Paris, Jan. 21.
Edmund Sayag, who is running the Monte Carlo the year round, and who also has the Kursaal, Ostend, is relinquishing the remodeled Ambassadeurs restaurant here to Clement Hobson, owner of the famous Ciro restaurants in Deauville, Monte Carlo, Paris and London. Hobson has also taken over the swanky La Michodiere eatery, an exclusive restaurant, with entertainment, having a colored band installed.
Sayag will operate the theatre wired, which is now being built on the enlarged site of the old Ambassadeurs restaurant. Both theatre and the Ambassadeurs occupy city property under an arrangement similar to the Central Park Casino, New York. Policy of the theatre is still indefinite, but most likely Sayag will play a colored revue, or some such entertainment there this summer.

BULL FIGHTS AS RIVIERA BOOM

Paris, Jan. 21.
The first real Spanish bull fights ever given outside of Spain will be a feature of the Monte Carlo season, starting in March, when Edmund Sayag will book them in the new stadium, seating 22,000.
The foremost toreros of Spain will be brought in, receiving 50,000 francs for each fight.
The enterprise is a strong effort to pep up the Riviera, the season of which has been badly dented by the market crash in New York and other world capitals.
So thoroughly is Monte Carlo persuaded that something is needed to feature the resort that the Prince of Monaco, who is landlord for all Monte Carlo, is donating the ground for the stadium.

SPAIN RESENTS FRENCH STAGE ART INFLUENCE

Madrid, Jan. 21.
Spanish theatre men, particularly producers and players, are greatly incensed over the preference of the populace for French ballets and American spectacles and jazz bands.
Protests came principally from the big towns, notably Madrid and Barcelona, which support the touring French, Italian and American troupes to the loss of native productions.
Affair has caused a considerable hullabaloo, with Spanish art circles complaining that native authors are being forced against their will to model themselves and their product upon foreign standards.

Drury Lane-Ziegfeld

London, Jan. 21.
The Drury Lane management is in negotiation with Florenz Ziegfeld for the production, here, of "The Three Musketeers," following the run of the Christmas Pantomime.
Latter ends its run in March, having been very successful.

London Production Up

London, Jan. 21.
The London theatre is getting down to business for the new year. The large number of revivals spotted for the Christmas season have gradually been withdrawn.
This week's list of new productions numbers half a dozen or more.

BANOIT'S FIRST PLAY

Paris, Jan. 21.
Pierre Banoit, popular novelist, will essay his first dramatic play in collaboration with Alfred Savoir, who is adapting Banoit's "Jacob's Well," a French best seller.
Jane Marnac will produce and star in it later this season at the Apollo.



WILL MAHONEY
in Earl Carroll's "Sketch Book"
44th St. Theatre, New York
The Bronx Home, News said: "There is joy in the performance of Will Mahoney, who is without a doubt one of the funniest of the men who cavort about our stage."
Direction
RALPH G. FARNUM
1560 Broadway

Illness Holds Actor From Drawing Double Salary

Paris, Jan. 21.
On the eve of the premiere of his production of "Criminals" at the Theatre des Arts, Georges Fitoth, actor-manager, decided to do the male lead himself, ousting Henri Vermell. Latter brought suit for damages and has been awarded not only his full salary during the run of the play, but \$400 additional as punitive damages.
Odd phase of the legal decision is that Vermell is also free to accept another engagement, but he will continue drawing salary during the run of "Criminals." Owing to Vermell's recent illness, it is unlikely he will grasp for a double weekly income.

Hubby's Wealth May Make Sunny Jarmann Star

London, Jan. 21.
Mr. and Mrs. Francis Francis will be passengers for New York on the Olympic, sailing tomorrow (Wed.). Mrs. Francis is the former show girl, Sunny Jarmann, while Francis is the millionaire guardman who married her recently.
Bridegroom has sent in his resignation from the Horse Guards, as is customary when an officer marries an actress, but this is probably the first instance where such a resignation has not been accepted. He may be called up at any time in the discretion of the army authorities.
The young man is worth \$15,000,000 and has promised his wife that any time she wants to return to the stage he will present her himself in a musical show on Broadway.

Coliseum Titled Band Starting Something

London, Jan. 21.
Sir Henry Wood's orchestra of 80 pulled a good matinee at the Coliseum yesterday, proving ideal fare for this ritzy house.
Bookings are heavy, and it looks like a good buy for Stoll for three weeks at \$7,500.
As a result the Palladium is keen on getting Sir Thomas Beecham's orchestra of 100 as a counterblast to Coliseum's coup. Beecham was due to open last week, but would not accept less than \$15,000 a week.

Mella a Suicide

Bucharest, Jan. 21.
Mella, the French dancer, starring in a revue at the Varieties Continental in Botoshand, Roumania, committed suicide by severing her wrist arteries with a razor.
Friends attribute the act to an unhappy love affair.

Johnston Going Home

Millard Johnston, New York representative for Union Theatres of Australia, is en route to the island continent for his first visit in three years.
He returns in the spring.

French Theatre Strike Deferred As Gov't Weighs Tax Relief Plans

CIRQUE DE PARIS ENDS Second Paris Place to Go—Was Best Fight Arena

Paris, Jan. 21.
The Cirque de Paris closed a few days ago after a gala farewell performance. Place is being razed to make way for street improvements and its passing eliminates not only the largest and most popular of the Paris circuses but the town's best fight arena as well.
Manager Rousseau plans to build another to take its place. This makes the second post-war demolition, the famous Cirque Noveau giving way to an office building three years ago. Only the ancient Cirque d'Hiver and the Cirque Medrano now remain.

BUTT AND JOEL ARE AT ODDS

London, Jan. 21.
An open quarrel which has been going on for some weeks between Sir Alfred Butt and Solly Joel, multi-millionaire, who has always backed Butt's theatrical ventures, has grown so intense that there is talk of Butt's future in the theatres.
Last week while William Hutter and Harry Cohen were both dealing independently for the Queen's and Globe-theatres, Hutter dealing with Joel, both houses were sold to Maurice Browne by Butt without consulting Joel.
A day or so after that happened Butt announced that the Victoria Palace was for sale. Yesterday the Daily Herald published the statement that the Drury Lane and the Dominion (in which Butt is interested) were being negotiated for A. E. Abrahamson, former bill poster and now a big theatre owner. While Butt denied such a transaction is under way, it is nevertheless true that offers are being made for the Drury Lane and are being considered.
Meanwhile Butt is telling his friends that he is tired of show business and would prefer life in the financial district, his idea being that theatre business is going to be bad for at least a year or two, and if he wanted to return after that he could do so.
Joel is cynical about Butt's ambitions to shine in finance and his attitude has not been improved by having Butt score the first round in the newspapers that Joel found the two theatres which he partly owned had been sold without his knowledge.

BERLIN STATE THEATRE HEAD IS FORCED OUT

Berlin, Jan. 21.
Leopold Jessner, general manager of the State Playhouse since the revolution, has been forced to resign, although he had just signed a new five-year contract.
The last straw in his difficulties was the failure of the American comedy, "Hard Bandages," by Ferdinand Reyher, although the real reason for all the trouble was the disgraced state of the company and lack of a constructive program.
Jessner continues as stage manager, while his successor to the directorship general will be Ernst legal and business manager of the State Opera.

Big Russian Opera Co. As Cuba Tourist Lure

Havana, Jan. 21.
Russian Opera Company opened here at the National theatre with 130 in the troupe and 250 in the orchestra, largest theatrical invasion Cuba has ever had.
Company was brought here by the National Tourist Commission as a winter attraction. Playing at \$4 top.
French repertory company opens here early in February.

Paris, Jan. 21.
Although the Paris impresarios don't know it yet their stroke for tax relief by means of a general theatre strike has already had some effect on the Minister of Finance's office. The executive assistant of Minister Henri Cheron yesterday disclosed to Variety that several taxation amendments already are under consideration.
They are being drafted into a new bill, of which will not become a public property until late in February when the bill is presented to Parliament for a vote.
The tentative draft definitely eliminates hope of a reduction in the 10% poor tax. This will have to stand for the theatre. The government sees no means of raising such monies for the Administration of Public Assistance, except through the theatres.

State Tax Cut
However, the percentages of the state tax would be reduced. The present rate of which the first 10,000 francs would be changed to 5% of the first 15,000; the 7% state tax would be reduced to 5%, and all taxes on subventioned theatres, such as the Opera Comique, the Odeon and the Comedie Francaise would be eliminated.
At this writing (the proposed terms will probably first come to public attention with publication here) it seems probable that the terms outlined will prove unsatisfactory to the French managers.
Meanwhile the theatre strike is likely to be deferred. The managers realize that Minister Cheron's duties at the Hague conference for Naval Disarmament stands in the way of any definite answer to their demands from the Finance Ministry and for that reason the proposal is up to the demonstration off until Mr. Cheron's returns to office duty.

However, the legit managers promise a regional strike centering in Lyons as a demonstration against local conditions. The situation there is even more desperate than in Paris, with a tax rate of 25% additional on posters, billing and other incidents.
Mayor Herriot, of Lyons, has the strike ultimatum before him and calling of the local lockout awaits his answer.
Word Into Bankruptcy
At Toulon the local impresario, Marjol of the Theatre Municipal, filed a bankruptcy petition and the theatre has gone dark. Taxes are blamed for the failure.
In Paris the average taxes on a cinema theatre amount to a third of gross receipts, including 17% poor and state taxes, 12% to the Authors and Composers' Society, plus war taxes and other imposts.
Provincial tour managers routing one-night engagements, notably Tourneux and Baret, are giving up the ghost. They propose abandoning road tours regardless of the strike, declaring the business holds out no hope of profit.

Sydney, Jan. 21.
Phyllis Amery, young Australian dancer, died suddenly on the eve of an engagement for "Love Lies."

PHYLIS AMERY DIES

Phyllis Amery, young Australian dancer, died suddenly on the eve of an engagement for "Love Lies."

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Russia Steamed Up Over Sound; Special Showings Require Police; Have Own Ideas on How to Use It

Moscow, Dec. 31.—Moscow's film world—directors, actors, scenario writers, critics and those who manage to crash the gate—is crowding the special demonstrations by RCA Photophone here. Only one film theatre, the First Soviet Cinema, has been wired. Since the regular showings of the silent films make the house unavailable until midnight, the sound demonstrations have all taken place after that hour and usually do not finish until the wee hours of the morning.

General public has as yet gotten no glimpse and heard no note of the talkers. Aside from the members of the Soviet Parliament (Central Executive Committee) which came in a body to one of the performances, sound pictures have so far been limited to the film people and their acolytes. Nevertheless the echoes of the private showings have spread and the magazines have given the matter full attention. Popular interest is rising to the boiling point.

In picture circles scarcely anything else but sound is talked about. Some directors and cameramen have seen a few American samples—a fragment of "King of Kings," some Pathe newreels, the whole of "Flying Fool" and several operatic bits—so dozen times that the mispronounced English phrases from these samples almost perfectly.

At two of the midnight showings police were present to control the mob.

Handicapped

Unfortunately the imported talkers are not representative of the best the States are offering, due in part to technical defects in the theatre itself. But being complete neophytes in this game, the Russians are loudly enthusiastic. Effect is greatly heightened by the simultaneous projection of the first efforts at Russian-made talkers, which sound a good deal like the early DeForest tryouts.

Perhaps the only negative remarks came from that Jack-of-all-trades, the commissar of Education, Anatoli Lunacharsky. After paying a thoroughgoing tribute to the sound films as such in a recent article, he proceeded to take out a grouse on the opera stars who invade the screen.

"Burden of his complaint is that beautiful music is spoiled for him by having to look at realistic close-ups of the singers—'vulgar overdone faces of American opera stars,' as he delicately phrases the matter.

At least three Russian engineers and inventors are at work on sound film ideas, with the hope of details at least are original. Their work has been seriously hampered by lack of means, absence of various materials not easily procurable here and inadequate laboratory equipment.

Only films as yet shown, based on methods developed by Prof. Shorin of Leningrad, are, as already indicated, quite inferior. Some Russians, who perhaps know what they are talking about, insist that the defects are due to factors which can and will be eliminated, and that Prof. Shorin's principle (whatever that may be) is altogether practical.

For and Against

Indeed, one sector of official Soviet opinion argues against long term tie-ups with American wire companies. It is only a matter of time, it insists, when the Soviet Union will be independent of foreigners for its sound equipment.

The film people themselves are for the most part not so optimistic. They are frankly anxious to obtain the best that America has to offer instead of experimenting at home. Actual policy of the government—everything here is in the final analysis decided by the Soviet government—is likely to strike a balance between these conflicting viewpoints.

A sound synchronization has been produced here for a popular silent film: "The Women of Rizzan," shown in the States under the title of "The Village of Sin."

It does not attempt to give conversation, nor to providing synchronized sound effects and music—accompaniment playing at the wedding feast, shouts of crowds, tramping of horses, tears, and laughter, etc. Despite obvious imperfections the

film is greatly enhanced by the sound accompaniment. This version has not yet been released to the public.

Tone Films

Several of the leading directors are at the moment furiously at work on what they term "tone pictures," as distinguished from the American and west European talking pictures.

V. I. Pudovkin, of "Last Days of St. Petersburg" fame, is in the midst of a tone film which he calls, "We Live Well"; Nikolai Ekk and A. M. Rom, both among the best of the young directors, are likewise doing tone pictures.

Chief differences between Russian tone film and the American sound film, as explained by M. Pudovkin, is that the Russian idea is to avoid a literal transcript of sound. That is to say, there is usually no protracted conversation, no realistic reproduction of noises as they occur. Instead Pudovkin, and most of his Soviet colleagues, hope to use sound only as an impressionistic accessory. Where an emotional effect can be strengthened by sound of some sort—the dripping of water, the rumbling of distant thunder, a wisp of music, etc., it is put in, even if the cause of the sound is not visible on the screen.

Thus, Pudovkin explained, when one of the characters thinks of his sweetheart going away on a train, the effect may be strengthened by the chug-chug of the locomotive as it might sound in the mind of the character, although there is no locomotive on the screen. There may even be "voices from the void" to underline some idea, or clarify a situation—acting like spoken captions, more or less. In short, the Russians aim to use the sound technique not to reproduce real life, but, they may say, amount to best to an imitation of the legitimate theatre—but to achieve new effects.

Pudovkin's first tone film will soon reveal how his theory stacks up in the eyes and ears—of an audience.

Another of the most important Soviet directors, Leonid L. Obolensky, is now in western Europe, where he went especially to listen to American talkers in Paris and Berlin.

Spain

By ARTURO G. CARDONA

Madrid, Jan. 10.

Last year a total of 460 pictures were exhibited in Spain, of which only 14 were Spanish productions. Native producing companies are composed rather of small groups of amateurs that export technical men and do not have the category of large cinema producing enterprises with adequate capital and resources. As a consequence, Spanish productions are wholly handicapped in technique. Some few have enjoyed passing success.

Of the total number of films shown, 85% were American features. German pictures were second, but way behind, with French and English films following in order.

Producers in the latter countries were persistent in their efforts to place more of their pictures in Spanish theatres, but only in a few exceptional instances can it be said that these films had any success. Nearly all of the cinema programs in the theatres of Madrid and Barcelona consist of American films.

Talkers have been very well received, especially at first, and in spite of handicaps. One objectionable consequence of the public of the introduction of sound films is the substitution of good orchestras by mechanical music.

Last year knowledge of the English language in Spain is a handicap, of course, and has been the chief cause of a few protests against their exhibition. However, the Spaniards have not received American sound films as an effort to impose the English language on them. Those few Spaniards who speak English, and who have learned the language in England, assert difficulty in understanding U. S. slang.

Tryout in Short

Hollywood, Jan. 21. Lotti Loder, brought here from Vienna under contract to Warners, will be first tried out in a short, "Lonely Gigolo," by this company.

COSTLY EXPERIMENT

Kane's 3 Months of Renovating—On Two-Reeler in Paris

Paris, Jan. 12.

Bob Kane expects to move out to the Joinville studios of Gaumont next month, when his Western Electric equipment is installed. Meantime, he is using the Gaumont studios here, RCA Photophone equipment, and has commenced shooting on a twin-reel comedy.

Kane's three months' stay here has been experimentally very expensive to date through necessity of completely renovating conditions to conform with his ideas of American standards. Kane is said to be drawing \$80,000 annually against everything, not including the percentage of the profits, etc. Paramount is backing him in this experimental idea to produce talkers (shorts first, and then feature films) in a desire on that company's part to prove that Americans can make French talkers in France.

PARIS BANKERS ARE EASING IN

Paris, Jan. 12.

Picture business is slipping from the hands of private French operators into those of the bankers. Signs for this were clear here directly the picture people started issuing securities, and it was a sure bet the banks would not allow the local picture magnates to play ball with their stocks without charging admission to that green pasture known as the investing public.

Recent purchase of Gaumont by Aubert Franco Film has been the work of bankers, such men as Albert Kohan, Languevin and Grinfield being used to pick up the necessary controlling stock on the market. Two big French banks have now got a finger in the picture pie, and more consolidations of interests are due. Control of Gaumont now entails that of all films, and the Societe des Films Historiques will probably be included in the new group.

Powerful Conti Gancel (automotive company) interests formerly backing Natan are now interested in Gaumont, which makes it possible that the Pathe-Natan firm will be included in the new group.

Gaumont stock market valuation of a \$400,000, nominal, capital is about \$1,250,000 and Aubert-Franco Film stock, with a nominal capital of \$240,000, is worth over \$7,000,000 on the market, quotations being respectively 320 and 300 francs for shares 100 francs, nominal (\$4).

Director's Trailer Sends "Ark" Over in Budapest

Budapest, Jan. 7.

Release of "The Ark" (WB) proved the local advance for any film having anything to do with Hungary or Hungarians.

"Ark" was not too well received and had moderate reviews, but it is preceded by a trailer of Michael Curtiz, of Budapest extraction, and who directed "Mystery of the Wagon Lit." This was considered so striking that it decided the success of the film.

"Ark" is practically the only really successful picture running just now.

British Film Field

By Frank Tilley

London, Jan. 12.

It's dull. Nothing happening and plenty promised. Paramount had a convention. Finished with the British executives giving J. C. Graham a silver tea service. Mel Shauer was crowned "Mystery of the Wagon Lit." Nothing to do with a booze truck; it's just French for sleeping-car.

Personal and Otherwise. Charlie Whittaker has sold his Pola Negri picture to Warners for quota. Was to have gone through Paramount. Whittaker got \$62,500 for this market. Now making one for Par called "Mystery of the Wagon Lit."

Nothing to do with a booze truck; it's just French for sleeping-car.

British and Dominions (Wilcox company) is laying off the production of "Beethoven," for which Olga Tschocova was brought over. Re-

FILM EXPORT INCREASE OF 55,000,000 FT.

Washington, Jan. 21.

Increase of 55,000,000 feet is recorded in exports of positive motion picture film for the 11 months ending Nov. 30 over the corresponding period of 1928.

Increase is considered remarkable by Department of Commerce officials under whose direction official statistics were compiled. Particularly so in view of the numerous contingent plans, etc., put through abroad.

Total footage for the 11 months of 1929 exceeded 250,000,000 in. feet, as against 195,000,000 in. feet for 1928. Matter had a declared value of \$4,798,000 against \$5,359,000 for 1929. To this is added negatives exported running to 7,885,000 feet for 11 months of 1929 as against 7,133,000 feet in '28. Raw film for 1929 totaled another 66,000,000 feet.

Officials state that no appreciable change in the increase will be made when the final figures for the complete year are compiled.

Following table discloses just where the gains were made and combined actual footage on negatives and positives sent to the various countries. Tremendous increase in both Great Britain and France, outstanding quota countries, will be noted:

	11 months ending Nov. 30, 1929	1928
Great Britain (L.P. Ft.)	3,415,036	69,105
France (L.P. Ft.)	7,067,294	12,018,905
Germany	10,342,052	13,254,700
Spain	7,405,447	7,734,125
Sweden	945,978	8,374,785
United Kingdom	11,433,033	33,102,400
Other Europe	21,531,125	26,226,387
Canada	7,880,408	14,444,087
Central America	3,619,133	3,728,300
Mexico	6,441,228	8,235,856
British West Indies and Bermuda	5,845,765	5,301,601
Japan	9,234,735	9,234,735
Argentina	18,098,400	17,897,101
Australia	15,278,990	17,017,576
Philippines	4,208,079	4,208,079
Other South America	12,428,238	11,869,778
British Malaya	3,595,448	3,595,448
China, Hong Kong and Kwangtung	1,471,142	3,248,832
Netherlands East Indies	3,325,766	3,248,832
Japan	5,230,629	6,708,137
Philippine Islands	2,813,456	3,801,969
Australia	9,948,035	9,948,035
New Zealand	4,730,148	4,935,018
British South Africa	3,330,046	4,933,276
Other countries	5,330,841	7,431,598

* Increase.

Many Shorts Among 60 Ont. Rejected 1929 Films

Toronto, Jan. 21.

Annual report of the Ontario board of censorship shows 60 films rejected entirely and 631 subject to minor costs in scene or dialog.

Many of the 60 rejected films were shorts. Reasons were obscenity, slurs on the British flag, too much Americanism and lack of morality.

DOUBT FED'L CENSORSHIP

Washington, Jan. 21.

Federal censorship of pictures in Canada is reported highly improbable by Commercial Attache Lynn W. Meekins, Ottawa, to the Commerce Department.

Recent general conference of representatives of provincial boards of censors at Toronto had created impression a federal board was in the offing. Mr. Meekins queried officials there and made the negative report to this government.

DELAY GERMAN "ANNA"

M-G Immediately Doing Garbo's Second Talker

Hollywood, Jan. 21.

M-G has postponed its proposed German version of "Anna Christie." Studio execs feel that Greta Garbo will be major-opener in her first talker in this country and want to follow quickly with her second, "Romance," while the expected plaudits are still ringing. Clarence Brown, who directed "Anna," will also do "Romance."

Studio is sending out a silent trailer on the first picture to keep Mack Sennett's screen voice as a surprise.

German Talkers To Flood U. S. Within 30 Days

American market will be flooded with German dialog pictures within another month. Competition is far keener than the trade surface reveals.

There are at least four fairly big companies which are going after the German population throughout the country. Cities and towns where winners are most popular are being thoroughly penetrated. The first all-German talker feature on Broadway opens at the Mansfield this Friday night. It is "Because I Love You" (Afa) and the first of 52 in Teutonic dialog which the Schlessingers, under their German talker tie-up, are attempting to market here. The Mansfield is now getting DeForest wiring.

Warners is stepping on the release of its "The Royal Box" as the result of "United Artists" plans to get "The Lumax" to a quick getaway in German draw houses.

Hoboken, Newark, Germantown and parts of Cleveland and Milwaukee are now shaping up as the best bets for German dialog as well as about neighborhood in the bigger key cities.

Other language film possibilities, at least in the U. S., have faded to German for the present.

England Expects New Drive On Film House Regulations

London, Jan. 12.

As a result of the Paisley fiasco, in which 70 children were killed, town councils and watch committees all over the country are complaining against the lax restrictions on cinema regulations. Feeling in the trade is that Parliament, on reassembling Jan. 21, will think about nation-wide legislation. Up to now cinemas are mainly controlled by local regulations.

There's talk that the Government will strengthen the provisions of the Childrens Act of 1908, and authorities are said to be circulating local bodies with a view to eliciting co-operation. At Durham, northern industrial centre, magistrates went into committee after police told them one of their cinemas was unsafe.

Among new suggestions are the abolition of child queues, larger number of adults at all children's shows, and "under seven" to be admitted except with an adult, and greater care in the choice of films shown.

Trade in general, through its papers, is praying that the storm'll die a natural death before the Government gets busy. The Home Office is meanwhile said to be advising the Government on new legislation.

Home Secretary is expected to tell the House all about Paisley at the end of the month.

NO U.A. BRITISH PRODUCING

Although several propositions have been advanced, including one by Edwin Carewe with English backing, United Artists will not attempt to produce talkers in Great Britain to fill quota requirements. Running the German version Saturday mornings at 10:15 to catch the German students, who are plenty in London again.

"Splinters," doped in Variety to gross \$300,000 here, is "way over that figure now. Herbert Wilcox (Continued on page 7)

ALL-BERLIN STRIKE ON TAX

French Bookers Watch Opening Crop of Native Talkers as Guide; 'La Route's' \$12,000 Wkly Amazes

Marseilles, Jan. 21.

First month's gross of "La Route" at the Capitol in Marseilles paralyzed the local industry by clocking 1,200,000 francs which is an average of \$12,000 a week in a town of 700,000 population. Figure is considered phenomenal here considering that American silent film's previous yield averaged 1,000,000 francs for the entire French territory. However, Marseilles is an abnormally good show town, being a big seaport with many transients. Distributors here usually charge 25% to 33% of the gross for first run products. Hence the Marseilles instance trebled the normal income as previously a gross of \$4,000 was considered excellent.

The business done by this native-tongued talker indicates that dialog is widening the French film market tremendously. It also means that the Capitol is killing everything else in Marseilles which can become France's chief danger through only one house gobbling all the

(Continued on page 7)

UA's GERMAN 'LUMMOX' IS PRAGUE SENSATION

Prague, Jan. 21.

United Artists' production of "The LummoX" created a sensation here, upon presentation with German dialog, picture having been doubled in English and German.

The Fanny Hurst story is titled "Der Tolpatsch" for the Prague showing.

Particular appeal of the picture hinges upon the peculiar political condition in Czechoslovakia. For instance no German street sirens are permitted in Prague, even if the war has been over 10 years and the country has a population of German origin of more than 3,000,000.

Dr. Baxa, the ultra-Nationalist Czech mayor of Prague, made a special concession for the first German talker to be released in this territory.

United Artists is using "The LummoX" as a test of the foreign language market with a view to getting data to control its future policy and the release of the picture in its German version comes before the English print has been generally viewed in the States.

Connolly Sailing

Paris, Jan. 21.

Jack Connolly, European chief of Fox Movietone, sails on the Bremen Thursday.

Called home for a conference. He is leaving William O'Brien in charge and taking with him Tom Chalmers, who arrived recently to edit a special French Newswire edition to buck the Pathé-Natan local sound news service.

On the same ship will sail Bavetta, Fox's French executive; Julius Aussenberg, German representative; Benito Fuchs, in charge in Italy, and E. E. Horan, Spanish chief. Walter Hutchinson remains in England.

London Chain for Sound

London, Jan. 21.

The Summers Brown circuit, comprising seven theatres in London and the suburbs, which once were part of the Gulliver circuit and of which Gulliver & Abrahams still hold the freehold, have been leased.

Control goes to Sam Berney, who is understood to be acting as an agent for Bundy. Report is the chain will go into a talker policy in March.

SO. AFRICA DEFOREST RIGHTS ARE IN DISPUTE

Capetown, Jan. 21.

Kinemas, Ltd., applied for a court order interfering African Theatres and African Talking Pictures, Ltd., from using apparatus under the De Forest system (American) and exhibiting pictures made by that device, which plaintiff alleges infringes its sole rights for South Africa.

Both parties consented to the withdrawal of the injunction proceedings until the issue has been tested on trial.

Camera crews operating for Kinemas, Ltd., and for African Theatres engaged in a verbal free-for-all at the Bloemfontein swimming baths when the British swimmer Norman Brooks gave an exhibition.

African Theatres claimed exclusive picture rights to the event, and when the Kinemas camera crew appeared the African Theatres representative raised objections which were sustained by the bath officials. Now Kinemas, Ltd., is demanding a judicial ruling on its rights to show the pictures of the swimmer.

METRO BUYING FRENCH TALENT

Paris, Jan. 21.

Metro is demonstrating it is serious about signing French players to make French language talkers in Hollywood, by going in for a long list of such people.

Idea has spread around that other American companies will do the same thing, and shrewd freelance French agents are sewing up all the talent they can find with the idea of reselling the people for export.

Andre Luguet, French matinee idol and comedian, sailed Saturday on the Empress of Scotland for Hollywood as the first performer under the scheme. He is to get \$800 a week for a single picture designed as a test and in which he will play lead. Picture is Jacques Feyder's M-G-M feature "Unholy Nights."

Feyder is the French director on Metro-Goldwyn's Hollywood lot, while his wife is in Paris under Metro retainer, commissioned to scout for talent for export to Hollywood. Feyder directed Greta Garbo's production, "The Kiss." His next after "Unholy Nights" is to be a French theme story and it is for this that other French players are sought.

Idea of the money the producer is prepared to spend to get what it wants may be had from fact that Metro was ready to pay 50,000 francs each to Rip and Roze for Luguet's release from Rip's revue at the Folies Wagram. This arrangement may be changed to one by which M-G-M will pay \$4,000 to the Unione des Artistes instead of to Rip and Roze.

Players with whom Mme. Feyder is carrying on negotiations are Claude Nohaine, Marcel Lelievre, Serge Nadeau, Gil Roland, Robert Ancelin and Richard of the Odeon and Gara for Hollywood.

Metro expects to lose money on the French dialog versions, but is willing to stand the outlay to hold the good will of the French market.

Dutch Cool to 'Shadows'

Amsterdam, Jan. 21.

"White Shadows in the South Seas" was revealed at the Tuschinski as a remarkably beautiful picture, but both critical and public interest is below expectations.

CINEMA TRADE DROPS BY 50%

Exhibitors Declare They Cannot Live in Times of Depression and Meet Heavy Imposts—Dance Halls and Cabarets Join in Movement—Smaller Houses Hit by Big Talker Spots

DEMAND LOWER RATES

Berlin, Jan. 21.

Berlin Exhibitors, at a formal meeting called for the purpose, declared their intention of calling a strike unless some measure of relief from heavy amusement taxes is granted them, following the example of the French amusement business toward the same end.

During the meeting it was stated that business, particularly in the smaller picture establishments, is scarcely 50% of what it was at this time last year. Probably the situation in these minor theatres is worse than in the larger establishments that feature important talking pictures, but business is depressed generally.

All branches of the amusement business is in much the same condition. The cabarets and the dance-halls complain of the same state of business and show every disposition to make cause with the picture people in direct action to call the attention of the government to their difficulties.

Taxes are abnormally high in all these places and the complaint has been heard before. Apparently the aggressive campaign of the French theatre business to force recognition of their situation upon the authorities, and the early results of their action, have inspired the Berlin managers to a like course.

ITALY MAKING OPERA TALKERS

Rome, Jan. 21.

The Pittaluga Company, powerful Italian theatre company and film producer, has installed RCA Photophone recording apparatus in its studios here and is rushing talker production, especially singing pictures.

The concern is banking on the fame of Italian opera voices and is going after world markets for this kind of product which is visualized as full of possibilities.

Pittaluga Co. admits that the Americans are away ahead of the world in talker feature standards and it is handicapped by such competition. It is for this reason that the company is specializing in the singing picture style.

Nevertheless it will not ignore the dialog picture entirely. Its first dialog production will go in work immediately, the first in the language. This enterprise will have the advantage of the Mussolini edict against alien languages film (outside of singing sequences). This eliminates the foreign—particularly American—dialog picture and gives the home market almost entirely to the native producer.

The Pittaluga people paid a high compliment to Photophone, having selected it after tests of all the other systems on the market.

Financing German Star

London, Jan. 21.

Dr. Galspern, German producer, is in London, seeking to raise capital with which to produce a picture in England starring Elizabeth Bergen, Germany's most prominent film actress.

Screen Propaganda Chills Europe As Soviet Agent Goes Lecturing

GAINSBOROUGH STUDIO BURNED—HAMPERS WORK

London, Jan. 21.

The Gainsborough studio at Islington was burned out Saturday, causing delay in talker production by the Gaumont British Company.

There were no casualties except injury to George Gunn, studio manager, who was burned.

Plant was built in 1919 by Paramount and now contains two sound stages recently wired with Western Electric system. "The Valley of Death" was in production, with Milton Rosmer directing, when the fire started.

Jacquelin Logan arrived here Friday and was about to begin work on "A Symphony in Two Flats" this week, with Ivor Novello, production being for Sono-Art and Gainsborough, being a co-operative undertaking.

William Shann, studio employee, who seemed only slightly hurt in the fire, died several days later as a result of shock.

'FOLLIES' GIRL IN SOVIET FILM

Moscow, Jan. 21.

The Moscow Soviets take no chances on the morals of their kids. They won't let them look at capitalistic American pictures, such as Doug Fairbanks' "Don Q." On the other hand the Russians have just admitted the first American actress to their native picture casts.

She is (Miss) Billy Lyons, otherwise the wife of Eugene Lyons, Moscow correspondent of the United Press, and she will play the lead in Sovkino's newest production, to be directed by Ivan Vongorodoff, looked upon as one of the Sovkino's most brilliant young directors. Miss Lyons is a graduate of Shubert musicals, Ziegfeld's "Follies" and a post-graduate of the Hollywood studios.

Objection to the attendance of children at American pictures is the fear that their young minds would be contaminated by capitalistic propaganda and other bourgeois ideas and manners, like shaving, maybe.

The Fairbanks picture "Don Q" had a long run in Moscow, but no children were allowed to see it.

RCA OVER EUROPE

Station in Russia and One in Italy—Organizing Continent

Paris, Jan. 21.

With important new arrangements for broadcasting, one in Italy and the other in Russia, it looks as though RCA will ultimately organize European radio.

Maestro Pietro Mascagni sponsored the debut of the Continent's most powerful broadcasting station, Rome, owned jointly by RCA and the Italian Radio Corp., the latter a government subsidized concern.

Radio Corp. of America also is planning a 500-kilowatt station under the Soviet regime, apparently coinciding with the Soviet's contracting in a big way for RCA Photophone for picture recording. These operations are taken to forecast the organization of Europe's commercial air communication by Radio.

Maxwell On Film Board

London, Jan. 21.

John Maxwell, head of British International, has been made a member of the Board of Trade advisory committee on films.

The Hague, Jan. 21.

Eisenstein, picture director under the Russian Soviet regime, is on a lecture of Europe.

Addressees are on the subject of Soviet film kultur with large lots of Communist propaganda scattered through the remarks. Purpose is candid enough, but the odd thing is that Russian films are barred in most European countries on the ground of suspicion of communist propaganda.

In spite of the ban a local arty group, called the Film Riga, shows them privately. One of the Hague's leading dailies, "Nieuwe Rotterdamse Courants," devotes much space to highbrow pictures. The Riga, Rotterdam's cinema, withdrew its advertising from the sheet for this reason, declaring a boycott against it and the deadlock is still on.

Amsterdam, Jan. 21.

Eisenstein, Soviet film director and agent of the Communist Government, visited Amsterdam a few days ago and was interviewed on his mission. His remarks suggested that his object is to break open the way for Russian pictures in world markets.

Briefly what he wants to get over is the idea that talking pictures won't do, that the future of the screen is bound up in color pictures; that Russia has a new color system that holds out great possibilities and that the French picture technique, as disclosed in new product, is a flop, the pictures being sunk in "super-refinement and national snobbery."

Cairo, Jan. 21.

The Government of Egypt has delegated a special agent from the European Bureau of the Public Security Department to devote his entire time to watching and censoring all films imported from Europe. Purpose frankly is to prevent the circulation of Soviet propaganda pictures.

TIFFANY'S DISTRIB IN FRANCE ASKS NEW DEAL

Paris, Jan. 21.

Johan Gerhardt Schuman, managing director of Wilton Brockliss-Tiffany, distributor of Tiffany pictures in this country, and owners of the Capucines Cinema, Paris, sailed for New York on the Paris to negotiate a new deal with Tiffany.

Concern wants Tiffany to finance the French distributor machine to the extent of 50%.

Wilton Brockliss now works on a customer arrangement, purchasing Tiffany distribution rights instead of operating as a partner. With Frank Brockliss, who originally organized the French Metro Service, is Wilton Brockliss, famous American ship owner whose shipping business was affected by the market crash. This has caused him to curtail his film financing, which was a sideline.

Schuman has declared that if Tiffany does not care to go into the proposed financing partnership the Tiffany franchise, which has four years to go, may be offered for sale.

Censor "Glorious Night"

Sydney, Jan. 21.

Censor here has refused to release "His Glorious Night" M-G-M picture-starring John Gilbert. American distributor has fled an appeal.

WILL'S OPENING

London, Jan. 21.

Will Rogers is here, which happens to coincide with the general release of his picture, "They Had to See Paris." Film is well liked.

PARIS' BIG-TIME VAUDE, MAY HAVE 3 HOUSES

Paris, Jan. 21. When the Plaza opens late this spring it will give Paris its second big time vaude house. Empire is the sole important music hall at present.

The Alhambra, burned down some years ago, is fast nearing completion after considerable hitch through local complications. This music hall will make Paris' third such, and possibly may become the premier variety house, according to unverified rumors that either Jules Marx of the Scala, Berlin, or British vaudeville interests will take it over.

Paul Franck, former manager of the Olympia music hall (now slowly being converted into a sound picture house by Jacques Haik) will manage the Plaza. Rose Amy, variety star, will be associated with him in an executive capacity.

Plaza was originally designed during its protracted construction periods over the past two years to open Christmas as a combination house with pictures. It will play straight vaudeville, censing the former Olympia policy as a top-notch variety house.

Sax Dissenters Quit

Paris, Jan. 21. A group of insurgents has quit the Carol M. Sax American players here and is sailing for New York tomorrow (Wed.) on the Olympia, having flown to England to catch the boat.

They are McKay Morris, Walter Folmer and Catherine Swan. Morris came here as the star of the troupe and clashed with Sax on policies. Miss Swan was secretary to the impresario and Folmer was assistant director.

The troupe is now getting full salaries after taking half pay during the fortnight when they were ousted from the Femina, due to be razed. Sax takes the position that no pay was required under Equity act of God rule, but he paid half salaries regardless until they obtained possession of the Caumartin to continue.

Call New Berlin Play

A Prospect for B'way

Berlin, Jan. 21. At the Nollendorff these "People in the Hotel," by Vicki X. Baum, is revealed as an entertaining but uneven dramatization of a current popular novel.

Story has to do with a gentleman thief robbing a dancer and then falling in love with her and she with him. Piece has a distinct possibility for Broadway, but it would have to undergo drastic changes in adaptation to the States.

The production here under Grundgens is first rate.

"Silver Wings" Comes In

London, Jan. 21. "Follow Thru" ends at the Dominion, Feb. 8, after a run of four months, and Clayton & Waller's "Silver Wings" comes in from the provinces to take its place.

This transaction was forecast in Variety recently, although at the time it met general denial in London.

Muddled Berlin Farce

Berlin, Jan. 21. "Last Night's Waltz," at Kleine's theatre, is a muddled farce by Ilgenstein, made just palatable by the fine playing of Max Adalbert and Erika Gaessner. It has no chance outside of Berlin and not much here.

"ROSE-MARIE" REVIVAL

Paris, Jan. 21. "Rose-Marie" was revived at the Mogador as a stopgap until the advent of "The Desert Song" in February.

The piece played 1,170 performances at the house during its run of more than three seasons, when it gave way to "Hitt the Deck," called "Hallelujah" here, which hasn't fared so well.

Sybil Thorndyke Debut

London, Jan. 21. Sybil Thorndyke makes her vaudeville debut Feb. 17 in "Meet the King," sketch by an unknown author which is booked for the house for two weeks.



BENNY ROSS

Just wrote a song, with John Sorrentino, called "I'm Sorry I Dared to Care." It looks good. Besides that, still mastering the ceremonies at Stanley Theatre, Jersey City, Management HARRY W. CRULL

Lehar Hailed in Paris; His Opera Great Success

Paris, Jan. 21. En route to the States where he will compose a score for Gloria Swanson's new picture, "Queen Kelly," Franz Lehar personally conducted at the premiere of his three-act operetta, "Frederique," presented Friday evening at the Gaite-Lyrique.

The venerable Viennese composer was enthusiastically acclaimed. The score of the piece is tuneful and includes a cinch waltz hit. Book is based on a romantic episode involving Goethe, and the opera has a look good for the States if it has not already been heard there.

Piece is adapted by Andre Rivrore from Herzog and Lohner's original. Louise Dhamary plays the leading role with Rene Gerbert in the role of Goethe, both roles being admirably played. The production in first rate and the romantic book and tuneful score both are assets. With the top set at \$120 prospects are for a real hit.

In support are Janie Marese, Robert Allard and Andre Noel. At the curtain the 70-year-old composer was called to the stage and made the hero of a tumultuous reception.

Permission for an alien to conduct a Paris performance is a highly unusual musicians' courtesy. Messenger, composer and before his death head of the Opera Comique, was at one time denied permission to conduct his own work at the Marigny.

Casino Pay Chopped

Paris, Jan. 21. Salary cutting and general pruning of costs on in Missinguet's revue, "Paris Mier," at the Casino de Paris, forcing out Charles Ahearn's Millionaire Band.

Ahearn and his crowd will sail Feb. 1 for South America, where a tour of 14 weeks has been laid out, starting in Buenos Aires, under William Morris' booking. Other acts are expected to quit the Missinguet show.

WEATHER

Paris, Jan. 21. Weather here is exceptionally mild, resembling that of the Riviera. Huge week-end crowds promenade the boulevards, crowding the sidewalk cafes and the cinemas.

Washington, Jan. 21. Weather Bureau furnished Variety with the following outlook for the week beginning today (Wednesday):

Fair and very cold in the Chicago to Pittsburgh area, and snow followed by clear and considerably colder weather in Atlantic States Wednesday. Fair and cold weather Thursday and probably mostly fair until Saturday or Sunday. Rising temperature Friday and probably Saturday.

Hungary's 1930 Beaut

Budapest, Jan. 21. "Miss Hungary" for 1930 is Maria Papz, age 17. She is the orphan of a naval officer.

Georgie Wood Home

London, Jan. 21. Georgie Wood arrives in London Jan. 28 from Canada, opening in Bristol Feb. 3 and then coming into the Palladium.

Paris "Deck" Quits

Paris, Jan. 21. As expected, Borrah Mineevitch's withdrawal with his Harmonica Vagabonds from "Hallelujah" ("Hitt the Deck"), at the Mogador Jan. 2, forced the closing of that musical Saturday. Isola Bros. took a chance and prolonged it another fortnight or so, counting on the momentum to give them a break for another two weeks, with the elimination of the \$2,000 to Minevitch.

"Rose-Marie" follows in as a stop-gap revival, this operetta having run two and a half years at the Mogador. "Desert Song," adapted by and with Saint Granier, is being readied as the real attraction for the house, and will not go into the Theatre Sarah Bernhardt as previously announced.

"Desert Song" is due at the Mogador in April with Cousinou and Mme. Marcelle Denys, both from the opera, slated for the singing lead. Saint-Granier will do an interpolated comedy role.

Revival of "The Three Old Maids With Green Hats" occupies the Sarah Bernhardt.

Famine in Novelties

Jams Palladium Bill

London, Jan. 21. Palladium bill Monday night was way below house average. Scarcity of headlines rushed in Peggy O'Neill and cast of three in a sketch, "The Silver Slipper." Under proper circumstances it would be a doubtful success. The rehearsal and poorly cast it proved indigestible as entertainment.

In the second half there were three American acts, Brown and Lavelle, just back from Australia and getting over nicely; Lloyd and Bryce, also a nightingale, and Henders and Mills, clicking despite Mills working against doctor's orders.

Of the shows' 11 acts, eight were Americans. Lack of novelty and booking balance very noticeable.

Success Kept Out

London, Jan. 21. Lillian Trimm's "Virtue for Sale," by Laurillard at the Streatham, a suburban house, last week, and made a strikingly good impression.

However, the authoress insists upon the letter of the original book, which calls for playing of 15 weeks in the provinces. Laurillard wants to bring the piece into the West End immediately, but the position of the authoress balks his plan.

Cabaret Prodigy

Paris, Jan. 21. Three-and-a-half-year-old Magda, Hungarian child prodigy, turned out to be a wot of a cabaret sensation a night of two ago.

Youngster gave a piano recital at the Club Fysher during an afternoon tea, playing Beethoven and singing. She is not permitted to appear at night owing to her tender age. She looks even younger than the age given.

Fight Over Agents

Paris, Jan. 21. Meurisse and Universum, agencies, are in litigation over Sashoff, Tchernoff and Ehrenthal, three agencies formerly with Meurisse, but who moved over to Universum. Allegations are made that the trio withheld commissions; there are counter-charges of personal violence and generally there is a fine melee in the noisy but harmless French manner.

MRS. WOODS' TRIP

Paris, Jan. 21. Mrs. A. H. Woods is sailing for New York Thursday on the Bremen, taking the same boat that brought her over.

She came over to pay a visit to her cousin, Joseph Godsol, who is ill of tuberculosis in Lausanne, Switzerland.

WM. HOULDRING DIES

London, Jan. 21. William Houldring, comedian of Moss Empires, died in Scotland yesterday (Monday). He was 65.

CARL MAXSTADT DIES

Zurich, Jan. 21. Carl Maxstadt, famous Swiss comedian, died here a few days ago at the age of 65.

Licensed Claque

Buenos Aires, Jan. 21. This municipality is inviting tenders for a season of the opera company from Colon, bids being required by Feb. 20, accompanied by deposit of 200,000 pesos (\$8,000). Season opens May 15.

A contract oddity is that a concessionaire has charge of the claque, which is limited to 50 persons. Theatre licenses claqueurs, concessionaire pays their salaries and then gets his by shaking down the performers, apparently.

Company must be made up of American and European stars.

London Chatter

London, Jan. 12. Priestley's "Good Companions" seems to be voted the best novel of the year; "Atlantic," the best British film; "Rio Rita," the best b. o. talker; "Journey's End," the best play; "Bitter Sweet," the best musical, and Shaw, the top space grabber.

Dora Maughan has received an offer to open for R-K-O in March. She is doubling here, playing four and five shows daily.

Oxford street is now one way. Pola Negri's of to St. Moritz. "Uncles" are in season. Leslie Henson's got a Sunday opening complex.

Emil Jannings on skills. Of the 40 shows in town 37 are British.

So far, Alfred Hitchcock only signed himself to play in his next picture.

There's a lad reciting Robert Burns into Elstree mikes. They smashed up Augustus John's Noah's Ark at the Three Arts Ball.

All they have to do to get publicity is to think of something to say on the National theatre.

Mona Grey in another car smash. Coliseum's going in for symphonies with Sir Henry Wood conducting.

Sharper pointed heels are making it tough on bridge husbands.

After the critics have been screaming for one for years, Gaumont has decided to make a football film, English code.

Gareth Gundry due to direct Novello's "Symphony in Two Flats," Gainsborough talker.

Adrian Brunel, directing "Elstree Calling," talker, revue for British International, is playing the film director in it himself.

Paisley disaster has revived an interest in safety devices. Fire drills in most all of the cinemas.

Such a jam to get into Italian Art Exhibition in Piccadilly visitors think it's a theatre.

All the nite clubs between them couldn't think of a new idea for the holiday revels.

Jimmy Bryson, of Universal, upon hearing of the Paisley disaster, wired Glasgow authorizing relief payment up to \$5,000.

Gary Schwartz, American cutter just out of British International, is rated the film colony's most reckless poker player.

Basque dancing is another rage. Manning Haynes, director, has left British International.

Alexander Esrawy, picture director, is a football international. Played halfback for Hungary.

Pat Mannock, editor "Picturegoer," into film box of new "Daily Herald."

Lily Elsie was the first actress to get space by preventing fire panic.

Largely through the critics' plugging. (Continued on Page 46)

Negro Ballrooms

Paris, Jan. 12. Such is the success of the Negro Ball in Rue Blomet that opposition is springing up. A new colored ball opened Jan. 6 in the Montmartre district.

Not doing so well because the upper gallery in Rue Blomet, from which couples on the floor can be watched, is missing. This deprives that part of the tourist clientele which comes to watch more than to dance.

Legit at Piccadilly

London, Jan. 21. The Piccadilly reverts to productions Feb. 10, starting with Julian Wylie's "Here Comes the Bride."

'JOURNEY'S END' PROFIT BUYS BUTT THEATRES

London, Jan. 21. Sir Alfred Butt has sold his leases on the Globe and Queen's theatres to Maurice Browne, former actor, who produced "Journey's End" and has made a jug fortune with it.

This is another move looking toward the probable retirement of Sir Alfred, it is assumed in show circles here. At the annual meeting of stockholders of the Victoria Palace, Butt referred to the falling off in profits, giving as the probable reason the lack of novelties available for that type theatre and the severe competition in theatre operation, adding that if anybody came forward with an offer for the old house he would have no hesitancy in considering it.

Another item tending toward the view of Sir Alfred's retirement is the story that the control of the Drury Lane may change at any time now. The only other theatrical property in which he is interested is the new Dominion theatre, of which he is chairman.

Ben Franklin On Stage Polite French Gesture

Paris, Jan. 21. Reciprocating the American players production of the French play, "Le Bourgeois Gentilhomme," the Odéon, subventioned state theatre, produced in French Louis Evau Shipman's play "Bonhomme Richard" late last week.

Feature of the gala performance was the official presence in the audience of Mrs. Walter Edge, wife of the United States Ambassador, and the diplomatic corps.

The play serves to commemorate the 224th anniversary of Ben Franklin's birth and also serves to remind that Ben Franklin was the first American diplomatic agent of the new Republic in France. Louis Bacques plays Franklin nicely and the production was favorably received, but prospect as a commercial theatre enterprise is doubtful.

Hylton's \$6,000

London, Jan. 21. Ernest Rolf, Swedish impresario, has booked Jack Hylton's band for a series of concerts. Hylton opens at Oslo, Norway, April 11, then tours Sweden and Denmark.

Tour is scheduled for over a month, and Hylton is guaranteed a minimum of \$6,000 weekly, with extra money for broadcasting.

Almost a Gag Now

Paris, Jan. 12. Getting to be a gag, but Jane Aubert, femme lead of "Good News," insists on the level and naively disparages any suspicion of publicity or space-grabbing.

Col. Nelson Morris of Armour & Co., the Chi-meat packers, who is being divorced by Miss Aubert, has started one of those 1,000,000 franc suits against Dufrenne and Varna, the "Good News" impresarios, for damages as the result of letting his marital difference date from his refusal to permit his wife to return to the stage.

Miss Aubert states she will foot the bill of Morris should he recover any judgment against Dufrenne and Varna.

Vienna's Ballyhoo

Vienna, Jan. 10. Bela von Strasser and Alexander Hess, directors of the Grand Hotel here, are engaging in a grand ballyhoo to exploit Vienna as a tourist city.

Both Vienna and Budapest are now cognizant of the spending American tourists' preference for the Teutonic metropolises, including Berlin, as against Paris. It is deemed that the latter city has become too Americanized, although Berlin and Vienna are notoriously expensive tourist stop-offs.

SOREL IN SPLIT

Belgrade, Jan. 10. In May Cecil Sorel comes to the Yugoslav Adriatic town Split (Spalato) and will give several performances in the old palace of Despotian. This will be the height of the season. Sorel's company is now in Constantinople and later will visit Athens.

CAN CLOSE HOUSE AS NO PASS FOR CENSOR

Paris, Jan. 21. Alleged misjudgment in carrying out M-G-M's strict orders to curtail the free list at all premieres at the Madeleine, has caused Jean Mounier, house manager, to be complained against at the office of the Minister of Fine Arts.

Among those refused free admission to "The Pagans" opening at the Madeleine was Charles Gallo, member of the film censor board, film critic on "Comodia," trade paper, and partner in Star Films. As a censor Gallo is legally entitled to admission to any theatre.

Following a lobby argument, Mounier charged Gallo with rudeness. Mrs. Gallo, also a censor, filed the complaint against the manager. As a result the Madeleine can be fined or even closed for a week. Extreme penalty is unlikely, however.

U. A. BUYS ELINOR GLYN ENGLISH FILM IN QUOTA

London, Jan. 21. United Artists has purchased the Elinor Glyn, native-made, talker, "Knowing Men," paying \$175,000 for quota purposes.

At the same time the picture producer has signed a contract calling for its production of "The Middle Watch," stage play in London, in a talker version.

This is the second American concern which is going in for its own production after two years of difficulty in getting an even break from the native film makers.

Tendency in this direction looks set. Sidney Kent, arriving here Jan. 24, will, it is believed, make a statement outlining the quota production program for Paramount.

Former Film Sec'y Scores In Milan Opera Debut

Ray Delightich, formerly secretary to John W. Butler in Paramount's production department and who left about three years ago to study voice in Europe with funds partly contributed by fellow employees of Paramount, made her operatic debut last week in Milan, Italy.

Reported, getting over strongly.

Ufa's Budapest House, Near Opening, Burned

Budapest, Jan. 21. The entire interior of Ufa's new picture house here was destroyed by fire, causing a loss estimated at \$100,000.

Probable cause was arson, fire being started by a gang of tramps who stole into the place while it was closed for remodeling.

Place was to have opened Feb. 1.

Talker Double Bills

Sydney, Jan. 21. Union Theatres' Capitol, Sydney, is switching out of long runs pictures into an experiment designed to stimulate lagging trade.

New idea is weekly change, playing double bills with all talkers where possible.

At the same time the ballet goes out, cutting the presentation feature of the show to almost nothing.

Rumania Bars Musicians

Bucharest, Jan. 21. The Labor Ministry of Rumania has decreed a ban on foreign musicians due to the threat of unemployment of native bandmen with the advent of talkers.

Orchestral organizations on tour are excepted.

ENGLISH REVUE RECRUIT

London, Jan. 21. Julian Sande and the Olympic tomorrow (Wed.) headed for Hollywood to be in the cast of the all-English revue being made by Fox with Beatrice Lillie and Gertrude Lawrence featured.

Miss Lawrence is in rehearsal in New York for Leslie's International revue and has not been mentioned here for the Fox film. She could, however, make a short in the east for inclusion in the picture.

India

Calcutta, Dec. 30. In this vast country it is strange that so little has been done in film production. It is only during the past few years that Indian film-producers have been able to draw on technical knowledge, have sprung up and attempted anything. In almost every case they have, of necessity, taken for their subjects the figures of old-time superstition and mythology, and built up a story of sorts. No story has yet been produced concerning western figures in the eastern setting, as could well be done.

In 1927 no fewer than 155 Indian films were produced by native concerns, 47 of these being in Burma. Despite their crudities, the majority of these found favor with Indian exhibitors and audiences, the former in many cases paying high rentals. Hindustan Film Co., Nasik, is one of the leading concerns.

Roughly, there are 21 producing companies of any standing in India and 17 in Burma. Less than half the total number produce anything like a steady output, the rest producing spasmodically as working capital can be raised. The average "studio" is merely a two set vacant plot with roughly painted scenery of the most tawdry description. Silver-papered boards reflect sunlight, artificial light being unnecessary. The natural beauties of the country are seldom utilized.

Average cost of producing an Indian film of from 8 to 10,000 feet varies from \$1,500 to \$2,000, seldom exceeding the latter figure.

Bombay producers admit that, as these films are popular at Indian theatres, they make 10% profit, but those in the north and west make it much higher. Apart from the Bombay district, where are situated at least two-thirds of the producing houses, the rest of the country is regular production is carried on in Calcutta, where of four concerns Madan Theatres, Ltd., is the chief.

Several films were produced in Madras, but the concerns no longer exist, while in Delhi the well-known film, "The Light of Asia" owes its success largely to its not being a purely Indian film.

Most of the principal theatres in India are owned by Madan Theatres, Ltd., a large concern of long standing which also do film production and exhibit. Globe Theatres, Ltd., partners, Messrs. Kooka and Sidhwa, own the Globe Opera House here, which has a large stage but only occasionally uses it for stage productions, the Capitol and the Rialto theatres, Bombay, the One House, Calcutta, and the Globe, Rangoon. This firm also does an extensive rental business, dealing largely with Metro films.

The Empire theatre, Calcutta, for long the premier playhouse in India and visited in its time by international artists, has now become a headquarters for the production of films in the future, having passed into Indian hands. Appropriately enough, the last show on its stage was "Journey's End," put on by R. B. Salsbury's Co. from London in first class style.

The New Empire theatre, Calcutta, under entirely European directorship and with a smart London manager, opened last month with an excellent comedy playing current London reviews. Theatre is spacious, has lifts, a handsome foyer, bar lounges and an air-conditioning plant which does away with creating and draughts, ceiling fans and renders life bearable for performers in the hottest weather. Directors are Humany Properties, Ltd., manager Albert E. Warren.

Following films of note are current here:

Calcutta—"Piccadilly," "Diamond Handcuffs," "Broadway," "Silence," "The Iron Mask," "Rose Marie."

Bombay—"The Tollers," "Vamping Venus," "The Barker," "12 Miles Out," "Circus Rookies."

Rangoon (Burma)—"Mysterious Lady," "Circus Rookies."

Metro-Goldwyn-Mayer and Universal Pictures each have well appointed offices in Calcutta, also a branch of Pathe, the main office being in Bombay.

Del Rio Voice Training

Belgrade, Jan. 21. Delores Del Rio is here incognito en route to Constantinople, using the name of Marcelle Rader.

She said in an interview that she is taking lessons in English and hopes soon to be sufficiently proficient to do English talking pictures next season.

W. E.'s French 50

Paris, Jan. 21. France now has 40 Western Electric wired houses, 21 of them in Paris and 19 in the provinces.

New equipment contracts number 10 and these are expected for completion by mid-February.

AUSTRALIAN MERGER TO PUSH BRITISH PRODUCT

Sydney, Jan. 21. Greater Australian Films and British Dominion Films, Ltd., major distributors in this territory, have amalgamated.

Idea is to concentrate resources on the development of trade in English made pictures and eliminate duplication of exchange overhead.

To this end the British Dominion chain of exchange will be closed with the parallel system of Greater Australian branches handling the business.

French Talker Big

(Continued from page 5)

business at the expense of the others.

Paris, Jan. 21. Eyes of both the picture industry and, more vitally, the bankers are focused on the first French crop of 100% talkers and Pierre Braunberger's "La Route Est La Belle." Later, due at the Moulin Rouge theatre (23) was directed by Robert Florey, formerly with Paramount in America, and cost \$104,000. This Braunberger production is deemed rather too high but is doing sensational business in southern France, topping Jolson.

In Paris "La Nuit Est A Nous" ("The Night is Ours") opened at the Marivaux and Jacques Haik's "Le Mystere de La Villa Rose" at Cinema Max Linder.

Success or otherwise of this trio and Pathe-Natan's forthcoming Adolph Menjou feature will determine the banks' further interest in pictures financially. Attitude is that French could not produce good silent acts with talkers more inclined to produce, can they turn the trick and, combined with the theatre operating similar to the Gaumont-Aubert-France merger, show substantial profits?

Delay in amalgamating Pathe-Natan into a triumvirate was caused by this test of pictures. Bankers are also notoriously minded, seeing beneficial propaganda possible for French goods via French talkers.

\$125,000 for Two

"Mystere Villa Rose," produced in England on Photophone equipment at Twickenham studios, has both French and English versions, latter standing in modern times in America if equal in quality to the French print. Film is a surprisingly good mystery detective melodrama, plus effective comedy relief. Directed by Louis Mercanton and Rene Hervil. Mercanton did constant Talmadge's Venice and has the American adaptation. Features Simone Vaudry, Baron Junior and Leon Mathot. Cost \$125,000, both versions, and should make money.

"La Nuit Est A Nous" is in three versions, French, German and sound, latter being aimed at an international market. Directed by Henri Roussel directed. South American countries are counted on to turn a profit for the French and German versions. Picture was expensively produced in Berlin, costing 800,000 marks (\$200,000). Features Marie Bell of the Comedie Francaise, whose histrionics present a likelihood of French talker fame. Roussel is also in the cast with Jean Murat a satisfactory hero. May Costes, wife of the aviator, Jim Gerald, May Vincent and Kitty Kelly support. P. J. De Venloo paid \$40,000 for the French and Belgian rights to the picture.

English version of "Villa Rose" was directed by Leslie Hiscott with a different (British) cast. Said here to be inferior to the French version.

"Night is Ours" on strength of pioneering novelty and title, with its heavy romantic theme, may do good business. "Route Est Belle" stronger. Both combined and providing "Route Est Belle" proves okay, auger trouble for American films over here as it is quite natural that natives will patronize their own tongue, obviating such anti-American business to the picture.

As vital to the French industry is the effect of these native talkers on America's foreign market, which threatened disintegration by these talkers, where dialog and novelty alone, plus rich native historic resources and ancient French theatre training, gives them an added advantage over the silent pictures of other days.

Sweden

Stockholm, Jan. 2. Western Electric's local branch is visited by Messrs. Koenig and Kent, who will help the distributors to convey the meaning of sound to the Swedish audience.

This organization is now wiring some of the small theatres. W. E. already dominates locally with seven installations.

Manufacturer of Nordisk Tone-film equipment is now producing the first inter-Scandinavian talker, being made in three versions, Danish, Norwegian and Swedish. Picture will be a comedy two-reeler.

Radio's first release in Sweden was "Rio Rita," presented at the Othma theatre Dec. 26 with the dialog retained except some 2,000 feet and straight talk which had been cut out. Instead of superimposing titles the distributor had cut parts of the print and inserted subtitles in Swedish, these being of a descriptive kind and not a translation of the dialog. As a held a brief Swedish talker, it is the beginning of each reel, made by a Swede in New York, telling what was going to happen in the forthcoming reel, but the distributor felt that this would not appeal to the public and therefore cut it out.

Problem of presenting American dialog and synchronized pictures is approaching its solution. American dialog on the stage, such as in comedy acts, is acceptable. Other 100% straight dialog is objectionable at present, principally on account of the stand taken by the newspapers which seem to be afraid of too much noise. American fluency. Part dialog pictures, 15 to 35%, are going over well. Public likes to hear a little of the voice of their favorite actors in addition to songs and sound effects. When the dialog covers more than one-third of the picture it seems to tire local audiences.

First Swedish synchronized picture, "Say It In Tunes," opened here Dec. 26. With the exception of a few songs, the picture contains music and sound effects.

Synchronized in Berlin and a good box office picture for here, but not much chance to draw out side of Scandinavia.

Britain's 28 1929 Films, As Against 70 in 1928

London, Jan. 21. An angle on the smack British producers received when American sound drifted over, was indicated by the fact that of the subjects scheduled in 1928 for '29 production, only 12 were actually made.

Altogether, Britain turned out 28 features last year, as against nearly 70 the year before. Most of 'em were put on in the wake of the talkers, and looked it.

More than half were either silent, synchronized or duped part dialogers.

Austria's Protection

Washington, Jan. 21. Austrian Justice Commission has decided to prolong until Dec. 31, 1931, all copyright protection which was to lapse at present, according to a report to the commerce department.

Austrian body issued the following statement: "The Federal government, in virtue of the decisions taken in Rome at the Copyright Conference of 1928, and according to an understanding with the government of the German Reich, in view of the necessity of amending Austrian copyright legislation, has decided to effect the necessary changes so as to make Austrian legislation correspond with that of the German Reich."

U.S. FOREIGN NOVELTIES

Hollywood, Jan. 21. U's foreign department is lining up a dozen novelty shorts in different languages.

First is Spanish, then Rene DeLouro will be featured in an Italian reel. Others are to be in German, French, Czechoslovakian, Hungarian.

Agfa Men on Coast

Hollywood, Jan. 21. Phil Lenger and Ernest F. Lander, vice-presidents of Agfa Film, are here to establish executive and sales offices.

Also will erect a storage building for raw stock.

Cairo Sees Fox "Follies"

Cairo, Jan. 21. Fox "Follies of 1929" is the new attraction at the Metropole, cinema, here.

British Film Field

(Continued from page 4)

figures to make a follow-up to be called "Splinters Encore."

Donald Calhoun, star of "Blackmail," was to have played for Clapham but was injured, but is replaced by Don McNally through Clapham being under contract to British International.

What'll W.E. Do?

This isn't kidding. Over here right now is a piece of equipment which projects a sound track of variable density or width without wiring theatres. Invention of Denes von Mihaly, television ace, and acquired by Clapham, a British financier, who is trying to keep it dark till ready with equipment in bulk.

In the projection booth goes a small lens and a piece of equipment. Screen is set in a saucer-shaped backing, in the top left corner of which is a light sensitive plate taking infra-red rays only, from which a couple of yards of flex connect to an amplifier. Screen and its saucer-shaped backing serve as sound cone.

Film in projection booth passes sound track behind the small extra lens and equipment through an infra-red light through the track onto the plate beside the screen. The sound cone, which is not ground noise and infra-red ray is practically invisible and does not interfere with picture projection.

With apparatus set up, cost for \$1,250, and sound amplification seems greater than with any wired equipment now in use. Volume control, covered by pulling up or down, instead of "Red Light Ray." Von Mihaly figures with two rays he can use the apparatus for disk without needles.

More Film Act Fines

British Exhibitors Company was fined \$375 and Tiffany Productions, Ltd., \$325 this week for failing to distribute their legal quota under the films act during 1928-29. Maximum fine is \$500.

Tiffany Productions, Ltd., came into existence at the end of 1929, and previously British Exhibitors Company (headed, like Tiffany Productions, by Charles F. Bernhard) had been distributing Tiffany films in this market. During the first quarter of 1929, up to March 31, 1929, British Exhibitors company distributed 12 "foreign" features of 67,610 feet length, and handled no British films. During the first four months in the first quota year, Tiffany Productions had one "foreign" feature and no British.

Difficulty was a while for some purposes the two concerns were merged, both had applied for licenses to distribute. Tiffany Productions hoped to have "What Red Hell" which it produced, for its quota, but British Exhibitors Company made no defense. "Red Hell" was held up owing to the illness of the star, which cost \$70,000 to produce and does not seem to be grossing anything, would cover both concerns for quota.

Magistrate Dunmett said there was no excuse for British Exhibitors Company, but Tiffany Productions had some, and imposed fines as above.

Folks and Things

Late T. P. O'Connor, M.P., president of the Board of Film Censors, left only \$1,500, which has been given to his secretary and servant. T. P. O'Connor has been making close to \$15,000 a year at least, was always a generous giver and seldom had any money of his own.

Alfred Lever, well-known exhibitor and formerly with the late Stoll Film Company, goes to Pro Patria Company (A. E. Bundy's distributing) as general manager in place of Stan Smith.

Sidney Bernstein opened his Granada theatre at Dover Jan. 8, taking a press party down by special train. Films shown and a new feature for the south coast, where modern atmospheric theatres were formerly unknown.

Lord Churchill's son, Hon. Victor Spencer, was turned up as a film actor. Played in "Blue Peter" under the name of Peter Spencer and has now been recognized. Has a contract with Paramount and is now on your side working it out. This explodes his alibi. Educated at Eton and speaks French, German and Arabic.

PAR SNUBS DUBBING

Believing the superimposing of titles more desirable than the so-called "dubbing," Paris is releasing some of its features in foreign countries.

One of the first to go out is a superimposed title version of "Innocents of Paris" for the Spanish speaking countries.

Radio Claims Matter of 5 mm., Alone Holding Back Wide Film Status—Fox's 40 Big Projectors

Five millimeters of blank negative is the only barrier to the immediate standardization of wide film. In frame of picture and dimension of sound track, all the three known giant film methods are identical.

Until Fox agrees to dispense with the margin between the picture and the sound track, and that between the sound track and the sprocket holes, there will be no standard width. It is the margin which makes Grandeur 70 millimeters. In all other respects the film dimensions gibe with those of the 65mm. agreed upon by Radio and Paramount.

Physical differences were indicated by Radio meeting. They illustrated their claims of the necessary retarding of the wide film era by three systems.

That Radio bowed its Spoor process to that of Paramount in effecting the first step toward film interchangeability, also reveals, necessarily for emphasis being laid on width rather than height because of proscenium facilities in the average theatre.

Radio's Reasons
This subject of margin is the only change which Fox would have to make to establish a standard width, according to Radio disciples. Need for space between the sound and picture parts of the negative, to facilitate better development during the lab stage, is met by an argument the Radio lads consider stronger, i.e., that the wider the film the easier it will be subject to buckling and the greater the sacrifice economically. Every millimeter, they point out, means increased amperage.

It is practically certain that wide film will be preceded by the wide screen. The movement is already underfoot for the installation of big screens to accommodate wide angle projection lenses of ordinary sequences on the present 35mm. (standard) releases.

Partly substantiated propaganda from the Hays office that exhibitors need have no fear of the immediate entrance of wide negative, and that that shown for some time to come will be merely for purposes of demonstration, it is learned that the Fox Grandeur picture, "Happy Days," has not yet been assigned general release except in its normal width print. Also it is definitely gathered that Radio's first with the Spoor process, "Dixiana," will not be fully marketed until 1931.

Fox is putting three Grandeur projectors in the Roxy 2, the premier of "Happy Days." Two is all that is considered necessary by engineers, but the third, like in the Gaiety during the first public showing months back, is as a precaution. Immediately after the end of the Roxy run this Grandeur equipment will be moved to the Fox, Brooklyn. Fox is reported now having 20 pairs of Grandeur projectors ready for installation where desired. One set is sure to go into the Chinese, Los Angeles.

Sues on Quickie Job

Suit to collect salary past due and for the future under a contract which she alleges has 29 1/2 more weeks to run was filed by Jackie Dole, actress, in the New York Supreme Court alleging two causes of action against J. Frank Norfleet. She asks \$4,000 damages also.

Miss Dole alleges she was hired by Norfleet as a leading lady in pictures which he was to produce. Norfleet, she claims, was to pay her \$125 a week from Aug. 3, 1928, to March 15, 1929. The actress worked two and a half weeks, according to her complaint, when Norfleet gave her her notice and no salary.

NO DATE

Washington, Jan. 21. Non-theatrical film gathering, scheduled to be held here under the auspices of the motion picture division of the Commerce Department, has not yet had a definite date set.

Representatives of some 375 producing and distributing firms are scheduled to be on hand. It's the size of the gathering that is holding up the definite setting of a date.

Rates Kids High

Hollywood, Jan. 21. Child film actors are from 10% to 20% above the average school child in muscular and mental development.

This is, according to Dr. Charles K. Taylor, New York psychologist, who made tests here.

TELEVISION ATTRACTS ATTENTION OF AUTHORS

With television steadily looming up as a not so futuristic household amusement, authors are beginning to study the clauses regarding television when selling a play or musical to a film company.

This week, as an instance, Tiffany came forward with the announcement that in all contracts it is retaining the rights of television and also that the organization has plans under way regarding this factor. One part of the announcement read: "In fact, if the truth could be told at this time as to what will be developed in television within the next year it would astound the world."

It appears as though authors have reached the same conclusion.

Majority of writers now realize that huge profits may derive from that source in the future. Many are now retaining the rights to television, both for living actors and the screen, for themselves, and will not sell unless the film company pays an additional amount of money, and the authors are demanding plenty.

Chaney Agrees On Dialog, But Snubbing New Terms

Hollywood, Jan. 21. Lon Chaney may be off the Metro lot when his contract expires next year. Agreement has 14 more months to go and calls for him to remain silent on the screen.

A new contract is understood to have been offered, but this supposedly stipulates that he must talk. Chaney has agreed to that, but cannot go together with the studio on money.

Metro is reported to have made an offer of a \$75,000 bonus against his salary for the next two years, with the contract increasing the working guarantee from 32 to 40 weeks a year. However, Chaney hasn't yet accepted because of the difference in dough.

Official Glossary

Hollywood, Jan. 21. Film business is writing its own dictionary. An official glossary of technical terms used in every branch of picture work will be published by the Academy of Motion Picture Arts and Sciences.

A preliminary list of 1,200 words has been compiled under the direction of Don Ledhill and goes to committees in the various academy groups for corrections and additions. Before the glossary is issued in more permanent form, conflicting terms will be standardized and definitions will be checked and perfected by experts in that branch of the industry in which they are in use.

For the preliminary checking the words now compiled are being divided into the following groups: Sound, electrical, cinematographic, make-up, art direction, exploitation and exhibition, projection, acting, direction, writing, acoustics.

URSON ESTATE SUIT

Hollywood, Jan. 21. Nell S. McCarthy, theatrical attorney, has started suit against the estate of Frank Urson, former picture director who was drowned near Chicago about a year and a half ago.

McCarthy is asking \$25,000 for services to Urson prior to his death. Mrs. Peggy Urson, wife of the deceased, is fighting the claim.



BREATH OF SPAIN

The lure of Andalusia is so cleverly intertwined with the architecture and decoration of the famous PATINO LAMAZE that its popularity has become world wide.

The cuisine, the entertainment by a select MEYER DAVIS ORCHESTRA have become bywords of excellence among those who appreciate the best things.

120,000,000 PAID TO SEE FILMS LAST YEAR

Washington, Jan. 21. Jump in receipts and general interest, due to the talkers and color, has caused the government, through N. D. Golden of the motion picture division of the Commerce Department, to issue a lengthy statement on the returns for 1929 and prospects for 1930.

Golden predicts theatre construction and general improvements to increase 200% during the current year.

Further, the government official points out that more than 120,000,000 people passed the picture ticket takers in 1929, which number actually exceeds the entire population of the U. S. which, on July 1, was estimated at 119,265,000.

On theatre construction, Golden states that "During 1928 approximately \$90,000,000 was spent in the theatre building and reconstruction. In 1929 this fell to \$40,000,000 and, based upon advance indications, approximately \$100,000,000 will be spent during 1930." Uncertainty of the industry and the coming of sound is charged with the drop in building in 1929.

On the overhauling situation, Golden says this will be more or less corrected this year, partially due to the scrapping of many houses, conversions to commercial purposes of others, and the assured increased business due to the talkers.

Raising \$25,000 for Fox Air Crash Victims' Families

Hollywood, Jan. 21. Fox studio employees are raising \$25,000 as a fund for the families of the victims of the Fox air disaster.

This is in addition to the \$5,000 each family gets from liability insurance.

N. Y. to L. A.

Herman Mankiewicz, Mrs. B. A. Glazer, Charles Althoff, Pat Casey, Walter Myers, Fred Kerr.

HOLMES SUES DICK TALMADGE

Los Angeles, Jan. 21. Stuart Holmes filed suit in Superior Court against Richard Talmadge for \$1,400 alleged due him on a contract made in 1928.

Holmes claims he made an agreement with Talmadge to play in a picture for which he was to receive \$700 a week for three weeks. Holmes says he has \$1,400 coming as he maintains he was only paid for one week.

Roxy's Vacation

S. L. Rothel will take his golf tools to Miami for a week, leaving Wednesday (today).

Roxy has "Sunny Side Up" in for at least two weeks, making the getaway possible.

1st Runs on Broadway (Subject to Change)

Week of January 24
Capitol—"Their Own Desire" (Metro).
Colony—"Murder on the Roof" (Col).
Paramount—"Seven Days' Leave" (Par).
Rivoli—"Condemned" (UA).
Roxy—"Sunnyside Up" (Fox).

Week of January 31
Capitol—"Bishop Murder Case" (Metro).
Colony—"Grand Parade" (Pathe).
Roxy—"Men Without Women" (Fox).
\$2 Runs

Jan. 28—"Rogue's Song" (Astor).
Feb. 8—"Mamba" (Gaiety).
Feb. 19—"Vagabond King" (Criterion).

MARQUEE GLOW DRAWS CHAIN STORE SITE MEN

Chain stores which in previous years were not prone to consider theatre centres as good sites are now reported to be giving such locations preference.

Loew is building a new theatre at 175th street and Broadway, New York, and its real estate department is practically in the midst of a chain store scramble for locations, with nearly every type of chain group identified in the rush to get within the glow of the new marquee.

Syracuse Critics' Club Holds 3d Annual Banquet

Syracuse, Jan. 21. With a special show, through the co-operation of local theatrical, radio and other interests, and a dinner and ball at the Onondaga hotel, the Syracuse Herald Cinema Critics' Club, unique fan organization better known as the Tri-C, celebrated its third anniversary last week. Affair had an attendance of over 300 people, a record since the fan club's inception and fatherhood by the Syracuse Herald and its dramatic critic, Chester B. Egan.

The Tri-C enjoyed the co-operation of all local theatre managers and exhibitors, who threw away opposition for the evening. There were five shows in one. The first was provided by R-K-O; the second by SWR artists; the fourth by Loew's State, and fifth by professionals from the Empire and the Eckel, in addition to various local entertainers.

During the coming year the Tri-C is planning to enlarge the scope of its activities to cover the legit and radio fields.

Tiff's High Scale

Tiffany and Al Selig are already laying the fuses for the opening of "Journey's End" at the Gaiety in April. Tickets will be scaled for the premiere at \$12.50 each, or \$25 per pair.

Thereafter house will be scaled \$2.50 week nights and \$3.50 Saturday and Sunday nights.

SIGN LANGUAGE TALKER

Washington, Jan. 21. House has been asked to appropriate \$5,000 for the making of a talker of the sign language of the American Indian. Bill has been favorably reported by the committee on Indian affairs.

Maj. Gen. Hugh L. Scott, retired, will be in charge of the picture if the bill becomes law. Purpose is to preserve the language of the first Americans.

Goldwyn Stops Off

Chicago, Jan. 21. Samuel Goldwyn stopped off here Monday to confer with Eddie Cantor on the forthcoming screen version of "Whoopie," which Cantor is now appearing in locally at the Illinois.

Goldwyn, accompanied by his wife, continued the journey to the coast Tuesday morning.

Lyon Opposite Bebe

Chicago, Jan. 21. Ben Lyon will play opposite Bebe Daniels, his fiancée, in "The Chatbox," for Radio, George Archambault will direct.

Production starts this week.

May Ask Further Answer of WB In Washington

Washington, Jan. 21. Answers by Warner Bros. and Fox to the Department of Justice suits charging violations of the interstate commerce laws were received by the legal lights of the department here with divided opinions, but with a general rush to dig into them and get ready for the court proceedings.

One official charges Warner with "splitting hairs" and Fox with grabbing the international whose case decision of the U. S. Supreme Court before it was even printed. On the Warner charge, friends of this official state, the defense that there was no competition between their company and First National because the former made talkers and F.N. didn't, comes under the "splitting" head. The Fox contention that in acquiring Loew competition was not lessened, as most of the theatres were not in the same cities with those operated by Fox, was likewise characterized.

One report had it that a further answer would be required from Warners.

With the filing of the suits Congress, or at least those members of the legislative body demanding action and charging all sorts of tie-ups, have become impatient. Many still the general trend in the settlement there is turning to the industry. This in no small degree is being brought about by the fight Fox is making to retain control of his enterprises. General consensus following the International See decision when it is going to be more difficult for the establishment of the charge of lessened competition on the part of the department is that Congress is going to adopt a hands off policy at least for the present.

Another phase is the natural desire of the administration to dodge any responsibility of forcing, or aiding in that forcing, any breaks in the picture or any other industry. All of which will stifle everybody but Senator Brookhart, who is working on the final draft of his bill.

However, the attitude of the committee is interpreted to mean that the hoped for and promised report by Brookhart will not be forthcoming for some time, if at all this session.

38 STENOES BURN WHEN CUT FROM OFFICE SHOW

Despite a lot of heart aches and green glances, when only 24 of the 38 stenoes who turned out for rehearsals were selected, Warners is ploughing ahead with that office help musical comedy, its going to do on Broadway for a few nights next month.

Credits for the dance routine are copied by Al Zim, ballast and Sandy Abraham. M. Hess has written most of the lyrics.

Herb Crooker, Charlie Einfield's assistant, has been conscripted as m. c. for the opening performance.

NO DECISION ON MIX

Washington, Jan. 21. Department of Justice wants to prosecute Tom Mix on his tax controversy with the Treasury. Mix was in town last week in a long series of conferences with both justice and treasury officials, leaving without anything definite being decided. Mix has offered to pay whatever the government asks to adjust and the government has promised to make up its mind this week.

NO "DISHONORABLE" DEAL

Although "Strictly Dishonorable" was reported as a talker, no picture deal for this Brock Pemberton-show has been consummated.

Picture firms are reported still angling for the rights.

PARAMOUNT BALL FEB. 7

Par's annual ball will be held at the Astor hotel Feb. 7.

Tickets for outsiders are \$10 each, and for members of the Paramount Pep Club \$5 if two tickets are purchased.

FOX NEAR SETTLEMENT

Tiffany Plans Theatre Chain; Rentals and %

Starting from scratch with the Gaiety on Broadway, leased for one year with an option as the first house under its wing, Tiffany is out to establish a theatre chain across the country. View, of course, is to not only strengthen its position as a producer-distributor but to provide first-run key city representation for product where not now received.

In lining up theatres, Tiffany is picking theatres on lease or to get in through a percentage arrangement with owners. Besides the Gaiety, and under leases carrying options, are the Olympic (1,500), Pittsburgh, sub-let from Warners, and the Modern (800) and Beacon theatres (800), Boston, leased from Jake Lowry. Only theatre thus far lined up under the percentage scheme, outside of the Park, Boston, is the Shubert Opera House, Detroit, of 1,700 seats.

The basis on which the agreement was made with the Shuberts calls for a 60-40 split, 40% going to the Shuberts in lieu of rent, and for the continuance of the deal on eight week periods, the Shuberts being permitted, by mutual agreement, to occasionally route road shows into the house between pictures.

All houses will play indefinite runs, according to plans, with Tiffany pictures remaining as long as business warrants. Negotiations are now on with various theatre owners in the keys, next site obtained likely to be in the downtown section of Cleveland.

Tiffany will only go into the major cities. "Journey's End" will be ready by April, and by that time Tiffany wants to have a representative number of houses in key centers.

Brookhart Will Not Take Part in Graphic Corp. Suit

Washington, Jan. 21. Senator S. W. Brookhart has confirmed the previous report that he would not in any manner, shape, or form represent Ivan Abrahamson and the Graphic Film Corp., in its anti-trust suit against the Hays organization.

Senator wrote the film company withdrawing his previous authorization to use his name several weeks before the papers in the case were filed. Reason for withdrawal was given by the Senator as hinging on the failure to advise him as to the class of films involved. He stated he would not be placed in the position of defending "sex pictures."

"There is something phony about the whole business," said Senator Brookhart when again questioned.

Loew in Chicago?

Chicago, Jan. 21. Loew Circuit is reported contemplating stepping into the Chicago field. Loew had an agreement religiously kept with Aaron Jones that as long as Jones, Linkin and Schaefer played vaudeville Loew would never enter this city. But Jones, Linkin and Schaefer stepped out of vaude two years ago when it turned the Rialto theatre into a burlesque house.

Understood that Loew-Metro may start with the acquisition of the Woods theatre as film site which Aaron J. Jones owns and which, at present, is leased to the Shuberts for \$125,000 a year and subleased to Radio Pictures for \$185,000 a year for five years, each option taken up every three months. This is at variance with the report around here that Public-B. & K. have been dicker over the Woods with the object of making it a combination newsreel and sure-seat house.

No confirmation from Public-B. & K. or Jones could be obtained.

Midnite Rentals

Midnight show business is gaining widespread popularity. So much so that the film companies are realizing additional profits in extra rentals.

Warners, especially, has deemed the zero hour displays of sufficient importance to let many theatre owners have a print of a film a week in advance of its regular booking for the freak audience puller. Some exhibs do their best business late at night and at the same time have the opportunity to ballyhoo future product through the stay-ups. Showings of this kind are proving more advantageous than the most elaborate trailers, according to some exhibs.

Another angle which the big companies are taking in some of the lesser key spots is to double feature one show a week. Poorest night is picked for this, second film usually being a revival.

RCA LOOKING DAILY AT TELEVISION TESTS

As Western Electric stole a march on sound pictures, so General Electric is preparing for leadership of the television era. That the show world is not cognizant of the nearness of television is pointed out by Radio executives who are sitting in on tests and experiments being conducted from one of their smaller stations to a reception room at RCA.

Tests have become so important a part of the Phonophone executives and scientists activities, that for the past few days entire mornings have been devoted to television. A decided improvement over televised pictures shown as recently as just before Christmas is reported of the demonstration given last Thursday morning.

Manifestations, however, that the film industry realizes television is on its way are beginning to reflect in the house organs of various chains, particularly Fox. West Coast paper, "Now," warns exhibitors to prepare for air pictures in the theatre.

Storyless Jolson

Warners has no story as yet for Jolson's final picture under the WB banner. A suggestion that Warners buy "Big Boy" from United Artists, which that company is holding for the star, is said to have been turned down by the Vitaphone firm.

Warners has until April 1 to dig up a yarn for Jolson, at which time no script has been selected. It is reported he will offer to return the \$50,000 Warners has advanced him on the picture and ask for his release.

Jolson is expected in New York in about two weeks following the opening of his concert tour in Texas.

Stanley's \$3,500,000

Stanley Company, it is reported, will show a profit of \$3,500,000 for the past year.

This is exclusive of \$2,000,000 paid to Warner Brothers for house rentals.

ZUKOR-KATZ TRIPS

Adolph Zukor probably will make a trip to the Coast instead of going to Florida this winter.

Sam Katz is scheduled to leave for Florida Jan. 25.

NEWSREEL HOUSE QUILTS

Brooklyn Newsreel theatre, operated by Brookbrand Theatres, Inc., has discontinued its newsreel policy and reverted back to the usual feature picture.

Newsreel routine was inaugurated in the theatre around mid-December. Not enough business the reason.

This is the house sued by the Fox-Hearst Corp. for using the term "Newsreel Theatre."

2 PLANS—BONDS OR NEW TRUSTEES

Company Officials Say Decision Must Come This Week—Concentrating on Bond Issue—Suits for Receivership and Mr. Fox's Answers—5-Year Franchise for Exhibs Taking Bonds

FOX OK'S TRUSTEE PLAN

Appointment of three nationally known men to act as trustees for the Fox organization is understood to be the basis upon which conferences are being held to reach a solution of the film company's problems. Fox officials say that the matter must come to a head this week, with Thursday cited as the probable climax date.

It was also reported that every effort was being concentrated yesterday (Tuesday) on a drive to put over the \$35,000,000 bond issue, inaugurated last week, in spite of the dual applications made for a receivership on behalf of an "A" stockholders committee and Mrs. S. D. Kuser suing individually as a substantial holder of the "B" (voting) stock.

Proposition of the new trustees was submitted last week to Mr. Fox, who is reported to have accepted the plan in full. This outline has been placed before a group of bankers who are trying to work out a suitable arrangement upon this basis. A receiver is a third possibility.

The past week was marked by the formation of a new corporation to float the Fox bond issue, filing of an answer to the Clayton Act suit, and the double filing of applications for an equity receivership. Mrs. S. D. Kuser suing as an individual holder of about one-fifth of all the class "B" (voting) stock. This latter suit, it is expected, will be answered today (Wednesday). The Fox lawyers have 20 days in which to file a reply to the first application.

Views on Bond Issue

Reports on the bond issue which, if successful would make bank assistance unnecessary, conflict. Within the Fox organization the feeling was optimistic, a few claiming on Friday that half of the issue had already been subscribed. The downtown (bankers) version took an opposite view, with doubts expressed, especially in view of the Kuser application.

Those within the Fox outfit felt almost sure that Mr. Fox was in the clear on Friday, which day marked the severance of relations between Courtland Smith, named on the first proposed board of directors, and Fox as general manager of the Fox-Hearst (newsreel) Corp. Officers of Fox based their contention upon the theory that attention to departmental matters would not be given at the time unless the major situation had been adjusted or was approaching a solution. The departure of Smith was immediately followed by personally signed wires advising all Fox-Hearst men to take orders from no one except Truman Talley. Talley was formerly head of the Fox silent news, became Mr. Fox's personal representative, went abroad to establish British Movietone News last summer and was supposedly headed for the Coast with W. R. Sheehan when the change came.

Mr. Fox issued a letter to stockholders Saturday and yesterday (Tuesday) an answer to the Kuser application, charging "stock" speculation with the company funds. The letter urged support of the bond issue and denied Mrs. Kuser's charges in toto. Mr. Fox, in his meetings with a group of exhibitors, offered a five-year franchise on Fox film product to those subscribing to a substantial amount of the proposed issue.

In yesterday's statement referring

Street's Film News

Wall Street is so hot for film news these days that Dow Jones men are out to scoop all fields. One of them got into B. F. Schulberg on the Coast and tickered out the bulletin on Paramount's '30-'31 production schedule. "Wall St. Journal," in turn played it up.

A week after all this happened the Paramount home office didn't know officially how many pictures would be on the program, but agreed that the Dow Jones' 65 was probably right.

To the Kuser suit, Mr. Fox said in part:

"The newspaper accounts (of the Kuser complaint) state that the Fox Company paid \$125 per share for the Loew's stock. In point of fact it cost the company an average of \$105 per share. What this was a stock price, although the stock is now earning at the rate of \$10 per share. It is worth far more to the Fox Company than the sum paid, the saving from consolidation of the companies in eliminating duplication and overhead charges is estimated to be worth about \$17,000,000 per year to the consolidated company."

"In 1915, when the Fox Corporation was incorporated, its capital structure was \$500,000 of 8% preferred stock and 100,000 shares of common stock. The \$500,000 worth of preferred stock was subscribed as follows: \$100,000 by William Fox, \$200,000 by Anthony R. Kuser and his family, and the balance of \$200,000 by others in New Jersey."

"I received as a bonus 50,000 shares of the common stock. Anthony R. Kuser and his family received 25,000 shares, and the remaining 25,000 shares of common stock were given to those who bought the remaining \$200,000 of the preferred stock."

For the second time in two business days the Federal courts in New York were petitioned for an equity receivership for the Fox companies. Second suit was brought by Susie Kuser, widow of the deceased county, N. J., who is credited with control of 19,150 shares of Fox Film B stock, or one-fifth of all the voting stock in the company.

This suit set up the allegation that William Fox had "foisted upon the corporation a lot of many hundreds of thousands of dollars" through disastrous speculation, and makes other allegations of similar technical tenor to support the demand for a receiver, chief among them being that large obligations of the company are coming due in the near future and no provision has been made to take care of them.

Events had crowded in the Fox affairs from early last week on. In chronological order they were:

Trustees decided to pay the quarterly dividend declared in December and payable Jan. 15 in scrip in the form of promissory notes bearing 6% and payable next January, purpose being to preserve cash resources. Script admitted to trading on the Produce Exchange, where price between 72 and 80 prevailed for the \$100 units, representing \$1 on each share of Fox A.

William Fox addressed a letter to the stockholders outlining a plan to form the Fox Securities Corp., which would issue \$35,000,000 in 7% three-year gold notes to be offered to Fox theatre-owner customers, Fox employees and others to fund outstanding obligations. Security would be the promissory note of the borrower secured by mortgage or such stocks or other securities or equities as in the opinion of the directors would be equal to at least twice the amount of the note face.

Previous to the full announcement of this plan, notice had been given that Jules Brulatur had resigned as president of Fox Securities owing to the pressure of his other duties and also that David A. Brown, chairman of the board of Broadway National Bank and Trust Co., had taken the office.

In his letter to his stockholders outlining the Securities Corp. program, Mr. Fox charged that he had been double-crossed by the financial people who had up to the October market crash backed him in his expansion. After detailing the prom-

(Continued on page 20)

U MAY REDUCE NEW LINEUP TO 25 FEATURES

Universal is seriously considering the production of only 25 features during the 1930-'31 season. This would whittle the usual U program to less than half the accustomed number of features, which have run between 50 and 60 the past few years. Some 56 have been scheduled as the current season's output. This number is being delivered on the '29-'30 list.

While both Laemmles, senior and junior, are said to be anxious to carry out the 25 plan, there is some doubt whether the desire can be fulfilled, due to the many small accounts on the books of the company, some of which must be served at low rentals under the Complete Service contracts. It is understood the contemplated decrease is dependent entirely upon surveys to be made on the smaller accounts.

Bigger Films

In coming down to 25 all-talkers, Laemmle idea is to produce big scale pictures to approximate the same budget, or slightly over, that allowed for the 56 this season to be prorated.

How the shaving to 25 will effect the continuance of westerns in the series of Hoot Gibson and Ken Maynard, who are making eight each this year, is not explained. It was suggested that these, as average program talkers, would be eliminated from the program with more elaborate production on the outdoor series.

Providing U eventually determines on the production of only 25 pictures for next season, it will offer a smaller program of product than any of its brother producer-distributors of national reputation.

Shakeup in Fox Movietone News Dept.—Many Out

Following Courtland Smith's departure as general manager of the Fox-Hearst Corp., Truman Talley being appointed to succeed, a general shakeup took place Saturday.

Among those either resigning or let out were E. P. Howard, editor; Earl Sponable, chief technician; Harold Wendell, Lou Hoffman, Dwight Ediger, and Lehmus, the editor for the Fox East; Bert Wanger, Major Holland and Tom Hereford, the latter three from the contract department.

Case of John Begg, who is also out, is peculiar inasmuch as he is currently aboard ship bound for Japan, having sailed from New York Jan. 11. About six cameramen and as many sound men have also been turned loose.

Subsequent appointments have been E. C. Harvey as managing editor of Fox Movietone News, with M. E. Clifton in the same capacity for Hearst Metrotone. Edmund Reek has been made joint news editor of both sound newsreels.

"King's" 30 Houses

"Vagabond King" will open simultaneously in New York and at the Paramount in Palm Beach, Feb. 19. Within two weeks thereafter it will be spotted by Paramount in 30 houses around the country, both in and out of the Public group, to make extended runs at \$1 top.

This is a compromise arrangement and an innovation because of road shows, as such, being cold and Paramount belief that "Vagabond King" is of road show dimensions.

Goldwyn Next, Schenck following the turning over in New York only long enough to clean up details and go into some reported deals, Joseph M. Schenck plans to return to the Coast within a week or sooner. Samuel Goldwyn, who returned from Europe with Schenck, left for Hollywood last week.

Yearly Studio Survey

Hollywood, Jan. 21.

Production activity on the Coast for 1929 shows a decrease of 10 units over the corresponding year of 1928; and a decrease of 32 units from the year 1927. Gradual reduction of units working throughout the year is attributed chiefly to fewer and bigger productions which have attained less circulation but longer runs around the country the past year than when silent productions had reached the peak of circulation and shorter runs during 1927.

While fewer pictures were made last year, more money and labor were spent during this period than the preceding two years. However, those effects most in the gradual reduction in production were the actors, but even this group is beginning to recover its old status in demand of service because talkers are gradually coming back to the old silent form of making pictures, and getting rather weary from the stage technique where casts are limited to small groups. Again, fewer short subjects are being made which also has a bearing in reducing the average number of units reported for the past year. Where 12 short subject units worked throughout '27 there were but six kept busy during '29.

Fox Has Most Films

In compiling a table of comparative records of activity for the past three years, the results show Fox still retaining consistent top position for activity. Paramount reveals the biggest drop in its four less units than reported for '28, but this can be accounted for by a number of Par's pictures being made at the Long Island studio. Universal shows a gain over 1928, while M-G-M held close to the same number over both periods.

Warners and First National show a noticeable reduction in the average number of units for the year, yet this does not necessarily mean that these companies produced less product. It is chiefly due to the system of working on a fast schedule.

For the coming year present production plans among most of the major studios call for expanding programs in the belief that the day of the long runs has reached its peak and that film presentation will revert back to the silent day routine of shorter and more program features. Fox intention is not to turn out more than four 10-reel features a year. This condition will probably change the present scheme of the short subject of producers and will in time likely force them to spend less per picture, but increase volume.

In checking on the number of features and shorts, now in final preparation for production within the next three months, reports show that 163 new pictures will be placed under way within this period. Paramount leads in this respect with 19 features lined up and ready to go as quickly as production facilities are available. Fox has 14, Universal 10, M-G-M 11, Warners 13, and First National nine. This indicates that by the end of January, or the first part of February, production will reach a new high level for this period and continue until the end of April at which time all studios struggle to complete as many pictures as they can and get the negative out of the state before a state tax is assessed on all exposed negative on hand.

PAR'S 36 CARTOONS

2 Series of 18 Each—Will Also Have Foreign Versions

Paramount, with Max Fleisher under exclusive contract, is scheduling a total of 36 cartoon one-reelers for its '30-'31 program. Number is to be made up of two different series of 18 each, one being the Song Cartoons, the other Talkartoons.

Fleisher, formerly with Out of the Inkwell Films, is producing the entire 36 and has taken over large quarters, engaged a staff of 35 artists, and building his own camera and other producing equipment.

In addition to making the cartoons for American distribution, plans are under way to produce foreign version shorts in the two series. First, "La Paloma," done entirely in Spanish and under the Song Cartoons series, has just been completed and will be shipped to Spain and other Spanish speaking countries for showing Feb. 22. Results from "La Paloma" will determine furtherance for foreign cartoons.

Sono-Art's Met. Bldg.

Hollywood, Jan. 21.

Anticipating a heavy production schedule for the current year, Sono-Art, by an arrangement with the owners of the Metropolitan studios, is drawing plans to build its own sound stage and office building.

Construction will be on Met-studio property.

TALKERIZING

Hollywood, Jan. 21.

First National will talkerize Zola Sears' play, "Cornered," in which Midge Kennedy starred. It was made three years ago as a silent by Warners. F. Hugh Herbert is adapting with William Beaudine to direct. Title is now "At Bay."

Another company remake as a talker is "Road House," which Fox made silent two years ago. Bradley King Wray has been engaged to adapt.

TIFF'S EXTRA COLOR

Tiffany will produce several of its '30-'31 pictures in color, using the Technicolor process. While the Tech contract with Tiffany calls for three or four pictures on next year's program the number may and probably will be increased, being contingent in part on whether Technicolor can handle the additional footage.

Tiffany has been a Technicolor user for several years, having made its former Color Classics by this means.

Some Canadian Advice

Hollywood, Jan. 21.

Percy Taylor, Canadian representative of Radio Pictures, is visiting the studio here.

Sharpening up the boys on censorship requirements in the Dominion.

Carlotta King Out

Hollywood, Jan. 21.

Additional talent to fall at M-G, when option time comes around, includes Carlotta King, recently loaned by the studio for a Coast musical.



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COAST TESTS FOR BEST SILENT CAMERA METHOD

Hollywood, Jan. 21.

Tests to measure the degree of noiseless obtained by various types of studio camera silencers have been underway the last four days in a soundproof room in the ERPI offices here. Research being conducted by RCA and ERPI technicians under the direction of H.G. Knox, of ERPI, and F.M. Sammis, of Phonophone. Knox and Sammis act as a sub-committee of the Academy's joint committee of producers and technicians on the specific problem of camera-silencing.

In the preliminary survey the sound experts visited major studios and examined all devices in use to keep the sound of camera operation from the mikes and found that:

Booths are principally in use at M-G, Pathe, Tiffany, and W.B. Blimps, or bungalows (housing over the camera), are used at Radio, M-G, Paramount, Metropolitan, Pathe, United Artists and Tec-Art. Experiments in muffling with blankets, usually closed with zip-pers, are being made at Columbia, Darnour, Educational, Fox, Roach, Metropolitan, Pathe, Tec-Art, United Artists and Universal.

Tests on each camera is to amplify the noise of its operation through a microphone, with an uncovered camera operating as control, and to determine how many decibels of noise its silencer cuts off. The decibel is an arbitrarily selected unit to measure intensity. This unit is the difference between the softest sound the normal ear can detect and the next detectable differentiation. The decibel abbreviated "DB," has largely supplanted the term "TU," meaning Transmission Unit, in sound work. Findings of the technical experts will be reported to the producers-technicians joint committee, headed by Irving Thalberg. Ultimately a report outlining the best method of silencing the camera will be available to all picture producers.

Warners' Regional Meeting

Warners will call eastern branch managers to New York Jan. 25 for a regional meeting at the Hotel Pennsylvania.

Hollywood Chatter

David Fischer says relatively is what's wrong with pictures.

Nancy Carroll is expected here from Honolulu Jan. 28.

Harry Pollard and Marguerita Fischer are Honoluluing.

Stuart Erwin, the comic valentine, was born on Feb. 14.

William Seiter back from Mexico City.

Dick Talmadge has insured his cow for \$5,000.

Rebecca Uhr left for a month's scouting on Broadway.

Rod La Rocque and Vilma Banky are roughing it in the snow at Lake Arrowhead.

Don Gallagher not only directs for Fox, but does offstage dialog for "Temple Towers."

The Connor twins, Velma and Thelma, putting on weight at Long Beach.

Two car loads of local Negroes will be taken to Mexico as a mob for Metro's "Sea Bat."

A man named Chatters is head of the California Newspaper Publishers' Association.

Screen actors using the 'snow-bound alibi' when showing up late for work.

E. Harper Mitchell, former booker with Lyons & Lyons, now in the line of the F. & M. "Trees" idea.

Into being has sprung "the girl of the month club." Slogan is "Reach for a sweetie instead of a smoke."

Joe Shea writing a picture column for the "Three Em Dash," official organ of the New York Press club.

To cope with the unusual rain, "Hollywood Citizen's" delivery boys wrap each copy in waxed paper.

Ina Claire paid several thousand duty on a post-wedding trousseau purchased in Paris.

Jay Chapman contributed \$25 to the city of Burbank after crashing through a railroad gate.

H. M. "Beanie" Walker will see Havana during the Roach shut-down.

Jesse Laskey having his exploration trip into the Mexican wilds photographed for home use.

Albertina Rasch and Dmitri Tiomkin, the other half, back on the M-G lot.

Bernice Claire plays her first non-singing part for F. N. in "Jail Break."

Morton Downey and Barbara Bennett in town looking for a picture spot.

Couple of land shakes the other

day had the New York mob very nervous.

Jean Morgan, First National contract choice, selected by Henry Clive, N. Y. artist, as the most beautiful show girl in pictures.

Steve Newman, former city commissioner of Salt Lake, now road man with "Ivories," Fanchon and Marco unit.

Billy Grady's principal duty as manager of the Jolson concert tour is to inquire at 10-minute intervals about the Jolson throat.

Cocoanut Grove looked like New York night club at opening of its new band last week. Eastern celebrities had the ring side seats.

Bobby Crawford and Mary Lucas, one year married, dined 60 song-writers and wives at the Roosevelt.

Olson's band alternated on dance music with Lyman.

First National has the heaviest writing staff in town. Waldemar Young tips the beam at 245, Humphrey Pearson, 230 and Richard Welby, 210.

Dorothy Mackall broke a rib falling against a piano at rehearsal. Bound in tape, acted in film the next day. Collapsed, and sent to bed.

Cost Clarence Brown two grand to insure his Stearman J-8 plane, which cost 10 g. He figures on trading it for a 450 h. p. Wasp, costing 15 g. Gee!

Leo Nomis, one of the stunt fliers engaged in Par's "Young Eagles," has 5,000 hours in the air to his credit. Started as a parachute jumper in 1915.

Charles Farrell was nabbed in front of the Fox studios for speeding. "Jim Charles Farrell," he said. "Garry," said the cop, "but I don't play golf."

Because so many writers carried their own apples and raisins and ordered nothing but coffee, Fox commissary placed a sign on the wall reading: "No Basket Parties Welcome."

Bill Koenig afraid Vivienne Segal's heavy cheering at the Legion fights will affect the pipes and, incidentally, Warner pictures. Asked her to go light on ringside advice.

Inde gas stations post a gigantic red "X" and smaller letters to read "gallons." On Hollywood wood station hasn't that price, but has the same big red "X" out front. Tiny letters make it read "open 7 a. m."

WB On '30 Program

Hollywood, Jan. 21.

Warners started its 1930 production program this week with "Agony Column," Roy Del Ruth directing, with Grant Withers and Loretta Young in the leads. Company will now put five more into production, starting one a week.

KALEY OUT—HALL IN

Los Angeles, Jan. 21.

Failure to renew contract on the services of Charles Kaley found M-G seeking a new male lead for "Good News."

Kaley was slated to go into this picture six weeks ago, but a production delay prevented him playing it before his contract expired. James Hall is mentioned as being borrowed from Paramount for the part.

"DIXIANA" DELAY

Hollywood, Jan. 21.

Inadequate facilities to film "Dixiana" in wide film has forced Radio to push back the starting date on the picture to March 1, at which time a laboratory for the handling of the big film will be completed. Meanwhile Bebe Daniels, slated for "Dixiana," will make "Smooth as Satan."

AFTER AFRICAN DOUBLES

Hollywood, Jan. 21.

Eddie Butler of the Central Casting Bureau has the job of finding local doubles for a mob of African savages filmed on location for "Trader Horn." He has a location still of the mob to duplicate. W. S. Van Dyke brought two of the natives back with him, but they're not enough.

Erwin's Term Contract

Hollywood, Jan. 21.

Stuart Erwin goes to work for Par under a term contract that starts when he returns here from doing "Shooting of Nan McGrew" at the Long Island studio.

DE FOREST STUDIO CLOSES

Sprinkler System Too Expensive—May Record in Office Bldg.

Rigid demands levied upon Manhattan film studios by the fire department are resulting in the permanent closing of several. The DeForest studio is one of these.

With costly sprinkler systems the biggest item, some of the independents with short term leases and the uncertainty of options can't see a way to live. In the case of DeForest the lease on the 47th street property expires April 1. The Schlesingers have been getting rentals of approximately \$600 a day, but not often enough. Installation of a water system would mean a cost of around \$15,000.

DeForest recording will probably be done in the home office building on 42nd street. This will be largely on a dubbing basis according to present plans.

WRITERS IN AND OUT

Hollywood, Jan. 21.

Herbert Ashton, Jr., playwright, brought from New York by Columbia, has not had his option renewed. Paul H. Fox, from Broadway, will write at this studio for another six months.

SLOMAN AT COLUMBIA

Hollywood, Jan. 21.

Edward Sloman goes with Columbia to direct two pictures. He's under contract to do one for Par. Frank Capra will direct "Rain or Shine" for this studio, film to be made under the supervision of Jack Yellen.

Fox Directors Change

Hollywood, Jan. 21.

Benjamin Stoltz, scheduled to direct Will Rogers' next for Fox, was replaced on the assignment by John Blystone, when a switch in stories listed the cowboy-actor for "So This is London."

Stoltz will meg Fox's 1930 follies.

This table shows the average number of production units working at the 19 active picture studios on the Coast for the month of the year 1929 and the total yearly averages for years 1929, '28 and '27. It also shows number of productions in preparation ready to start within first quarter of 1930:

NAME OF STUDIO.	Feature Production Group.	MONTHLY AVERAGES FOR YEAR 1929												YEARLY AVERAGES.				For the first quarter of 1930
		Jan.	Feb.	March.	April.	May.	June.	July.	Aug.	Sept.	Oct.	Nov.	Dec.	Average units work- ing.	Average units work- ing.	Average units work- ing.		
William Fox.....		9	8	9	4	5	5	7	8	10	9	6	7.2	8.0	8.0	14		
Universal.....		4	5	6	11	7	8	7	8	8	9	6	4	5.9	5.1	8.0	10	
M-G-M.....		5	4	9	6	4	4	4	8	12	7	4	6	6.2	6.4	8.0	11	
Paramount.....		6	1	4	5	7	5	6	7	5	2	4	6	4.8	8.8	8.0	19	
Warner Bros.....		7	5	4	4	6	5	5	3	8	7	2	4	4.8	6.7	8.0	13	
First National.....		4	3	3	4	6	4	5	5	6	5	4	4	4.4	6.0	6.0	9	
Radio.....		2	0	2	2	2	2	2	3	2	2	3	2	2.2	2.8	6.0	8	
Tiffany.....		1	1	0	2	2	2	2	2	3	3	3	3	1	1.8	3.0	6.0	14
Pathe.....		1	1	1	2	4	3	2	3	2	1	1	1	1	1.8	2.7	6.0	4
Columbia.....		1	1	1	1	2	3	2	2	2	2	1	2	1	1.6	2.0	3.0	7
United Artists.....		2	1	0	2	2	2	2	2	2	2	3	2	3	2.3	3.0	3.0	9
Chaplin.....		1	1	1	1	1	1	1	1	1	1	1	1	1	1.0	0.6	1.0	0
Cruze.....		0	1	2	2	1	1	0	0	0	0	0	1	1	0.8	1.0	1.0	6
LEASING GROUP:																		
Metropolitan.....		3	3	3	5	5	2	3	3	3	5	5	4	3.6	3.2	5.0	10	
Tec-Art.....		2	1	3	3	3	2	2	2	3	4	4	2	2.5	2.0	4.0	15	
SHORT SUBJECT GROUP.																		
Darnour.....		2	1	2	2	2	1	1	1	2	1	4	3	1.8	1.8	1.0	3	
Mack Sennett.....		2	1	3	2	3	1	1	1	2	1	1	1	1.6	1.6	3.0	3	
Hal Roach.....		0	2	3	2	2	2	2	2	2	2	2	2	1.8	2.1	3.0	6	
Educational.....		4	3	3	0	0	0	1	1	2	1	1	0	1.3	2.0	5.0	2	
TOTALS.....		58	49	57	60	64	54	56	58	78	65	56	48	67.9	67.8	89.0	163	

* Stories in preparation for production January to March, 1930.

FILM STOCKS LEAD MARKET

W. E. DeFOREST SUIT DUE IN DELAWARE FEB. 1

Except for a few more minor technical knockouts scored by Pagent over "Western Electric," nothing but calendar juggling is the general trend of the talker equipment patent litigation field.

Two-year-old DeForest vs. Fox-Case suit has by mutual consent been slipped to the bottom of the local federal district docket for a time, which will consume at least another year.

Booze violators are responsible for what practically amounts to a withdrawal of the initial talker battle in New York. With liquor always getting precedence in hearings, the DeForest boys decided the quickest relief would be Delaware. Their guess is right, because trial into the merits of W. E. sound on film reproduction gets under way in Wilmington Feb. 1.

In Philadelphia, next month DeForest is also reviving the Fox-Case suit, but this was hurried out of court a year ago because papers were not properly composed. That seems to be the trouble throughout; either DeForest goes blotto on technique or A. T. & T. can't satisfy the court that its rights to patent have all been transferred to W. E.

Incidentally, the internal rumpus between Warners and Western Electric over Pagent, also in Delaware, was reached. The judge wanted more than was recited in court, so briefs were handed up. A decision expected for some time, but both sides are certain they'll win.

About the same time Pagent individually again thwarted W. E. The big electric had appealed from finding of the lower court that A. T. & T. should have its own fighting. Appeal got the air.

D. W. REVIVALS OFF

Phono-Kinema Drops Plan to Bring Back Old Features—Al Grey Out

Plans for the road showing of old D. W. Griffith pictures, to be synchronized with music and sound effects, a part of the announced purpose of Phono-Kinema, Inc., have been dropped. "Way Down East" was to have been the first to be rescored for sounding.

Al Grey, former roadshow head of Paramount and instrumental in the formation of Phono-Kinema, backed from reports by Pedlar and Ryan, advertising agency, and others outside of pictures, is out. He held the office of vice-president and general manager. Paul J. Larsen, also a vice-president, has moved up to the president's chair, with Lewis C. Pedlar, former president, also withdrawn from the organization.

Pedlar is returning to the advertising agency business, it is understood, but the future plans of Grey are unknown. Latter went to Hollywood to arrange to synchronize the Griffiths features, and is still on the Coast, according to report.

Phono-Kinema, also in the business of making indie and recording equipment, is continuing in business to sell its device, but its organization in New York has been cut down.

Costly Rain

Hollywood, Jan. 21.

Production on U's "All Quiet" cannot be resumed until the present heavy rains stop and water is pumped from a mile long trench built on location at the Irvine ranch, 60 miles south of here.

A company of more than 1,000 people is idle.

HEATH FOLLOWS YORKE

New casting director at Par's Long Island studio, succeeding H. Emerson Yorke, is Frank Heath, an assistant casting chief with Par for six years.

Yorke has resigned.

Film Storage Judgments
Judgment for \$1,559, as a balance due on an account has been filed in the Supreme Court by Lloyd's Film Storage Corp. against Donald Campbell of 125 W. 45th street.

2,300 Feet of Plot

"Be Yourself," the forthcoming Fannie Brice picture, is in 6,000 feet. Of this roll of celluloid 4,500 is devoted to songs, production numbers and reprises.

Just 2,300 feet is devoted to plot dialog.

COLOR FIRMS INCREASE FROM 11 TO OVER 20

Total number of color manufacturers, in the picture biz, rated about 11 last year. This year, with the first month hardly under way, shows more than 20 firms, corporations and individuals definitely interested in the manufacture of a color film.

Most of these are two color processes. Outside of the two or three major firms about 10 of these companies, like the shoestring legit producer, are looking for adoption by some philanthropically inclined picture company, or else seeking financial backing from other sources.

Twist is that within a few months the two color process may be definitely out of the running. Companies are seriously concerned over getting a proper color process. Thus far there are only three makers with the three color scheme, one of these is Eastman, which also has a two color scheme. Its two color is known as Kodachrome, or vice versa. Difference between the two color and three color process is that solid colors, such as yellow, red and blue, cannot be filmed fully in two color. Under this process these hues really come out in compromised shades like green over blue, etc. The three-color process, however, gives the full complement.

Radio Starting Wide Film "Dixiana" Next Month

Hollywood, Jan. 21.

M. W. Spoor and C. A. Supers are here with three Spoor-Bergerer wide film cameras which they will operate on Radio's "Dixiana."

It was first believed that Radio would postpone this production until a laboratory could be erected to handle the new film, but decision has been made to start work Feb. 1 and ship the film to Chicago for developing and printing.

News Boy's \$10,565

Fernando E. Delgado, cameraman, has started two separate suits against the Fox Case News Service. One action is for \$3,875 for breach of contract, for employment and the other for \$690, which Delgado alleges is due him for traveling expenses.

Delgado, through his attorney, A. J. Rubien, avers that he was employed by Fox Case for years in Africa and the United States. In November, 1928, claims Delgado, he entered into a written contract with Fox whereby he would be employed as a staff cameraman for two years. Salary was set at \$100 weekly from Nov. 1, 1928, until May 1, 1929, and from then on, until the expiration of his contract, he was to receive \$125. Delgado was to work in Spain and was sent there accompanied by his wife.

In April, 1929, alleges Delgado, he was suddenly fired by Fox Case, which firm claims, he refuses to pay the traveling expenses for his wife and himself from Spain to the United States.

REOPENING CON LAB

Hollywood, Jan. 21.

H. J. Yates, head of Consolidated Film Industries, is here making final arrangements for the reopening of the old Consolidated lab, and to erect a similar building next to this plant for developing and printing of release prints.

Older building will be used for daily rush print work in addition to the Bennett plant now handling all the Consolidated print work.

LEADERS GO TO NEW HIGH MARKS

Paramount Hits New Peak at 55 1/2 on Heavy Trading, While R-K-O Moves Boldly into New Territory Above 26—Fox, Depressed, Loses Resiliency in Below 20 Levels—Warners Holds Close to Half-Century

BIG EARNINGS, REASON

By AL GREASON

For the second consecutive session the amusement stocks furnished the market with the nearest thing to actual leadership. The three leaders turned over in large volume, with all three in new high ground.

Paramount got to 57 at one time, and held throughout the session around and at the top; RKO, coming out in the huge volume that has characterized it for a month back, made a new peak at 27, a full 2 points above its top on the move of ten days ago. Warner Brothers made a double top at 50 1/2, repeating its top of the previous day.

Rosy Income Showings

Buying was a mixture of pool operations and a belated realization on the part of outsiders that the bullish talk surrounding the picture leaders had real substance. It is doubtful whether there is any large outstanding short interest in

Yesterday's Prices

Leading Amusements	High	Low	Last	Change
23.90 Fox	24.00	23.80	23.90	+1/2
600 Kth p. 94 1/2	95 1/2	94 1/2	94 1/2	+3/4
8.00 Loew	8.10	7.90	8.00	+1/4
62.50 Par	63 1/2	62 1/2	62 1/2	+1/2
21.00 RKO	21.50	20.50	21.00	+1/2
400 Shu	405	400	400	+1 1/2
128.00 W. B.	130	127 1/2	128 1/2	+1 1/2
24.00 RKO	24 1/2	23 1/2	24 1/2	+1/2
1.000 Fox T. B.	1.01	99 1/2	1.00	+1/4
1.200 Equip. T. B.	1.21	99 1/2	1.20	+1/4
33.00 Shu	34 1/2	32 1/2	33 1/2	+1 1/2

*New low all time.

Par. or Warner, sellers of a month ago, saving profit and sharp in their lines. Situation in current earnings of the solid film issues was drawn to the market's attention by statement from Loew for the 12 weeks to Nov. 22, showing net before preferred dividends of more than \$3,000,000, and at an advance of more than 75% over net for the same period of 1928. Paramount also furnished bullish ammunition by a statement of even more brilliant import.

RKO Situation

Situation in RKO is clouded. First move up accompanied by rumors that the company hoped to get control of the Fox majority in Loew stock, but this was promptly cancelled by positive statements from RKO officials. Thereafter the Street heard that RKO would show a remarkable improvement in earnings, but with nothing definite to go on. Perhaps the good showing of new Radio picture productions, notably "Rio Rita," was the basis of the talk.

Fox lost a good deal of its power to come back yesterday, following the sensational treatment in the morning papers of the second receivership suit, this one by a New Jersey woman holder of nearly 20,000 shares of Fox voting stock. For the first time Fox A failed to recover promptly from levels under 20 yesterday. In relatively quiet trading it was pushed down to 18 1/2 and came back only to 19 and a fraction. Heretofore strong support has come into the stock at anything under 20. On yesterday's drop the stock went quiet. There is a crowded short interest in the issue and there is a suspicion in some quarters that there has been a great deal of strong

Balloon Mikes!

Hollywood, Jan. 21.
Canning acoustics in light has always been rather a puzzle for top effect. Paramount thinks it has solved the enigma by attaching mikes to balloons. Studio is using the idea on "Young Eagles," having planes fly around the balloons.

Heretofore the buzz of the motor has usually been synthetic, being an electric fan beating against a drum.

buying at the lows. This is based on the sensational volume in which the issue has been turning over for a month. In three weeks past the total traded in has been 1,750,000 shares or twice the actual stock outstanding. With a turnover of those proportions, it is argued, somebody must have been taking a lot of stock, even allowing for a vast amount changing hands in the back and forth dealings for narrow turns.

Latest news in the Fox inside situation is that definite action will be taken this week, not later than Thursday and perhaps before, action which, it is promised this time, will definitely dispose of the deadlock.

Market Pacemakers

The amusement shares shot out ahead, beginning last week, and have been called market leaders if the market had been any sort of affair that could properly be said to have leadership. At least the theatre stocks took on the roles of pacemakers, both in ability to force their way into new high territory and in volume of daily transactions.

The principal issues—that is to say Paramount, Loew and Warner Bros.—all touched new peaks Monday, being among the few groups that earned that distinction in a dull and otherwise featureless session of narrow trading and small price movements. All this headway was accomplished in the face of continued uncertainty in the Fox situation and with that stock giving away from its best of last week under continued pounding inspired by no less than two suits for receivership.

Probably the incentive for activity among the film stocks was the remarkable earnings reports issued by Loew first and then by Paramount. Leadership here was followed by a sudden burst of strength in Warners, assumed to be the operations of du Pont interests from Wilmington, long believed to be accumulating the stock and now taking it boldly and in quantity. Monday's turnover in that issue alone reached the imposing total of 125,000 shares.

Loew's High Net

Loew reported for the 12 weeks ending Nov. 22, first quarter of its fiscal year, showing net profit, before preferred dividends, of \$3,151,954. This compares with \$2,102,023 for the same period of 1928, an increase of almost exactly 50%. Comparison is even more striking in relation to returns of 1927, when the net for the quarter was \$1,257,054. The income statement came out on the ticker during the more active trading of midweek and made an immediate impression on the tape. It more than confirmed all the rosy predictions made for Loew. Its market fortunes improved immediately and continued to improve through the Monday session when it touched the new high mark above 52.

Paramount got into line promptly with the publication of an estimate, based on latest figures, of \$15,500,000 net for 1929, equal to \$6.34 a share of common, a new high mark for the company since its organization and 75% ahead of the 1928 figures. Estimated profit for the quarter to Dec. 30 was \$5,770,000, equivalent to \$2.15 a share and 11% above the fourth quarter of 1928, when net was \$2,737,000.

No formal statement came from the Warner camp, but the market supplied the appropriate bullish propaganda by reviving all the brilliant figures that have been released for the past six months and deducing from them that the statement when it does come out, will be

(Continued on page 29)

JEWISH FILMS IN OWN TONGUE

That there are millions of Jewish film fans who would support production in their own tongue is given by organizers as the underlying reason for the formation of Judea Pictures Corporation. Company, the only one in existence, is counting on the support of 250 theatres in key cities throughout the country, all of which have a tabulated Jewish draw.

Goetz's ambition, after it gets rolling on some shorts to be made in local independent studios, is to make a special on Zion history with locale in Jerusalem.

Incorporated in New York a few weeks ago, and with further assertion to several well-known Jewish philanthropists have promised support, Judea endorses contracting 12 well-known Jewish performers and units. These, it is claimed, are working largely on a percentage basis, from the returns which the company is hopeful of obtaining through state rights.

Officers of the company include Joe Seiden, head of an equipment company, president; Sam Berliner, secretary and treasurer, and Moe Goldman, general manager. Sydney Goldin, independent director, has been retained to handle the megaphone.

Goldman, owner of four Bronx houses, says that the first four two-reelers will be made at a budget of \$15,000 apiece. "Cloaks and Suits" is the first. It is described as a musical revue. "A Shmuck's Romance" is billed as a modernistic version of an old Russian tale, with Joe Bouloff and the Vilma troupe featured; William Schwartz and Bella Meisel will do the third, "The Young Macabees," while Mae Simon has promised the boys to be in "My Yiddisher Mamma." Judea promoters claim that among other signatures are those of Cantor Hirschman, Samuel Goldenberg, Max Gabbel and Jenny Goldstein.

Company is depending upon Goldman to extend the same ingenuity in production that he has in exhibiting. Moe, it will be recalled, is the lad who cheated the electricies by talking for the male screen players and getting his femme cashier to speak for the women.

The suits was a year ago when dialog was high priced.

Autophoto Suit

Alleging an unpaid manufacturing bill of \$1,174, Vindex, Inc., has filed a suit for attachment in the New York Supreme Court against the American Phototure Co., manipulators of automatic photographic machines.

Vindex suit is brought on the basis of a contract alleged to have been entered into between Phototure people and H. A. Tremaine whereby Tremaine was to manufacture 100 automatic photo machines in accordance with drawing and specifications by Phototure. His agreement, it is claimed, allowed for his signing of a contract with Vindex. For this work which Vindex later assumed Tremaine was to receive from Phototure, besides the actual cost of manufacturing each machine, an extra 10% of that amount plus \$2 an hour for each person he employed in such manufacture. Incidental expenses in the work, such as traveling, was also included, it is alleged.

Vindex claims that Phototure paid for the first 26 weeks of the work but thereupon stopped and it now seeks to collect.

DAVEY LEE AS 'TWIST'

Hollywood, Jan. 21.

Ruth Chatterton will play "Nancy" in M-G-M's "Oliver Twist" and will be opposite Lionel Barrymore's "Fagan." Latter will also direct. Part of "B. S. Sykes" will probably go to Ernest Torrence.

No selection for the title character as yet, but tests are now being made of a number of juvenile players, including Davey Lee.

B'way's Quiet Week—Parade' and 'Disraeli' Standouts—Capitol Neat on \$79,100—Roxy \$65,000 Weekend

Broadway was becalmed last week. About the only craft with any boxoffice breeze behind them were the Capitol and a couple of the attractions. At the Paramount "Glorifying the American Girl" fell under \$70,000—slow going at this house.

Diminishing impetus for "General Crack," "Sally" and "Evil Mary Care," among the reserved seat picture, contrasted with the strong trade of "Love Parade" and "Disraeli." "Party Girl" did modestly well at the Galaxy and "Hit the Deck," on its first five days, revealed some charms in luring shekels.

"Rogue Song" comes into the Astor Jan. 28, giving "Devil May Care" one of the better elements at this house since Metro started paying the rent. "Love Parade," when deferring to "Vagabond King" at the Criterion, will inaugurate an innovation of Pub by going into the Rivoli for an extended run. Ordinarily Criterion pictures go direct to the Paramount. It is understood that Warner will open its new Hollywood theatre in March with "Under a Texas Moon." This will give Warners four \$2 stands on Broadway between 4th and 53d streets, besides the Strand, also in the same geographical bracket.

Roxy grabbed \$65,000 by Monday morning with "Sunnyside Up."

Astor—"Devil May Care" (Metro) (1,120; \$1-02) (5th week). Hovering around \$17,000 and exiting after this week; marked for the Capitol March 14.

Carroll—"Hit the Deck" (Radio) (1,018; \$1-02) (2d week). Fairly good notices and got \$15,300 on first five days; matinees a little off but going clean nights, with some standees; former Broadway smash musical.

Capitol—"Navy Blues" (Metro) (4,900; 35-50-65-150). Okay at \$79,100; different m.o. each week with units, after Walt Roesner and Dave Scholer divided a year's run between them.

Central—"Disraeli" (WB) (322; \$1-02) (15th week). At present momentum can carry into March; cramming them in and getting highbrows and those whose allegiance is ordinarily limited to legit; last week, \$16,000, still strong.

Cohan—"Across the World" (Martin Johnson) (1,400; \$1-02). Third Broadway appearance. The picture is drawing couple within last couple of years; have played at Carroll and Colony previously; latest one has tie-up with Boy Scouts; opened Monday night with big engagement; same auspices that presented "Hunting Tigers in India" at this house a few weeks ago.

Colony—"Her Private Affair" (Pathé) (1,900; 35-50-65-150). Hard picture did nicely, \$15,000; future bookings here include Columbia's "Murder on the Roof," Pathé's "Grand Parade" and U's remade conversation version of "Phantom of the Opera."

Criterion—"Love Parade" (Par) (862; \$1-02) (10th week). Maurice Chevalier clinched the picture; big engagement of this picture; again over \$17,000, coming back with better weather.

Embassy—"Newsreel House" (Fox-Hearst) (568; 25-35-50-75). Last week's headliner was John D. Rockefeller; between \$7,000 and \$8,000; new Fox-Hearst regime now editing and handling news stuff.

Safety—"Party Girl" (Tiff) (808; \$1-02) (4th week). With improvement in weather, able to hold to within \$50 of previous week's gross, namely \$10,500, which satisfies; at least five weeks before "Girl" then "Mamba" or "Lost Zeppelin" (Tiff), order to be determined; giving Saturday midnight shows at \$1.

Globe—"Keys to Baldpate" (Radio) (1,068; 35-50-75). Main electrical display solely devoted to informing public of new house policy; Dix picture came in Saturday, succeeding "Rio Rita," with about a fifty four weeks, ending with around \$15,000.

Paramount—"Glorifying the American Girl" (Par) (3,665; 35-50-65-150). Filled the marquee but the picture is long delayed for "Girl" then "Mamba" or "Lost Zeppelin" (Tiff), order to be determined; giving Saturday midnight shows at \$1.

Rialto—"Locked Door" (UA) (2,800; 35-50-65-150). Save your seat with a variable picture—tie-ins with Broadway shops to exploit this one; manner of handling unusual for New York; "Virginian" (Par) exited with \$27,500; "Mighty" (Par) (2,200; 35-50-65-150) (4th week). "Con-

FRISCO FIGHTS RAIN; 'HELL'S HEROES' \$12,500

San Francisco, Jan. 21. (Drawing Population, 760,000) Rain, and plenty of it, didn't do the downtown picture houses any good last week. Heavy downpours, reaching their peak in the early evenings, hurt grosses materially. Big Fox probably suffered worst, being in an uptown location. Feature, "Untamed," hit fair but hardly profitable stride.

Warfield, however, pulled them in with "Sunny Side Up." California got a good week with "Sally," but the Granada, with second week of "New York Nights," was very poor. St. Francis with "The Love Parade" held up well considering length of run.

"Broadway" at the Orpheum, was decided a disappointment. Both weather and fact that feature was shown in near-by towns before reaching Market street blamed. Embassy, out of "Disraeli" to healthy total, and the Davies, with "Is Everybody Happy" had profitable week. Ackerman & Harris' Casino showing "Hell's Heroes," got a better than usual week.

Estimates for Last Week
Fox (Fox) (5,000; 50-65-75-150) "Untamed" (M-G-M). Got away to an average start and did a fair week; but not enough for profit, \$34,000.

Warfield (Fox) (2,672; 50-65-90) "Sunnyside Up" (Fox). In second week going strong; matinee trade highly satisfactory and business generally claimed more consistent than any feature in house for long time; \$28,000.

St. Francis (Public) (2,698; 35-50-65-150) "New York Nights" (UA). Promise held out by unusually heavy gross first week muffed on second; down more than \$12,000 to \$3,000.

California (Public) (2,200; 35-50-65-90) "Sally" (FN). Got away to nice start and maintained healthy pace; \$20,000.

St. Francis (Public) (1,375; 35-50-65-90) "The Love Parade" (Par). Slight increase over preceding week, notwithstanding the weather; \$19,000.

Orpheum (RKO) (2,270; 35-50-65-150) "Broadway" (U). Disappointed despite big ballyhoo; profitable but light, \$13,500.

Embassy (Wagnon) (1,365; 50-65-90) "Disraeli" (WB). Fourth and bow out week strong; closed to \$3,000.

Davies (Wagnon) (1,150; 35-50-65-90) "Is Everybody Happy" (WB). Second week did better than expected; \$20,200.

Grand (Ackerman & Harris) (2,400; 40-60) "Hell's Heroes" (U). Better business than in some weeks; stage show helped some; \$12,500.

Pan, \$6,900, Tacoma
Tacoma, Jan. 21. (Drawing Population, 125,000) Weather: Cold

RKO-Parade (RKO) (1,500; 25-50-65-90) "Tanned Legs" (Radio) Olsen and Johnson got 'em on low comedy; \$6,900.

Estimates for Last Week
RKO-Pantages (RKO) (1,500; 25-50-65-90) "Tanned Legs" (Radio) Olsen and Johnson got 'em on low comedy; \$6,900.

Blue Moose (Hamrick) (650; 25-50) "Great Divide" (FN). Fair at \$4,000.

Rialto (Fox) (1,200; 25-50) "Romance of Rio Grande" (Fox). Went into second week; ok for \$4,100.

Colonia (Fox) (350; 25-50) "Christina" (Fox). Did \$1,800.

denmed" (UA) (1,000; 25-50) "Hell's Heroes" (U). Last week \$33,700.

Roxy—"Hot for Paris" (Fox) (6,205; 50-75-150) (2d, final week). House took \$91,200 of picture; stays two weeks, maybe three; decision depends on following films; doing five daily.



JOE BROWNING

Presenting

"A Timely Sermon"
Assisted by Joe Browning, Jr. This week (Jan. 17), Tivoli theatre, Chicago, in Charles Nigge-meyer's "Marathon Frolics." Direction: Abe Toffel, Harry Lenetska, William Morris Agency. R-K-O direction, Morris & Feil.

GO NUTTY ON 'PARADE' AND 'DISRAELI,' MINN.

Minneapolis, Jan. 21. (Drawing Population, 500,000) Weather: Unfavorable

Hats off to "Love Parade" and "Disraeli" here. Displaying amazing box office virility, these two pictures drew extremely healthy grosses to the Century and State despite blizzards and below zero temperatures. Par picture was in its second week.

Estimated that the weather cost these two pictures more than \$10,000. No two films in recent memory have won such high praise from the reviewers or received so much word-of-mouth boosting from patrons.

"Hot for Paris," at the Minnesota, and "Love Comes Along," at the Orpheum, garnered anything but laudatory newspaper notices, and, hurt badly, too, by the weather, this pair didn't show much. In its second and last week at the Pan-tages, "Flight," a hit here, did satisfactorily.

Estimates for Last Week
Minnesota (Public) (4,200; 75-) "Hot for Paris" (Fox) and Public Unit, "Cocoon Grove." McLaughlin picture lacked femme appeal; hurt by adverse reviews and terrible weather. Around \$20,800, low.

State (Public) (2,200; 60-) "Disraeli" (WB). Critics and public reacted around \$13,000 excellent considering weather and slow start; business built but picture didn't hold over.

Century (Public) (1,600; 75-) "Love Parade" (Par). Town's over-fav and second week phenomenal considering weather; about \$10,900 and does a third week.

Grand (Public) (890; 50-) "Love Comes Along" (Radio). Bebe Daniels' picture pleasing; but unable to meet tough opposition, critics did not treat it too kindly; around \$5,000, low.

Pantages (Pantages) (1,500; 25-50) "Flight" (Col) and vaude. Second week went over okay; nearly \$7,000; good in face of zero and snow.

Lyric (Public) (1,300; 40-) "13th Chair" (M-G). Okay at about \$5,100.

Aster (Public) (850; 35-) "The Sap" (WB). Satisfactory; around \$2,000.

Seventh Street (RKO) (1,600; 50) "Delightful Rogue" (Radio) and vaude. Nothing that spelled box office; \$4,500 fair.

Grand (Public) (1,000; 35-) "Welcome Danger" (Par). Second loop run near \$2,500.

\$16,500 Denver's Best
Denver, Jan. 21. (Drawing Population, 400,000) Weather, Snow and Cold

Most of the houses took it on the chin on account of zero weather all week. Huffman's Aladdin had "Sunnyside Up" and went a little better than average in spite of the weather. A big break would have hung up a record.

Estimates for Last Week
Huffman's Aladdin (1,500; 35-50-75) "Sunnyside Up" (Fox). Cold kept them home, but best figure for week \$10,000.

Tabor (Indie) (2,200; 25-40-60-75) "Tanned Legs" (Radio). Hard hit and 'way below average; \$6,000.

Denver (Public) (2,300; 25-40-65) "New York Nights" (UA). Okay satisfactory for this house; \$16,500.

W. B. Revue and 'Sally' \$62,700 in L. A.; 'Rogue' Opens Big, \$18,000 on 3 Days

"CRACK" BIG IN SMALL CAPITAL HOUSE, \$20,000

Washington, Jan. 21. (White Population, 450,000) Weather: Hot to Storms

Contrasted again last week that it's names that do in this town. Janet Gaynor in "Christina" and Norma Talmadge in "Nights of New York," did excellent business. John Barrymore in "General Crack" almost had the walls of the Met crying for help, while Edmund Lowe, featured all over the lot in "Paris," "This Thing Called Love," doubled the usual business at the Rialto.

Richard Dix, whose name got to the point of not meaning much, came back for a nice gross in "New Keys."

On the other hand, "Dynamite," with no names, was only able to stick one week in the small capacity run house, Columbia, and "Pointed Heels" at the Earle, dropped about \$3,000 under that theatre's almost assured intake.

Estimates for Last Week
Columbia (Loew) "Dynamite" (M-G) (1,232; 35-50). In this run house got \$10,500; all right but not up to predecessors.

Earle (S-C Warner) "Pointed Heels" (Par) (2,244; 35-50). Pepped up ads with plenty sex, etc., couldn't help; dropped \$3,000 below usual; \$10,500.

Fox (Fox) "Christina" (Fox) and stage show (3,434; 35-50-60-75). Janet Gaynor got the \$23,000 here; mighty good considering; Alex Callan new m. c.

Met (S-C) "General Crack" (WB) (1,585; 35-50). Barrymore name proved magic; demonstration of getting plenty of dough in where capacity and scale would indicate it can't be done; \$20,000 and sticking.

Palace (Loew) "New York Nights" (UA), stage show (2,363; 35-50-60). Very nice at \$22,500.

Rialto (U) "This Thing Called Love" (Public) (1,937; 35-50). Another name, Edmund Lowe, heavily billed, almost doubled usual take; \$8,500.

RKO (Keith's) "Seven Keys to Baldpate" (RKO) (1,870; 35-50). Dix plus Cohan's name, who was here in legit house, helped to about \$15,000.

K. C. FROLICS ALL WEEK; BIZ UP—\$24,000 TOPS

Kansas City, Jan. 21. (Drawing Population, 700,000)

Newman went Hollywood Thursday with his premiere of "Love Parade." Showed his willars how the stunt is done. For the first time in its history, all house seats were reserved. Searchlights, microphones, etc.

In spite of the coldest weather of the season amusements held up nicely. The Mainstreet with Irene Rich, in person, featured over the picture, "Paris," which also introduced several complete sellouts. Same thing happened at Loew's Midland with "Sunnyside Up" and the best vaude, but never in the city. The only fault, if any, was length of the bill, over three hours.

Best reviews were given "Disraeli," at the Newman, and picture was endorsed by women's clubs and others. Picture was stopped at six o'clock Thursday to make room for "Love Parade." Pantages enjoyed a nice week with "Flight" and held it for second week, which also introduced a change of policy, the Lois Bridge Musical Company, taking the place of vaudeville, for a few weeks, at least.

Estimates for Last Week
Loew's Midland—"Sunnyside Up" (Fox) (4,000; 25-35-50-60). Picture given considerable extra publicity, and when offered with the best vaude, the house, which also introduced a change of policy, the Lois Bridge Musical Company, taking the place of vaudeville, for a few weeks, at least.

Mainstreet—"Dance Hall" (Radio) (3,200; 25-35-50-60). Big draw was Irene Rich in sketch; business started strong and held \$12,200.

Newman—"Disraeli" (WB) (1,890; 25-35-50-60). Given the newspaper breaks; critics noted that picture was strong and held \$12,200.

Royal—"Sacred Flame" (WB) (840; 25-40). Critics disagreed; customers had have read both sides and then went to see for themselves; \$3,600.

Los Angeles, Jan. 21. (Drawing Population, 1,500,000) Weather: Assorted

An approximate idea between three pictures for the town's top had "Show of Shows," with the aid of a special Saturday midnight, getting \$31,700, against an even \$31,000 for "Rogue Song," opening at Grauman's Chinese, and tilling \$18,000 on its first three days.

Lenore Uric, whose previous picture, "Frozen Justice," did poorly at Loew's State, had smoother sailing at the same house with "South Sea Rose," which translated into \$29,500, sweet music.

Estimates for Last Week
Biltmore (Erlanger). "Hunting Tigers" (Weisfeldt) (1,650; 50-\$1.50). House took \$18,000; picture column after long absence in the service of stage drama; this educational found the local peasants indisposed to pay \$1.50 to be educated; lost in the jungle at \$4,000.

Boulevard (Fox) "They Had to See Paris" (Fox) (2,164; 25-50). Will Rogers had performed at office windows all over the far-flung municipality; after all the runs and repeats, hit this neighborhood house for a rousing \$9,400, very big.

Carthage (Loew) "Rio Rita" (Radio) (1,500; 50-\$1.50) (9th week). Classy at \$10,000 in third month.

Chinese (Fox) "Rogue Song" (Metro) (2,028; 50-\$1.50) (1st week). Off to good start; first week should figure over \$30,000; stage entertainment resumed with Abe Lyman band and Lawrence Tibbets in person.

Criterion (Fox) "Hot for Paris" (Fox) (1,600; 25-75) (4th, final week). Warner's picture a neat much; screamed with \$8,000.

Egyptian (UA-Fox) "The Mighty" (Par) (1,800; 25-75). Substantial margin of profit in \$12,500; Bancroft's team on Hollywood Blvd.

State (Loew-Fox) "South Sea Rose" (Fox) (2,024; 25-51). Contrasts favorably with local showing of "Rogue Song" (Fox) at \$13,500 with extra Saturday midnight performance.

Orpheum (RKO) "Hit the Deck" (Radio) (2,270; 25-75) (4th week). Next to final take, \$15,500.

Paramount (Public) "Seven Days' Leave" (Par) (3,595; 25-75). No names to bolster, so \$21,000 acceptable.

RKO "His First Command" (Pathé) (2,950; 30-85). Unusual exploitation; okay at \$17,000.

Taming of Shrew (UA) (2,100; 25-11) (4th, final week). Went out with \$10,800.

Warner's Downtown (WB) "Show of Shows" (WB) (1,800; 50-75) (2d week). Strongest attraction in town; \$31,700.

Unitars Hollywood (WB) "Sally" (WB) (2,565; 25-75) (1st week). Did very well on opening; \$31,000.

VAG. LOVER'S \$13,600 LEADS ALL PORTLAND

Portland, Ore., Jan. 21. (Drawing Population, 25,000)

Hamrick's Music Box pulled "Show of Shows" after a second week and did well with "Sacred Flame." Third and last week of "Sunnyside Up" at the United Artists, proved okay. Two-day opus last week was Maurice Colbourne company at the Auditorium, doing well.

Rialto had a second good week with "Laughing Lady." Best grosses went to "Lone Star Ranger" at the Broadway, and "Sally" at the Portland.

Estimates for Last Week
Broadway (Fox) (2,000; 25-50) "Lone Star Ranger" (Fox). "Out-door Lovers" (Public) (1,200; 25-50) "Sunnyside Up" (Fox). For third week, okay; \$8,000.

Alder (Parker-Fox) (1,200; 25-50) "Over from Broadway and did fairly; \$4,500.

Portland (Public) (3,500; 25-50) "Sally" (FN). Got them in; \$8,600.

Rialto (Public) (1,600; 25-50). Second week of "The Laughing Lady" (WB). Did well with \$3,000.

Orisic Boy (Hamrick) (2,000; 25-50) "The Sacred Flame" (WB). Heavy drama connected; \$5,000.

Blue Moose (Hamrick) (800; 25-50) "Great Divide" (WB). Good laugh film; \$3,000.

Oriental (Tebbetts) (2,700; 25-35) "The Trespasser" (UA). Got results on second run; \$5,000.

Gates (Duffy) (1,400; 25-1.25). Good Bates Post and Henry Duff Players in "Her Friend the King"; very well at \$7,500.

Auditorium (Civic) (3,000; 50-\$2). Maurice Colbourne Players in "Show of Shows" road company, two days. Good for \$4,000.

Virginian' Breaks Roosevelt Top, Does \$36,500—'Navy Blues' at \$50,000

Chicago, Jan. 21.
Weather—Snow and Cold

Figures at most loop houses dropped off last week with two spots proving exceptions with good to record business. The up biz was at the Chicago, which did \$50,000 for "Navy Blues," and the record, where "The Virginian" grabbed a new high at \$36,500. Previous high was \$35,600. Picture is setting a terrific pace, opening on Wednesday and grabbing \$9,000 for last two days of the week, figures a total of \$45,500 for nine days. Tremendous at this small house.

"Flight" held over at the Oriental and the house took a slide but was still satisfactory. House going in for names on the stage now, with Nick Lucas and Paul Ash each here for a week. Two run pictures left after dropping badly in their third weeks. "Welcome Danger," McVicker's was replaced by "Sunnyside Up," which opened big. After two very big weeks at the United Artists, "Taming of Shrew" took the dip and gave way to "Condemned."

State-Lake came back to \$29,000, which is becoming the approximate average figure for this house. Woods took it on the chin with "Love Comes Along" and yanked the film, slapping "Applaud" in its place. "Applaud" at State-Lake for one week, but was switched to the run house.

Estimates for Last Week

Chicago—(Publix-B. & K.) "Navy Blues" (M-G) stage show \$4,000; 50-55). Holdover picture and house took expected slide, \$10,000 off, but \$37,000 good here.

McVicker's—(Publix-B. & K.) "Welcome Danger" (Par) (1,855; 50-55). Dropped off last week; \$21,900 first week; \$32,000 second; closed to \$21,900.

Monroe's—(Fox) "They Had To See Paris" (Fox) (1,120; 50-75). Still playing all the big neighborhood houses came back to loop for good biz; \$5,700.

Oriental—(Publix-B. & K.) "Flight" (Col) stage show \$3,500; 50-55). Holdover picture and house took expected slide, \$10,000 off, but \$37,000 good here.

Orpheum—(Warner) "Little Johnny Jones" (FN) (795; 50-75). Only one week; fair at \$7,500.

Roosevelt—(Publix-B. & K.) "Virginian" (Par) (1,600; 65-85). Holdout biz from the first day in spite of snow and cold; from present pace should continue, big through second week; record at \$36,500.

State Lake—(RKO) "This Thing Called Love" (Pathe) vaude (2,700; 50-55). House came back; picture got good notices; \$29,000.

United Artists—(Publix-B. & K.) "Taming of Shrew" (UA) (1,700; 50-55). Slumped after two big weeks and yanked; third and last week, \$13,700.

Woods—(RKO) "Love Comes Along" (Radio) (1,500; 50-55). Dailies gave it weak notices; out after 10 poor days; last week \$13,000.

'SUNNYSIDE' CLEANS UP IN PROV. AT \$16,500

Providence, Jan. 21.
(Drawing Population, 315,000)

Weather: Mostly Unsettled

"Sunnyside Up" (Fox) took the big week. Not only did it take the big week records for the Majestic, but it rather put the slides to other programs here. "Dynamite," at Loew's State, was the other house in town that could brag.

"Paris" failed to hit the mark although the Strand plugged the feature to the skies.

Estimates for Last Week

Loew's State (3,500; 15-50)—"Dynamite" (M-G). Kay Johnson got swell notices; very good at \$24,000.

Majestic (Pay) (2,200; 15-50)—"Sunnyside Up" (Fox). This house by storm and sticks; sensational biz; \$16,500; biggest house has had since "Jazz Singer."

Strand (Ind) (2,200; 15-50)—"Paris" (FN). Fine plugging, including contests and other tie-ups, failed to pack as expected; average at \$11,500.

Victory (RKO) (1,600; 15-50)—"First Command" (Pathe). Clipped by fine bills at other houses; close to \$3,000; fair.

Fay's (Fay) (1,600; 15-50)—"Harmony at the Palace and Vaude. Average at \$10,000.

Albee (RKO) (2,500; 15-50)—"Grand Parade" (Pathe) and vaude. Variety bill pulled it through; okay at \$12,500.

AFTER LONG WAIT, STAN MATCHES CEN'S \$18,000

Baltimore, Jan. 21.
(Drawing Population, 250,000)

Weather, Bad

Business was yes and no last week. For the first time in a long while the Stanley matched the Century rather than to an advance at the other house. "Paris" was the Century picture, while the Stanley had "Chasing Rainbows." "Sunnyside Up" continued its successful way at the New and "This Thing Called Love" reported a good break at Keith's. Valencia and Parkway, showing "Condemned" day and date, came through satisfactorily.

Estimates for Last Week

Century (Loew) "Paris" (FN) (3,200; 25-60). Not much comment, but con. Bordon liked, but attracted former legit fans rather than regular screen devotees; stage show pleased; weather first half hurt; not over \$18,000, which is below house average.

Stanley (Loew, Stanley-Crandall) "Chasing Rainbows" (2,600; 25-60). Drew well; not sensational, but up to house average; about \$18,000.

Valencia (Loew-UA) "Condemned" (UA) (1,200; 25-50). Showed day-and-date with uptown Parkway; drew pretty well, \$2,500.

Parkway (Loew-UA) "Condemned" (UA) (1,000; 15-35). This house at lower top consistently runs up higher than the rest; day-and-date, the Valencia; true to form this time; about \$3,500.

Keith's (Schanbergers) "This Thing Called Love" (Pathe) (2,500; 25-60). House stepped out with new one; this time breaking recent policy of taking uptown fair for a continued run at pop prices; say \$9,000.

New (M. Mechanic) "Sunnyside Up" (Fox) (1,600; 25-60). Third week and still drawing a few grand; \$13,000 to \$14,000.

Auditorium (Schanbergers) "Peacock Alley" (TIF) (1,572; 35-51). Just another week; about \$4,000.

'Navy Blues' Does \$17,850; 2 Stags Musicals \$10,800

Louisville, Jan. 21.
(Drawing Population, 50,000)

Weather: Rain and Cold

Heavy and novel exploitation helped "Navy Blues" at the State to better average business. Only in the state of the U. S. Coast Guard, docked in the Ohio River here, carried a banner advertising it and the Coast Guard boys further up the river by leaving life line services for the office decorations. Some 13 employees were decked out in uniforms secured from the Great Lakes Naval Training Base, represented every rank from the captain down. Recruiting boards of the Navy also bore placards on "Navy Blues."

Despite no hold-outs, Strand decided to hold over "Hot for Paris," figuring that consistently good business throughout the first week might continue a second.

Estimates for Last Week

State (Loew) (3,400; 35-50)—"Navy Blues" (M-G). Held house up, largely because of managerial efforts to stimulate interest; good at \$17,850.

Rialto (R-K-O) (2,940; 30-50)—"Four Feathers" (Par). Loudly praised and audiences enthusiastic, but take rose only to \$7,400, under average.

Strand (Fourth Ave.) (1,785; 30-50)—"Hot for Paris" (Fox). Did nicely but nothing sensational; held over on \$10,800.

Alamo (Fourth Ave.) (900; 40)—"Seven Faces" (Fox). Satisfactory at around \$3,800.

Mary Anderson (R-K-O) (1,387; 30-50)—"The Wolf of Woolworth's" (FN). Safely out of the red at \$3,200; better than expected considering stiff opposition.

Broadway (Fourth Ave.) (\$3 top)—"Rio Rita" (Wintz road show) first half. Did about \$5,200 at a \$3 top; last half "Connecticut Yankee" (road show) doing approximately \$5,600 on four performances; total for week on both attractions \$10,800.

Oriental's Dual Films

Chicago, Jan. 21.
Oriental theatre goes into a new policy when it starts showing double features on Wednesdays.

Second picture will be a revival which has not shown at this house but has appeared elsewhere in the city.



NERYDA
Featured in "ORIENTAL NIGHTS."
Roxy, New York, this week (Jan. 17).

EARLE'S \$23,000 REALLY PHILLY'S BEST—OFF WK.

Philadelphia, Jan. 21.

Business has been definitely off the last fortnight in the picture houses. Last week saw another nose-dive taken by some of the more important sites.

Mastbaum, after its sensational drop from a New Year's week record, slid some more to \$40,000. Film was "Devil May Care," which received splendid notices.

Fox-Locust and the Aldine, two long-run houses, hit new lows. Former house has "Sky Hawk" at around \$7,000 or \$8,000 and feature was taken out Saturday. "Men Without Women" following. Aldine fell from \$12,000 to \$8,000 with "General Crack" (WB). Brymorn goes out this Saturday. House may be dark for a week or two.

"Sally" got \$28,000 in its first week at the Boyd, considerably under average first week figures for other attractions within these walls this week. The Stanley got \$27,000, rather a good figure for this house nowadays, with "Condemned," which had a heavy advertising charge and plugging. Management is holding picture a third week.

Earle was one house to escape the epidemic in figuring at \$25,000 with "The Painted Angel" and a good stage show. This house has been running along evenly and profitably all season. Stanton got \$12,000 with the fourth week of "Sacred Flame," probably the biggest surprise hit of the year. Looks now as if this picture will round out six weeks, undoubtedly due to clever advertising campaign. Fox was pretty well off with "Song of Love." Tabbed at around \$25,000, which is five grand under normal. Erlanger did fairly well with "Seven Keys to Baldpate," although picture was removed Saturday. Reason was management's anxiety to get "Hit the Deck" in as soon as possible.

Estimates for Last Week

Mastbaum (4,800; 35-50-75) "Devil May Care" (M-G). Nice notices but trade disappointing; \$40,000; well under house normal.

Stanley (3,700; 35-50-75) "Condemned" (UA) (1st week). Off to nice if not sensational start; around \$27,000.

Brymorn (2,400; 35-50-75) "Sally" (FN) (1st week). Around \$28,000, good, compared to some other houses last week, but not what house has been getting opening.

Aldine (1,500; \$2.50) "General Crack" (WB) (4th week). Still some more to \$8,000 and out this Saturday; nothing mentioned as yet to follow.

Fox-Locust (1,800; \$1.50) "Sky Hawk" (Fox) (4th week). Taken off Saturday after sharp dive to \$2,000.

Men Without Women (Fox) now.

Fox (3,000; 90) "Song of Love" (Col). Well under average at \$25,000; "Sunny Side Up" (Fox) following for probable fortnight.

Stanton (1,700; 35-50-75) "Sacred Flame" (WB) (4th week). Still strong puller at \$12,000; may make six weeks of it; surprise here.

Erlanger (900; 50-75) "Seven Keys to Baldpate" (Radio). Quite good trade estimated at \$17,000, but picture not held over because of desire to get "Hit the Deck" (Radio) in at once.

Earle (2,000; 50-75) "Painted Angel" (FN). Fine week for popular presentation house; \$23,000 or better; up \$3,000.

Karlton (1,000; 60) "Woman Trap" (Par). Average week at \$5,000.

Jack Jackson, publicity director for Public in Rochester, N. Y., goes to Dallas, Tex., to handle the Public theatres in Dallas and San Antonio. Harry Royster, from the Paramount, N. Y., becomes district advertising director for Rochester, Buffalo and Toledo.

Records Topple in London as Talkers Click; 'Flight' \$20,000; 'Atlantic,' British, \$18,000, Big

Detroit's Grinds

Detroit, Jan. 21.

Final proof that, besides its quota of booze and flivvers, Detroit is full of nuts:

Three downtown picture houses are operating on a 24-hour grind. They are the Fine Arts, Colonial and Blackstone, all wired. Coffee is served at four in the morning. All doing business.

Charlie Richardson, picture critic on the local "Times," lost a night's sleep finding out that night club waiters, snow cleaners, chambermaids and operators of the ferry boats on the Detroit River predominate in the audiences.

Seattle, Jan. 21.

(Drawing Population, 550,000)

Weather: Clear and cold

Snow and cold cut last week, but "Love Parade" went great at the Seattle, while Rudy Vallee was at the Orpheum in "The Vagabond Lover," also for big biz.

Fox had a second week of "Hot for Paris" and "Show of Shows" held just three weeks at the Music Box. Revue without story getting passe here.

Estimates for Last Week

Seattle (Pub) (3,106; 25-60)—"Love Parade" (Par). Chevalier liked here and billed heavily; \$15,500.

Fifth Ave. (Fox) (2,500; 25-60)—"Red Hot Rhythm" (Pathe). Story weak; Eddie Peabody next week for four weeks as m.c.; \$8,500 bad.

Fox (Fox) (2,500; 25-60)—"Hot for Paris" (Fox). Second week; Vic Meyer's band in music stage; with Owen Sweeten handling stick for two weeks while former goes south; \$8,500.

Blue Mouse (Hamrick) (900; 25-50-75) "Bright Lights House of Fools" (FN). Colleen Moore popular here and good week; \$5,250.

Music Box (Hamrick) (1,000; 25-50-75)—"Show of Shows" (WB). Planned for four weeks, but taken out; cold weather hurt; third week \$5,000.

Liberty (Jensen-Von Herberg) (2,000; 15-25-35)—"Sailor's Holiday" (Pathe). Heavy plugging; heavily advertised, and \$11,000 great; used lots of printers' ink and two colors.

Coliseum (Fox) (1,800; 25-35)—"Long, Long, Trail" (U). Prices down at this house to meet new competition; \$3,000.

Metropolitan (Pub) (1,200; 25-60)—"Locked Door" (A). Biz light at \$3,500.

Orpheum (RKO) (2,700; 25-60)—"Vagabond Lover" (Radio). Sales plattered all over house and in newspapers; plugged for weeks, and great week; \$14,500.

President (Duffy) (1,800; 25-51)—"Boomerang" (Duffy Players). Local notice and some folks coming; well staged and acted; \$3,100.

Birmingham Ritz \$8,000; 'Rita' \$6,500 in 2d Wk.

Birmingham, Jan. 21.

(Drawing Population, 325,000)

Weather: Cold and Rain

Heavily billed, "Our Gang" kids, appearing in person at the Ritz, failed to create any box office tumult locally. Elsewhere around town things were spotty, with weather handicapping.

Estimates for Last Week

Ritz "South Sea Rose" (Fox) and vaude (2,200; 25-50-60). Around \$8,000; house circused "Our Gang" on stage, which attracted children at half-price and some folks coming; well staged and acted; \$3,100.

Alabama "Love Parade" (Par) (2,500; 25-35-50). Just fair.

Empire "Rio Rita" (Rad 10) (1,000; 25-35-50). More than was expected; touched \$5,000.

Trianon "Red Hot Rhythm" (Pathe) (600; 15-35). Limped through for mediocre gross of \$1,500. "Ranger" Musical comedy stock (3,000; 30-40). Business too meagre for this one to last.

London, Jan. 21.
Talkers are doing excellent business in the major cinema parlors. Extended runs are the rule and many former house records are being broken.

Estimates for Last Week

Alhambra—"Atlantic" (Brit. Int.) (5th week) (capacity, 1,400). This one is the surprise of the film trade over here. Holding to around \$18,000 on four showings daily. British International took house, not deemed a good picture site, for a show window and found unexpected profits.

Capitol—"Flight" (Col) (2d week) (capacity, 1,400). Accumulating around \$20,000, big. Looks like it might beat some of the records achieved by "What Price Glory."

Carlton—"Welcome Danger" (Par) (6th week) (capacity, 1,100). Small capacity but largest admission sale in West End. Zooming at \$20,000. Only three showings daily.

Marblearch—"Locked Door" (UA) (2d week) (capacity, 1,100). Very overdone but trading at \$8,000 in "Disraeli" follows next week.

New Gallery—"Sunny Side Up" (Fox) (5th, final week) (capacity, 1,500). Left with final gross of \$15,000. Current attraction "The Vagabond Lover" follows next week.

Pavilion—"Condemned" (UA) (2d week) (capacity, 1,400). Went to \$19,500 on opening week. English star, Ronald Colman. Probably over until house wanted for Cochran revue in March.

Regal—"Gold Diggers" (WB) (4th week) (capacity, 2,100). Doing nicely at \$18,500, but large capacity could accommodate considerably heavier grosses.

Tivoli—"Rio Rita" (Radio) (8th, final week). Could have gone another month, but "Rio Rita" over due. Expected around \$20,000, very strong.

2 FOX FILMS \$45,500;
"JONES" DOES \$11,500

Montreal, Jan. 21.

(Drawing Population, 600,000)

Weather: Fair

Turnaway business was the rule at the Palace the first three days last week with capacity all week long. "Sunny Side Up" took the best gross so far this year and capped everything else in town with \$28,000. Falling off at matinees probably accounts for it being replaced by "Rio Rita" at the George Rasky couldn't be persuaded to hold a second week.

"Our Modern Maidens" was not so good at the Capitol and dropped below previous record to \$16,000 lowest for the new year. Loew's had "Romance of Rio Grande," making Fox run one-two for the week at \$17,000. Vaude was much inferior to film.

Princess tried out "Peacock Alley" and hit around an average of \$10,000. This theatre is holding its own well.

Typical of usual, had a good film, "Little Johnny Jones," and good vaude, running a bit above level and grossing around \$11,500. Roxy, with the French picture, "L'Esprit," brought in French-speaking element and did \$4,500, justifying a holdover. Neighboring houses can get no real coin unless they run the best films. Most of them don't, but "Tresspasser," on second run, brought turnaway biz to the Rialto all week. His Majesty's put on British pantomime and grossed around \$20,000.

Estimates for Last Week

Palace (FP) (2,700; 40-75)—"Sunny Side Up" (Fox). A wow and could easily have run second week, but was not held despite \$23,000.

Capitol (FP) (2,700; 40-65)—"Modern Maidens" (M-G). Fair but only regular fans came along; around \$12,000.

Loew's (FP) (3,200; 35-60)—"Romance of Rio Grande" (Fox). Second best in town, accounting almost entirely for \$17,000; vaude scarcely up to level around \$2,000.

Princess (CT) (2,300; 30-55)—"Peacock Alley" (TIF). About average at \$10,000.

Empire (EP) (1,900; 25-50)—"Little Johnny Jones" (FN). Good vaude and one of best pictures this year made combination that pulled; over average at \$11,500.

Orpheum (RKO) (2,000; 40-50)—"Night Parade" (Col). Fans showed appreciation of change from recent run of pictures by putting gross up to \$4,500.

Radio (Ind) (600; 50)—"Lights of Paris" (French). French speaking fans filled in; highest yet at \$4,500; very good for size of house.

Comparative Grosses for December

Table of grosses during December for towns and houses listed.
NEW YORK

	Dec. 7	Dec. 14	Dec. 21	Dec. 28
CAPITOL High.. \$98,200 Low... 30,000	"Song of Love" \$48,800 Stage Show	"Hallelujah" \$61,800	"Mysterious Island" \$71,800	"Dynamite" \$97,600
PAR-AMOUNT High.. \$94,200 Low... 49,100	"Half Way to Heaven" \$68,100 Stage Show	"Marriage Playground" \$70,500	"Kibitzer" \$75,100	"Pointed Heels" \$94,200 (Record)
ROXY High.. \$173,658 Low... 70,000	"South Sea Rose" \$85,500 Stage Show	"This Thing Called Love" \$74,600	"Christina" \$111,800	"Christina" \$129,000 (2d week)
STRAND High.. \$81,200 Low... 15,000	"Gold Diggers" \$43,700 All Sound	"Gold Diggers" \$36,000	"Girl from Woolworth's" \$28,700	"Paris" \$35,000

CHICAGO

	Dec. 7	Dec. 14	Dec. 21	Dec. 28
CHICAGO High.. \$71,300 Low... 33,000	"Half Way to Heaven" \$42,200 Stage Show	"Kiss" \$46,500	"Thou Own Desire" \$45,700	"Pointed Heels" \$49,500
McVICKER'S High.. \$53,800 Low... 15,000	"Disraeli" \$33,000 (All Sound)	"Disraeli" \$28,000	"Disraeli" \$22,300 (3d week)	"Welcome Danger" \$41,900
MONROE High.. \$12,600 Low... 2,700	"Cock-Eyed World" \$6,200 All Sound	"Seven Faces" \$3,800	"Nix On Dames" \$3,800	"Married in Hollywood" \$5,800
ORIENTAL High.. \$52,000 Low... 20,000	"Girl from Woolworth's" \$31,000 All Sound	"Marriage Playground" \$25,200	"Footlights and Fools" \$25,500	"13th Chair" \$48,000
ROOSEVELT High.. \$35,600 Low... 9,000	"Romance of Rio Grande" \$27,000 (1st week)	"Romance of Rio Grande" \$16,900	"Romance of Rio Grande" \$16,000 (3d week)	"Dynamite" \$26,000
STATE LAKE High.. \$25,750 Low... 16,000	"Tanned Legs" \$26,000 Vaude	"Shannons of Broadway" \$29,000	"Song of Love" \$23,300	"First Command" \$29,000
ORPHEUM High.. \$16,900 Low... 4,800	"Forward Pass" \$5,500 (2d week)	"Everybody Happy" \$6,900	"Everybody Happy" \$5,500	"So Long Letty" \$10,000
UNITED ARTISTS High.. \$43,500 Low... 11,000	"Live Ghosts" \$22,900 All Sound	"Live Ghosts" \$16,600	"Live Ghosts" \$12,000 (5 days)	"Taming of the Shrew" \$41,000

LOS ANGELES

	Dec. 7	Dec. 14	Dec. 21	Dec. 28
EGYPTIAN High.. \$14,000 Low... 6,000	"Marianne" \$9,800 Stage Show	"Seven Faces" \$8,200	"This Is College" \$10,200	"Welcome Danger" \$12,600
LOEW'S STATE High.. \$48,000 Low... 15,000	"Untamed" \$29,000 Stage Show	"Thing Called Love" \$27,500	"Romance of Rio Grande" \$32,000	"Their Own Desire" \$31,000
PAR-AMOUNT High.. \$57,800 Low... 15,000	"Mighty" \$28,300 All Sound	"Sweetie" \$35,000 (1st week)	"Sweetie" \$28,000 (2d week)	"American Girl" \$22,000
UNITED ARTISTS High.. \$38,700 Low... 6,180	"Live Ghosts" \$16,000 Stage Show	"Live Ghosts" \$10,000 (2d week)	"Taming of Shrew" \$35,500	"Taming of Shrew" \$26,000 (2d week)
WARNER'S High.. \$38,800 Low... 10,300	"Tiger Rose" \$18,800 All Sound	"Johnny Jones" \$10,300 (New low)	"Paris" \$18,000	"Paris" \$14,500

SAN FRANCISCO

	Dec. 7	Dec. 14	Dec. 21	Dec. 28
WARFIELD High.. \$48,000 Low... 10,000	"Cock Eyed World" \$26,000 (6th week)	"Hollywood Revue" \$20,000	"Hollywood Revue" \$14,000	"Hollywood Revue" (New low)
GRANADA High.. \$38,000 Low... 6,200	"American Girl" \$18,800 Stage Show	"Half Way to Heaven" \$14,000	"Pointed Heels" \$12,500	"Marriage Playground" \$15,900
CALIFORNIA High.. \$34,000 Low... 6,200	"Taming of Shrew" \$9,500 (3d week)	"Paris" \$16,000	"Paris" \$12,500	"Locked Door" \$19,900
ST. FRANCIS High.. \$23,300 Low... 3,000	"Love Parade" \$18,400 (2d week)	"Love Parade" \$14,400	"Love Parade" \$10,000	"Love Parade" \$15,000 (5th week)
EMBASSY High.. \$24,300 Low... 7,000	"Gold Diggers" \$8,000 (9th week)	"Hearts in Exile" \$5,500	"Disraeli" \$14,000 (1st week)	"Disraeli" \$14,000 (2d week)

SEATTLE

	Dec. 7	Dec. 14	Dec. 21	Dec. 28
SEATTLE High.. \$26,000 Low... 9,000	"American Girl" \$12,000 Stage Show	"Half Way to Heaven" \$10,500	"Pointed Heels" \$9,000 (Low)	"Pointed Heels" \$9,000 (Low)
MUSIC BOX High.. \$17,000 Low... 4,000	"Sap" \$5,600 All Sound	"Mr. Antonio" \$7,000	"Mr. Antonio" \$7,000 (Low)	"Mr. Antonio" \$7,000 (Low)
FIFTH AVE. High.. \$26,000 Low... 10,000	"Romance of Rio Grande" \$14,500 Stage Show	"South Sea Rose" \$10,800 (Low)	"Thing Called Love" \$12,700	"Mississippi Gambler" \$4,400 (2d week)
BLUE MOUSE High.. \$16,000 Low... 4,400	"Shanghai Lady" \$7,800 All Sound	"Mississippi Gambler" \$7,800 (1st week)	"Mississippi Gambler" \$4,400 (2d week)	"Careless Age" \$11,000
ORPHEUM High.. \$25,500 Low... 6,500	"Jazz Diggers" \$11,000			

KANSAS CITY

	Dec. 7	Dec. 14	Dec. 21	Dec. 28
MAIN STREET High.. \$32,000 Low... 8,000	"Jazz Heaven" \$18,000 Stage Show	"Paris" \$16,500	"Love Racket" \$17,000	"Vagabond Lover" \$29,600
LOEW'S MIDLAND High.. \$35,000 Low... 10,000	"Kiss" \$19,500 Stage Show	"Locked Door" \$15,000	"Untamed" \$22,000	"Navy Blues" \$30,000
PANTAGES High.. \$31,500 Low... 5,000	"Her Private Affairs" \$10,500 Vaude	"Why Leave Home" \$9,700	"Most Immoral Lady" \$7,900	"Salute" \$12,200
NEWMAN High.. \$33,000 Low... 8,000	"American Girl" \$16,000 Stage Show	"Half Way to Heaven" \$12,000	"Marriage Playground" \$11,200	"Pointed Heels" \$14,900

BALTIMORE

	Dec. 7	Dec. 14	Dec. 21	Dec. 28
CENTURY High.. \$27,000 Low... 16,000	"Half Way to Heaven" \$17,500 Stage Show	"Glorious Night" \$18,000	"Navy Blues" \$24,000	"Great Life" \$24,000
STANLEY High.. \$33,500 Low... 12,000	"Kiss" \$16,500 All Sound	"Locked Door" \$12,000 (Low)	"American Girl" \$16,000	"Condemned" \$21,000
VALENCIA High.. \$11,000 Low... 1,900	"Cock Eyed World" \$2,000 (1st week)	"Taming of Shrew" \$2,900	"Girl from Woolworth's" \$5,400	"Viking" \$3,200
KEITH'S High.. \$18,000 Low... 9,000	"Rio Rita" \$17,000 All Sound	"Rio Rita" \$12,000	"Rio Rita" \$10,000	"Gold Diggers" \$5,400 (1st week)

WASHINGTON

	Dec. 7	Dec. 14	Dec. 21	Dec. 28
COLUMBIA High.. \$19,500 Low... 5,500	"Virginian" \$11,000 (2d week)	"Hallelujah" \$10,500	"Mysterious Island" \$12,000	"Condemned" \$15,500
EARLE High.. \$24,000 Low... 6,000	"Girl from Woolworth's" \$13,000 All Sound	"Love Racket" \$10,300	"Half Way to Heaven" \$11,400	"Second Choice" \$16,000
FOX High.. \$41,500 Low... 14,500	"Song of Love" \$17,600 Stage Show	"River" \$18,400	"Love, Live, Laugh" \$17,200	"Hot for Paris" \$36,900
METRO-POLITAN High.. \$21,000 Low... 5,000	"Paris" \$9,900 All Sound	"Charming Sinners" \$11,900	"Everybody Happy" \$10,500	"Show of Shows" \$18,500
PALACE High.. \$26,000 Low... 11,500	"Kiss" \$22,500 Stage Show	"Locked Door" \$18,500	"Battle of Paris" \$18,500	"Navy Blue" \$28,000

PORTLAND, ORE.

	Dec. 7	Dec. 14	Dec. 21	Dec. 28
PORTLAND High.. \$25,300 Low... 5,800	"Half Way to Heaven" \$6,800 (New low)	"American Girl" \$8,100	"Pointed Heels" \$6,500	"Love Parade" \$14,800
ORPHEUM High.. \$22,500 Low... 5,500	"Painted Heels" \$9,000 Vaude	"Jazz Heaven" \$9,500	"Tanned Legs" \$9,000	"First Command" \$13,500
ORIENTAL High.. \$41,000 Low... 4,500	"Eternal Love" \$6,000 Vaude	"Piccadilly" \$7,500	"This Is Hollywood" \$5,500	"Sailor's Holiday" \$7,500
MUSIC BOX High.. \$20,000 Low... 4,000	"Shanghai Lady" \$6,900 All Sound	"Skinner Steps Out" \$7,500 (2d week)	"Skinner Steps Out" \$8,000 (2d week)	"Show of Shows" \$11,000
UNITED ARTISTS High.. \$22,000 Low... 4,000	"Hallelujah" \$11,000 (1st week)	"Hallelujah" \$8,000 (2d week)	"Venus" \$5,500	"Sunnyside Up" \$14,000
BROADWAY High.. \$23,000 Low... 9,000	"Kiss" \$13,500 Stage Show	"Romance of Rio Grande" \$14,500	"Thing Called Love" \$14,000	"Hot for Paris" \$20,000

MINNEAPOLIS

	Dec. 7	Dec. 14	Dec. 21	Dec. 28
MINNESOTA High.. \$45,200 Low... 17,000	"Half Way to Heaven" \$18,800 Stage Show	"American Girl" \$17,000 (New low)	"Navy Blues" \$24,500	"Pointed Heels" \$28,200
STATE High.. \$28,000 Low... 4,500	"Taming of Shrew" \$16,500 (1st week)	"Taming of Shrew" \$8,000 (2d week)	"Marriage Playground" \$7,100	"Laughing Lady" \$14,800
ORPHEUM High.. \$22,000 Low... 5,000	"Kiss" \$9,000 Vaude	"Had to See Paris" \$10,000	"Great Gabbo" \$7,000	"Vagabond Lover" \$12,000

PROVIDENCE

	Dec. 7	Dec. 14	Dec. 21	Dec. 28
STATE High.. \$23,000 Low... 14,000	"13th Chair" \$20,000 All Sound	"Locked Door" \$19,600	"Mysterious Island" \$19,900	"Navy Blues" \$26,000
STRAND High.. \$14,900 Low... 8,000	"American Girl" \$13,000 All Sound	"Her Private Affairs" \$12,000	"Marriage Playground" \$10,500	"Footlights and Fools" \$11,000
MAJESTIC High.. \$15,200 Low... 6,200	"Awful Truth" \$11,000 All Sound	"So Long Letty" and "Sacred Flame" \$12,500	"Broadway Daddies" and "Wall Street" \$10,200	"Show of Shows" \$14,500

TACOMA, WASH.

	Dec. 7	Dec. 14	Dec. 21	Dec. 28
BLUE MOUSE High.. \$8,200 Low... 1,400	"Mr. Antonio" \$4,000 All Sound	"Sap" \$4,900	"Show of Shows" \$4,400	
RIALTO High.. \$8,500 Low... 2,000	"Marianne" \$3,900 All Sound	"American Girl" \$3,900	"13th Chair" \$5,900	
RKO High.. \$13,800 Low... 4,200	"Jazz Heaven" \$6,000 Vaude	"Painted Angel" \$5,900	"She Goes to War" \$7,500	

"DYNAMITE'S" LENGTH HOLDS PENN TO \$28,750

Pittsburgh, Jan. 21.
(Drawing Population, 1,000,000)
Weather: Warm

"Sunnyside Up" did the expected at the Aldine. A smash at \$20,000 in its first six days and should weather a month. Got off to flying start and was helped by rave notices.

Outside of this, the town was quiet, due largely to sultry weather, warmest January around here in years. Cold wave hit Thursday and things picked up a little. Penn, held down by the length of "Dynamite," had to be content with a creditable \$28,750. Entire bill ran over three hours and clogged the turnover. "Marriage Playground" was liked at the Stanley where it turned in close to \$25,000 after a slow start. Word-of-mouth and reviews shot this one into high.

"Sally," at Warners, held up nicely in its second week and no kicks at \$15,000. This one started a third week Thursday but house closed Saturday for redecorations. Reopens this week with "General Crack."

About \$7,000 okay for "Seven Keys to Baldpate" and a holdover. Enright continued better with "This Thing Called Love" at \$15,000. Presentable no matter how you look at it. House has been going along nicely last few weeks and is profiting by being East Liberty's only presentation stand. Harris took \$8,000 with "Jazz Heaven," considered good. Town got another first run house last Saturday, the Olympic, with \$20,000 claimed; should stick out month.

Estimates for Last Week:
Penn (Loew's-UA) (3,300; 25-35-60-75). Blocked from another big session by length of "Dynamite" (M-G); bill "way over three hours; \$28,750.

Aldine (Loew's) (1,900; 35-50). "Sunnyside Up" (Fox). Smash with \$20,000 claimed; should stick out month.

Stanley (WB) (3,600; 25-35-60). "Marriage Playground" (Par). Off to slow start but picked up; satisfactory \$24,500.

Warner (WB) (2,000; 25-50-75). At \$15,000 for "Sally" (FN) in second week, okay; house closed Saturday for redecorations; reopens Thursday with "General Crack" (WB).

Enright (WB) (3,700; 25-35-40-60). "This Thing Called Love" (Famous Players). Path to pleasure to mean much at this house; \$16,750 and considered good.

Harris—"Jazz Heaven" (Radio). Forte at \$6,000; Saturday openings, started two months ago, seems to be helping this site.
Sheridan Square—Good exploitation got "Seven Keys to Baldpate" (Radio) off to nice start; reviews helped along; \$7,000 in first full week and holds over.
Olympic (Tiff) (1,200; 35-50). "Lost Zeppelin" (Tiff). Opened Saturday; house just leased by Tiffany from Warners, which had been using it for second run showings; downtown; two doors away from Warner and got break at opening due to Warner's closing for four days.

Met's New High, \$66,000, With Radio Pair, Boston

Boston, Jan. 21.
(Drawing Population, 860,000)

Amos and Andy not only broke the Metropolitan's house record last week by \$8,000 in doing \$66,000, but bettered the combined gross of four of the five legits in town. Radio pair did five daily, except Sunday, with the act broadcast from the stage.

Weather conditions were poor but the Keith-Albee did well for itself in getting \$21,000. This house has been coming right along of late.

Met (Public) (4,350; 50-75). "General Crack" (WB). New record at \$66,000 with Amos and Andy, radio team, on stage and extra performance.

Keith-Memorial (4,000; 35-50-60). "Hot for Paris" (Fox). Light at \$19,000.

Keith-Albee (3,000; 50-60). "Romance of Rio Grande" (Fox). Good at \$21,000.

Loew's State (4,000) (30-40-50). "Dynamite" (M-G). Nice week for \$20,800.

OFF THE SHELF

Hollywood, Jan. 21.
M-G's "Redemption," directed by Fred Niblo and starring John Gilbert, which went on the shelf to be later rerecorded by Lionel Barrymore, was previewed last week in San Bernardino, Cal., clicked sufficiently to be scheduled, as is, for early release.

and now
every 69 minutes!

42

EXHIBITORS HERALD-WORLD

November 9, 1929

Every 69 minutes
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IT
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RADIO'S GOLDEN B

House Managers . . . Publicity and
Exploitation Men . . . Ahoy!

Grab Your Mops and Hit the Deck. It's Clean-up Day
in the Navy! Radio's Grand Fleet of Gorgeous Spectacle
Booming Over the Horizon... Mightier than "Rio Rita"...

START TO PLAN NOW FOR THE BIGGEST
MONEY-GETTING ENGAGEMENT OF THE YEAR
... A TIDY SET-UP FOR THE SHOWMAN WITH
BRAINS AND GUTS!

AND THE RADIO TITANS MIGHTY AFFILIATED
ORGANIZATIONS BACK YOU WITH THE
GREATEST SHOW CAMPAIGN EVER DEvised!

TECHNICOLOR

EIGHT SONG SENSATIONS

WHIRLWIND FINALES

HIT THE
JACK OAKIE

Showdom's greatest draw comic leads an
army of fighting tars in a globe-girdling
spree of song and dance.

ATTLE-WAGON RIDES INTO ACTION!

Titan Shells Whistle Through B.O. Records at \$2. Carroll N.Y. in 2nd Week of Whoopla Business!

Knock All-time Orpheum L. A. Figures Galley West in 3rd Week of Furious Bombardment!

Long-range Guns Blaze Away at Other Keys!

DAZZLING SPECIALTIES

MIGHTY SHOW CAMPAIGN

DECK



Inside Stuff—Pictures

Jack Warner's radio statement that Fox coast houses were showing no Warner or First National pictures got thoroughly garbled after a couple of days of word-of-mouth repetition on coast boulevards. The curb story had it that his statement had been an out-and-out defly to Fox and the coast chain.

What Warner actually said was that the information is to where WB and FN pictures were playing was available to the public by phoning the Warner Hollywood theatre. Out-of-town listeners are invited nightly by KFWE to send names and addresses for mailing lists of showings in their locality.

Central Casting Bureau maintains a set of enormous ledgers with an entire page devoted to each extra working through the bureau. This page has columns for 12 months and lines for every day of the month. Here is recorded each day's work given the individual, and the pay, with monthly income totals. Purpose is to answer squawkers who claim they are being discriminated against.

Only occasional complaints are received, invariably refutation wising up individuals to the elaborate check kept on their work. Squawks come in directly or indirectly concerning extras who have influential friends or relatives. The niece of a high county official, the daughter of a newspaper executive, the wife of a deputy sheriff, the brother of a city editor, or even a member of the family of a composing room foreman may start a kick which finally reaches the producers' association and is straightened out as a matter of good will. Individuals related to a possible pressure bearer are spotted, frequently taking care themselves to explain just who their influential relatives are when registering. No unusual preference is given them on that account. However, when little Nell sobs at home that she is being done right by the figures are there to show that she gets as many calls as the average for her type.

One good looking femme told her boy friend, who happened to be a deputy district attorney, that she had turned down a date with one of the casting bureau personnel and since had received no calls. The kick didn't come through officially but Dave Allen heard about it and checked. The bureau's records showed that the femme had been averaging one day a week more work since the time of the alleged turn down than she had before. The boy friend was given the dope confidentially and no more was said about it.

These ledgers are only one item in an elaborate system of records and triple checks kept on the activities of the casting bureau purely for protection from criticism. Allen estimates that half of the bureau's overhead is spent on "defense," or records entirely outside the bureau's functions in casting. An entire department devoted to handling requests from studios for specific individuals is under direction of Ed E. Elston. "Requests" are made out in triplicate, and the machinery of this department's functioning would fascinate the editors of "System." Every effort made to reach the individuals desired is noted on the records until the contact is actually made. Reports go daily to each studio listing any requested persons not reached, and the reasons given. In cases where the extra's phone is disconnected, written confirmation of this fact is obtained from the telephone company in proof.

One of the most prominent directors in the business made a friendly and informal suggestion that the casting bureau should know the talking ability of its people. He had just completed his first talker and he declared that hardly any of the people furnished him had been able to handle dialog. The bureau, in fact, has thorough records on the voices of its people both for dramatic talking and singing.

Folder containing all orders for extra talent on this director's picture was brought out, and the records showed 99 1/2% of them were requests by the director's staff for specific people. Director took his squawk back to the lot and did a little heart-to-heart, suggesting to his aides.

So far this year an average of only 450 extras have been working daily.

An Important Chicago film exchange recently tried to cover a booking boner pulled in one of its exhibiting subsidiaries, a Chicago chain, but was outwitted by the press agent of a rival exhibitors' chain, also national.

Theatre chain of the important distributor neglected to book a picture for which special booking had been ordered, the film being deemed needless in the light of crowded bookings. As a result, the picture was sold to the competing chain for a loop run. On the heels of this there was a request from New York that the picture should play the exchange's own theatres there. The exchange immediately sought to have the contract with the competing chain broken, not openly but by offering to cancel the contract since "the censors have mutilated the picture and it is worthless to you or anybody else." Purchaser was ready to drop the picture, but its press agent insisted on a screening at the exchange.

While the picture was being shown the press agent sent an office boy to the operating booth for all cuts. The boy returned, handed them to him, and he lammed. At his office he examined the slices. There were three minor ones. His chain did not acquiesce to the exchange's willing cancellation and ended by booking the film in its only loop run house instead of a vaudeville theatre.

M-G-M is outfitting the first seagoing sound stage by its acquisition of a 150-foot schooner to be used in filming "The Sea Bat" along the coast of Mexico.

Wesley Ruggles is slated to direct, with most of the action to be aquatic.

Will Rogers' sense of publicity values prompted Fox to switch its plans for his next picture and follow his hunch to buy "So This Is London," as his next starring talker.

Going to London to the disarmament confab, Rogers' saw oodles of publicity for a picture with this title which could cash in on his syndicated press stuff that will emanate from the cowboy-actor-writer. Fox saw the light and immediately got busy putting the stage play into screen form to be ready for Rogers on his return to Hollywood.

Fox-Movietone News now supposedly has so much material coming in that thousands of feet are being thrown away or placed in stock. Considerable amount of footage came in from the South Sea cruise recently completed and the best of the stuff shot is being used from time to time.

All units in the Movietone News organization are now considered well organized, the British and other foreign units contributing an amount of material of this weekly. This, together with the material arriving from trucks all over the U. S. is what originally instigated the Fox thought of seven issues a week. Idea has apparently been discarded since the combination with Hearst, but the surplus Fox footage explains why many of the clips are being given Hearst credit titles.

Publix and United Artists spent a couple of days pouting at each other recently over the "control figure" of the Rialto and Rivoli, New York. Both companies are reported overboard on product they'd like to cut loose, so when U-A Rivoli-film recently dipped below that theatre's control total, Publix drew UA's attention to it and, being the operator, withdrew the UA feature for a Paramount picture.

UA's chance came a little later when a Paramount film at the Rialto slipped off the control curb. This fact was called to Publix's attention and on a tit-for-tat basis UA insisted that its next release be sent into the 42d street home. This led to around changes in dates on the UA film's Rialto circuit, multiple contradictory wires being sent the daily paper film columns regarding announcement of the premier.

In its Minneapolis newspaper ads for "The Love Parade," Publix "apologized" to the public for the "risqueness" of Chevalier's songs. "If some of the songs he sings are a bit risqué," read the ads, "remember

it is Chevalier who sings them. If the songs Jeanette MacDonald sings are romantic and love inspiring, just remember she's after the dashing, debonaire, daring Maurice Chevalier."

Publix accepted the "apology" and flocked. Theatre men handed George Taylor, Century theatre's press agent, the palm for getting the idea of the picture's daring before prospective customers in a new and naive manner.

Warners appears to have received a great break in the Beacon-theatre, New York, deal. Straight sound film house seems fairly sure of sticking in the profit class. After the theatre had lain idle for a couple of years with no takers, Warners eased in.

S. W. Strauss & Co., bankers, hold the property. Warners is said to be in on a free lease (no rent) operating and running the theatre for the Strauss firm and sharing in the profits on a percentage plan. Strauss, from accounts, is perfectly satisfied to see no more than 6% of its original investment come out of the deal, or enough to pay off the bond holders with regularity. So far, things look rosier than six per for Strauss and good enough for Warners.

Paramount film contracts have been revised to include a clause giving the exhibitor the right to choose whether or not he wants arbitration, this action following on the heels of the arbitration system's upset through the recent Judge Thatcher ruling declaring it unconstitutional.

If the exhibitor wants arbitration, efforts will be made to settle disputes in the usual manner.

Par, warning its exchanges to give the matter of the added clause careful attention, made a rubber stamp for all contracts pending the actual printing of the temporary clause in its agreements between distributor and exhib which goes into the revised forms.

Alexander Korda has been assigned by Fox to make the retakes for "Such Men Are Dangan" which were begun by the late Kenneth Hawks at the time of the crash between two planes off Santa Monica. Complete new ending for the picture is to be made. Harlan Thompson writing the new finish.

Additional air scenes for the picture, showing a parachute jump, are needed, but in view of the recent tragedy the studio will attempt to use stock shots to cover. If desired scenes are not available, they will be photographed as originally intended.

Overlooking nothing in the way of publicizing color with a view to creating demand, Technicolor is now sending speakers before clubs and other gatherings to talk on the newest wrinkle in pictures.

Blake McVeigh of the Erickson Company, handling Tech. publicity and advertising, delivered an address before the Rotary Club, Newark, last week. He predicted without reservation that everything would be color in two years. McVeigh also has been invited, as a result of his Newark speech, to try his elocution on Rotarians in Newton and Elizabeth, N. J.

Warners Flatbush studio is now installed on its new stage, built since last year, while the "old" stage, hardly more than two years of age, is brought up to date on technical equipment and construction. With the Flatbush plant complete, Warners is performing an act of civic philanthropy by removing the debris that has made an eyesore of the lot across the lane, used as long as most memories can recall as a cemetery for automobiles.

Warners is cleaning it up, and will seed the land with grass.

A movement is said to be underway to propose a national organization to take up the troubles of the independent exhibitor, also to become the contact between the chains and the unions. W. A. McAdoo or Jos. Henneberry have been mentioned in connection as the head of the new formation, with Henneberry reported just now as most favorably considered.

The proposal is said to have been put underway by the theatre division of films. The producing end has the Hays office.

As both a sales inducement and guide to exploitation, Inspiration Pictures is distributing 15,000 copies of a specially prepared book containing photographs, technical data and the story proper of "Hell Harbor" (UA) among exhibitors.

Book is much more pretentious than ordinary exploitation material. It has a stiff back cover, and the story is revealed in literary form, with photograph illustrations, as a novelette. Attractive qualities take it out of the throwaway classification.

Pete Harrison is waging a one man fight for projection room reviewing, now practically obsolete. Being under the necessity of catching all pictures himself, Pete doesn't like to wait for theatre showings and hints that producers don't want him to see certain pictures in advance because they are not so hot.

It is pretty generally accepted in the trade, and particularly since dialog further complicated things, that a fair estimate of a picture cannot be obtained when viewed cold in a projection room without benefit of audience reaction.

Current Laurel and Hardy comedy, although distributed domestically as a two reeler, will be a five reel feature in foreign countries. This is due to the less stringent censorship laws in the continental and South American theatres.

New picture, with a night club background, offered an ideal spot for interpolation of solo dances that couldn't get by in any state here. Studio took full advantage and let the picture run. Same plan will be used in other films made by Hal Roach whenever they can stand the padding process.

Audiences are evidently still thumbs down on the unhappy ending. Paramount discovered this at its two previews of "Street of Chance." Although the studio, and those of the film bunch who have seen it, rate it as one of the best of its kind since the advent of talkers, 90% of the postcard returns from the preview audiences advise letting William Powell live, instead of passing out. Studio, however, will let it go out as is.

Fox is also more or less pondering over the public's reception of "Men Without Women" which comes under the same summary as "Street of Chance."

For the first time, a studio has made a direct appeal to the highbrows for support of a picture. Film is the "Rogue Song" playing at the Hollywood Chinese.

Idea was Joe Polonsky's of the M-G press department, who sent 10,000 photographic invitations to the intelligentsia of the Hollywood Bowl Association, L. A. Grand Opera Association, Women's Music Federation, German music societies and a score of other similar organizations.

For the first time M-G-M is using all 12 of the foreign language papers in Los Angeles to advertise "The Rogue Song," playing at the Chinese. Experiment is being carried out to see whether or not the opera star, Lawrence Tibbet, can draw the foreigners.

If the idea goes, foreign papers in all key cities will profit whenever pictures of a musical nature are shown by this company. Idea was put over by George Brown, who is handling the Chinese campaign.

Couple of Hollywood extra players, who have tried to crash the studios by representing themselves as correspondents of South American papers, used new tactics with the visit to New York of President-elect Ortiz Rubio, of Mexico. Extras got the publicity boys stirred up by saying they were the only ones with authority who could steer the president to the studios.

All the p. a.'s were mapping out plans for the president's visit, until

Continued on page 48

FIXING FOX

(Continued from page 9)
ises of co-operation he had received from "the Street," the letter goes on:

"At this juncture (the market break) there was presented to me (what I now believe to have been a cleverly concocted scheme) in the form of a friendly gesture in which all that was necessary was for me to place in the hands of 'friends' the control of the companies I headed, and in turn these so-called 'friends' would do it that the problems of the companies would be solved. . . .

"Within 48 hours after this arrangement had been entered into it became evident to me that instead of an attempt to help and protect, I had placed myself in the hands of those who were determined to make capital of the difficulties of my organizations, for which they themselves were in part responsible. . . . I found myself arrayed against the most powerful forces in the financial world. . . . They told me that the gods of Wall Street had practically proclaimed my doom and that nothing on earth could prevent this great money machine from moving me down."

Fox Films and Fox Theatres had answered the government suit under the Clayton Act to separate Fox from control of Loew's. Answer points out that Loew stock (amounting to 650,000 shares) is owned by Fox theatres and Fox films has no interest in the ownership. Answer asked dismissal of the suit on the ground that no significant fact and allegations to justify a suit in equity.

Counsel for the class A stockholders served notice the stockholders would oppose the Fox Securities plan.

Meanwhile, Fox went ahead with his campaign to float \$35,000,000 of notes. A group of theatre owners met Fox himself, heard his description of the plan and issued a statement they were convinced Fox could solve his difficulties with the proposed \$35,000,000 and pledged themselves to make a "substantial subscription" to the notes and to urge exhibitors elsewhere to do likewise. Document was signed by William Benton, Samuel Benheim, Chris H. Buckley, Sidney S. Cohen, Fred Dolle, H. B. Koppin, Howard Payne, Mort. Shea, H. W. Scherer, Morton Thalheimer, Frank C. Walker and Harry Zeitz, all exhibitors in the east and south.

Matter rested there with Fox taking an office in Times Square and organizing for a campaign to float the new notes. Saturday the stockholders' committee, through Stanley Lazarus, made application for an equity receivership of Fox companies in the Federal Court, naming 11 defendants and asking for a restraining order preventing them from transferring assets from one corporation to another or commingling assets with those of any other corporation.

Complaint was based on announcement of the new plan—called "The Brown plan"—alleging that proposal had been made to transfer \$70,000,000 from Fox companies to Fox Securities.

Samuel Untermyer, counsel for Fox, said the application for a receiver would be vigorously opposed, that the corporations were "overwhelmingly solvent." It was expected that this stockholders' suit would not be pushed immediately, the parties awaiting the outcome of a conference today (Wednesday) attended by Fox trustees, a number of banks, creditors of Fox companies and the stockholders' counsel and other interests involved.

Bridgeport, Conn., Jan. 21.

Sylvester Seligman sold his chain of theatres to William Fox one year ago for more than \$20,000,000, refused to say today whether or not he would reclaim the theatres. A payment of \$500,000 is due Feb. 15, 1931.

Poll is said to hold a first mortgage of \$14,000 today. "Mr. Poll stated that he feels 'quite comfortable' about the deal and is not worrying. He added that so far all obligations of Fox to him have been readily met. When Fox bought the chain he paid Poll \$4,000,000 and has paid \$700,000 more in interest since that time."

Korda on "Hell's Belles"

Hollywood, Jan. 21.
Alexander Korda, taken off "The Dollar Princess" as Fox couldn't connect for the rights, will direct "Hell's Belles" by George Grosz and Zoltan Korda, Alex's brother.

Production unit work Feb. 1 with J. Harold Murray and Fifi Dorsay. Yarn is melodramatic with music.

NEW ORLEANS

States: "She is more adorable than she has ever been in the film. She acts and plays the part with great skill. The picture has been especially well directed and handled and is bound to pack the Saenger as no other has. It is a knockout as a box office attraction, being full of tender love, passion, hate and jealousy."

ATLANTA

Georgian: "Miss Talmadge is at Her Best in New Talkie. The dialogue and action are practically foolproof. Go to see this picture at the Paramount. Norma Talmadge is her usual, beautiful and charming self."

Journal: "'New York Nights' is a skilfully made film, always interesting and stirring. It serves to convey Norma Talmadge safely to the talkie shores."

Constitution: "Her voice rings clear, true, convincing. Norma is as delightful as ever. Gilbert Roland has a part that suits him well."

OMAHA

Eve. World: "A melodrama with a number of situations high-keyed with suspense. The star is at her appealing best. This talkie, with its musical interludes and songs, moves at a rapid tempo. Climax of great suspense."

News: "Miss Talmadge's acting ability is well known and what her admirers will probably want to hear about is her screen voice. It's good. Miss Talmadge spoke, lines with clearness and expression, using her old trick of reserved style of emotionalism as capably as she has been doing in silent pictures. A real thrill."

BUFFALO

Courier & Express: "It's an interesting story and it holds attention."

Times: "In her first talking picture, the star of 'Camille,' 'The Woman Disputed' and 'Smilin' Through' has a character particularly suited to her talents. Norma Talmadge's first talking picture is also her most ambitious film."



NORMA TALMADGE

In her latest screen sensation—Her first ALL TALKING Picture

Presented by
JOSEPH M.
SCHENCK

"NEW YORK NIGHTS"

With
GILBERT
ROLAND

LEWIS MILESTONE Production

Theme Song, "A YEAR FROM TODAY," by Al Jolson. Published by Irving Berlin, Inc.

UNITED ARTISTS HIT No. 9



***Extended Runs
Everywhere!***

Now in its 5th capacity week at the Winter Garden, New York

Set for 3 weeks at the Pantheon, Toledo
4 smashing weeks in Hartford

Indefinite run at the Boyd, Philadelphia
Set for 3 weeks at the California Theatre,
San Francisco

Indefinite run at the Warner Bros., Hollywood

In its 2nd big week at Empress, Oklahoma City

2 weeks at the Cameo, Bridgeport, Conn.

Set for 3 weeks at the Capitol, Springfield, Mass.

***—and it's just
started! Watch
it go!***

ENTIRELY IN TECHNICOLOR

with Alexander Gray, Joe E. Brown, Pert Kelton, Ford Sterling, T. Roy Barnes, Jack Duffy. Directed by John Francis Dillon from Florenz Ziegfeld's musical comedy by Guy Bolton, author, and Jerome Kern, composer.

**IS WINNING
THE PLAUDITS
OF THE
WORLD!**



A FIRST NATIONAL and VITAPHONE PICTURE

"Vitaphone" is the registered trade mark of the Vitaphone Corp. designating its products.

New Lankford Bill Aims at Closing Just Film-Legit

Washington, Jan. 21.

William C. Lankford, from Georgia, has still another idea. This is the third, but in bringing this one out via a bill in the House he has abandoned his first thought.

Democratic reformer, who admittedly has plenty of church organizations backing him, has given up the idea of stopping everything in general on Sunday, and now confines the new proposal to the picture and legit theatres.

His new bill aims to prohibit the "showing on Sunday of films transported in interstate commerce and to prohibit Sunday shows, performances, and exhibitions by theatrical troupes traveling in interstate commerce, and for other purposes."

On the interstate phase the Congressman has profited by the flop of the law governing the showing of prize fight films (incidentally also from a Georgia member of the House) and in defining that phase specifically states that it shall be unlawful either to ship, mail, express, etc., as well as to receive, or transport, from state to state.

He is careful to protect his "well-fare" bill of last week wherein Uncle Sam would furnish the entire country films free, gratis, and without charge to any kind of an organization. He does that protecting by including "exhibition or use of films to produce motion pictures for commercial purposes."

Section 5 covers the legit theatre:

"That it shall be unlawful for any theatrical troupe, or any person, or persons, constituting a part or parcel of such troupe to travel in interstate commerce for the purpose of showing, exhibiting, or assisting in a show, theatrical performance, or exhibition of any kind for commercial purposes, at any time during 24 hours from 12 o'clock

midnight Saturday night until 12 o'clock midnight Sunday night. Evidence that exhibition, performance, or show has been put on or conducted during said 24 hours shall establish a presumption that everything done to bring about said performance was done with the intent and for the purpose of said Act."

This is further augmented by section 6 wherein he makes the proposal apply to any individual traveling in interstate commerce.

If this bill should be put over it will mean that New York and California will be the only open spots on Sunday unless picture and legit producers established themselves in every state. Those following such things aimed at amusements do not discount the possibilities of anything sponsored by Congressman Lankford. Last session there were several tight spots on his previous Sunday law which almost brought the measure to the floor with a full committee recommendation behind it.

Mr. Lankford sees a decided chance for his latest proposal.

Actor Immunity Bill

Albany, Jan. 21.

A bill has been introduced in the New York Legislature by Assemblyman York amending the penal law in relation to immoral plays and the use of property therefor.

The measure would not place any responsibility on the actor, musician or stage hands in the presentation of indecent or obscene performances unless the court shall have passed upon the matter, found the actor's part a violation of the law. And the actor, musician or stage hand shall have been formally notified to refrain from continuing.

2-MINUTE PLUGS

Chicago, Jan. 21.

"Public Paragraphs," introduced as a B. & K. feature at the Chicago, will be extended to all B. & K. houses.

This screen news concerns the picture world and exploits future bookings. C. A. Leonard, newest on the p. a. staff is editor. Reel runs two minutes.

Just Forgot!

Cleveland, Jan. 21.

Height of dumbness for theatre managers was hit recently by a local umpchay who had 5,000 hand bills printed bally-hooling a talker.

Had 'em all peddled out before he discovered he had forgotten to include the name of his theatre.

Booth Boys Teach 'Hands' How to Run Projectors

Milwaukee, Jan. 21.

With about 100 stagehands idle, and no prospects of stage shows increasing, the picture operators and stagehand unions have come to an agreement to aid each other in unemployment.

All neighborhood theatres are being used as schools for stagehands. Each night a different stagehand comes to the theatre for lessons in the elementary points of picture projection. The next night he goes to another theatre for more instruction. When the stagehands have completed their schooling, a shifting system of employment will be instituted. Through this system no operator will remain at one theatre for more than two weeks. To keep all members of the union employed at least part time, they will be rotated between theatres. Scale now ranges from \$40 to \$50 a week for seven six hour days.

Musicians, ousted with the advent of sound, will not be included in the arrangements.

Ramish, Stern Quit

Adolph Ramish has resigned from the board of directors of Fox West Coast Theatres.

He is moving his offices to a downtown building.

Chicago, Jan. 21.

Herbert S. Stern, president of Balaban & Katz, resignation effective today (Tuesday).

Stern was one of the original organizers of B. & K.

16M. Sound On Film No Go for Homes; Studios Frown On Reducing Product

Sound on film in the home is impracticable. Radio, after devoting over \$2,000,000 in research, work and experimentation, reluctantly admits this decision.

Behind the virtual abandonment of what a few months ago shaped as among the important phases of fireside entertainment, is a reason bigger than excessive retail cost of the 16mm. sound set. Film producers have frowned on the idea of any general reduction of their standard theatre product for the home projector.

This, developing from private investigation into the scope on which reduced film libraries could be established, carries a greater significance than just for the sound end. It means general limitation for the home market, which makes it fall far short as a remunerative proposition except for those vendors who can see money in independently producing originals for 16mm. display.

The blow to home projection, both sound and silent, so far as accessibility to reduced professional performances are concerned, is admitted to have not been anticipated to the extent that it is now manifesting itself. While certain old prints are now in circulation in the miniature size, and some comparatively new ones in the instances of a few companies, Universal leading, the investigation reveals that the field is minimized to these. Maintaining a library, even with the co-operation of various regular film producers, would mean an initial outlay of dollars running well into the millions, according to Radiolites. This would have to be done before mass production on the projection equipment could be started. Considerable money would then be lost between the marketings, it is pointed out.

RCA By Itself

RCA Photophone, which last fall announced the home sound talker as one of its future bets, literally had the field to itself so far as big electric relations are concerned.

American Telephone and Telegraph had ruled Western Electric out of the home installation field, vesting RCA Photophone (General Electric) with that exclusive right. This, executives at that time declared, was a part of the cross patent licensing agreement between the A. T. & T. proteges.

Other reasons for withdrawing from the home field contradict any flop on the part of Radio scientists: At least two hearth models have been perfected and are in the homes of a few individuals. Mrs. David Sarnoff has one of them. But inability to retain quality and minimum cost is another detail why mass production has not been ordered.

Radiolites' claim, however, that they will continue to work on the 16mm. size sound system—but only for commercial business.

\$25,000 Staff Contest

A \$25,000 profit making contest among its personnel is now under way by Publix. Plan is only in its embryonic stage with a committee of executives now at work in straightening out details.

David Chatlin, general director of theatre management for the chain, is the originator. It will embrace the entire operating personnel of the system's theatres. All prizes, according to present plans, will be in cash and in substance will effect operation and management departments as an additional bonus for new and definite practices and ideas.

WIRED HOTEL THEATRE FLOP

Washington, Jan. 21.

One of the town's little theatres, "Wardman Park," in the residential hotel of that name, flopped again even though wired.

Max Lowe, former booking agent and now with Meyer Davis, took the chance.

FIRST BROADWAY APPEARANCE

AMERICA'S
VERSATILE
MUSICAL
GENIUS
and
MASTER SHOWMAN



A MUSICAL MARVEL
PLAYING
ALL INSTRUMENTS
with
EQUAL and AMAZING
PROFICIENCY and SKILL

KEN WHITMER

MASTER OF CEREMONIES

CAPITOL, NEW YORK - NOW - WEEK (JAN'Y 17)

Direction JERRY CARGILL

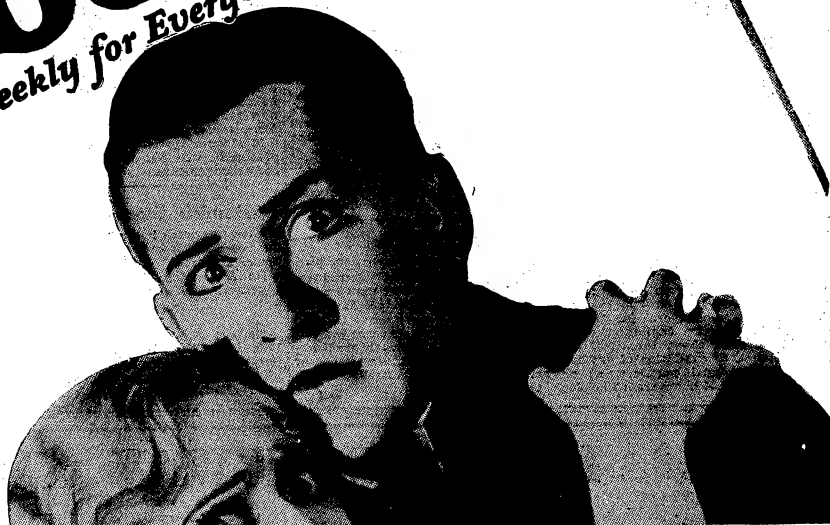
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MILLIONS
as a serial in

OVER
2250,000
NET PAID
CIRCULATION

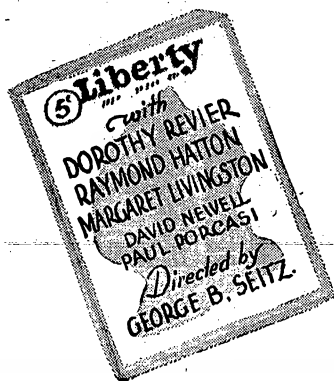
WEEK
ENDING
JAN. 11, 1930

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Liberty
A Weekly for Everybody



MURDER ON THE ROOF



A ready made audience of millions awaits your showing of this great mystery thriller, Serialized . . . novelized . . . advertised for sure money

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Applauded
by **MILLIONS**
as a sensational
stage success



Everything goes for
this smash. From
sensational stage
play . . . with big
names with
gorgeous eye filling
TECHNICOLOR

with
MBIA



with
WILLIAM COLLIER, Jr.
ALICE DAY
JOHN ST. POLIS
DIRECTED BY
R. WILLIAM NEILL

PAR-PHILCO HOOKUP TAKES IN ALL ANGLES

Throughout the United States unusual tie-ups, especially in connection with the use of ad sales material, are being effected as a result of the Paramount-Philco national hookup. Under the Par-Philco (radio products) tie-up, D. W. May, Inc., distributors of Philco in greater New York and New Jersey, led off its conventions held, or to be held, in other parts of the country with the Par deal the keynote in talks and advertising.

When May, Inc. held its New York meeting recently, "there was a veritable stampede on the part of the dealers to sign contracts, circulated then and there by the May salesmen, for the 24 sheet postings in their various localities," the official Par report says. These posters plug "Philco in" connection with Maurice Chevalier and "The Love Parade." Ad sales manager J. A. Clark of Paramount addressed the Newark Philco meeting, and to further the results of the Par-Philco deal, Chevalier went on the regular weekly Philco radio hour.

In the metropolitan area, May, Inc. is leaving it to dealers to effect tie-ups with local theatres, every salesman instructed to call on the theatres. This will be done in other territories as well. National posting of "The Love Parade" 24 sheets begins this week. In February a similar posting will be done on "Street of Chance." National advertising, also arranged under the Par-Philco hookup, with pages scheduled for national magazines starts this week on "The Love Parade" and on Feb. 15 the same advertising will be inserted for "Street of Chance." Third picture in the Par-Philco tie-up is "Vagabond King."

The STANDARD BY WHICH ALL STAGE ENTERTAINMENT IS JUDGED.



**FANCHON
& MARCO
IDEAS**

Publix Drops "B" Route; Own Shows for 4 Houses

Chicago, Jan. 21. B. & K. has abandoned its "B" unit route consisting of the Oriental, Granada and Marbro (neighborhoods) theatres in Detroit. Reasons are that business at the Oriental might have been hurt with the same units going to the neighborhoods, and the expensive jump to Detroit.

Production goes back to distinct shows for the Oriental, separate Granada and Marbro units, and Detroit staff for the Fischer.

NO SHIPPING OF FILM BY MOTOR BUS—HAYS

Shipment of film by motor buses is out by order of the Hays organization, action having been taken as the result of a fire on a passenger bus enroute between two towns in Texas in which a can of film was consumed. Hays organization's idea is reported as being that any such fires may be blamed on the film.

In a letter sent to the general managers of all distributing companies, A. S. Dickinson, director of the conservation department, said in part:

"Because it is believed that passenger motor buses are not properly equipped to handle shipment of prints and to avoid in the future the probable claims that may be made that a like fire (referring to the Texas incident) was caused by motion picture film, you are requested to instruct all branch offices to cease making shipments of prints, if any are now made by motor buses, and to immediately arrange for other means of carriage for such shipments."

WB Pitt Shakeup

Pittsburgh, Jan. 21. Another of these seasonal Warner shake-ups last week and new faces spread all over the second floor of the Clark building.

Ace Berry, general manager of the Warner interests in this district, was succeeded by Reeves Epp, original Skouras man, while George Tyson, who came on from Indianapolis several weeks ago, supplanted Larry B. Jacobs as director of publicity.

Berry is reported going with R-K-O in the mid-west division while Jacobs has connected with Tiffany as exploitation chief in the Pennsylvania territory.

With the introduction of Publix units at the Stanley, leaving Warners with only one presentation house, the Enright, here Al Kaye, production manager, may be sent to Philadelphia. In this event, Jerry Mayhall, musical arranger, will likely be placed in charge of production.

Berry was the fifth general manager in two years for the local Stanley-Warner combination.

DIVERSEY'S NAME CHANGE

Chicago, Jan. 21. Fred Becklenberg, owner of the Diversy, won his eviction suit against the Asher Bros., and the house reverts to him Jan. 28.

Publix will immediately take over the theatre, remodel the marquee and call it the Century.

ROXY THEATRE SUIT TO HALT CORP. DISSOLVE

Suit has been started in the Supreme Court to prevent dissolution of the Organizers' Holding Corp., successor to the Associated Pictures Corp., and the Associated Holding Corp., original option holders of the property on which the Roxy Theatre is built. Suit was brought by Benjamin and Herman Warendorf, florists, who, through their attorney, Morris F. Goldstein, obtained from Supreme Court Justice Collins a show cause order in proceedings for the examination of the officers and books of the corporation.

Argument on the motion will be heard by Justice Aaron J. Levy and an effort will be made to restrain the dissolution of the corporation. According to the petition, a special meeting was called for today (Wednesday) to dissolve the corporation.

Petition alleges that Herbert Lubin, Harry G. Kosch and other directors and officers of the corporation have made secret profits out of the corporation. It is stated in the petition that no dividends have been paid to the stockholders of Associated Pictures Corp. Associated Holding Corp., or the Organizers Holding Corp., and that no financial statement has been issued showing what became of the profits of these corporations.

Paper declares that on Aug. 10, 1925, the stockholders were notified that after the payment of all of the debts of the Associated Pictures Corporation there would be left in the treasury of that corporation \$200,000. Associated Holding Corp., the petition alleges, acquired the option to purchase the property upon which the Roxy theatre is now located and thereafter, upon the organization of the Roxy Theatre Corp., the option was transferred for a large sum to that corporation. The amount of the profits, the petition alleges, is unknown. In addition, it is alleged, the Organizers Holding Corp. had insured the life of Barbara La Marr, late picture actress, and upon her death in 1926 collected \$200,000 insurance.

Lynn's City Censors

Lynn, Mass., Jan. 21. New mayor of Lynn, J. Fred Manning, is not going to revive the custom of appointing city censors to oversee all attractions in the theatres. If he really does the managers are going to again find a wholesale demand for free tickets.

Manning, it seems, is not at all satisfied with some of the shows in Lynn, declaring them decidedly risqué. And he revives the old "free pass" system by saying there is enough work here to warrant a staff of censors to keep watch over the theatres.

First come, first served, probably will be the mayor's slogan for the "citizen censors."

Paint-Smeared Lobbies

Milwaukee, Jan. 21. Miramar and Studio theatres were given some early morning paint which police attributed to labor troubles. Boxoffices and lobbies of both houses were well smeared.

Circulars were recently distributed from house to house in the theatre neighborhoods warning patrons that they were in danger because non-union picture operators were employed.

MAKE YOUR OWN POSTERS

Plan Line Drawings to House Mgrs.—Filled in By Keyed Paint Colors

Every manager his own poster designer is the aim of a new company promoted by a young artist, J. C. Ellicker. With the aid of his father's money, Ellicker's plan calls for a service to theatres which makes poster designing cheap and fool-proof.

Idea is to sell managers about 40 jars of paints, each numbered, and to service them with two poster designs on every film released. Manager receives a line drawing with spaces numbered to correspond with paint required. Manager projects small drawing onto blank poster regulated to size, stencils the lines with a pencil, follows the color chart and has his own home-made lobby poster for around \$5 instead of the usual poster averaging \$40.

Company starts service Feb. 1.

Milwaukee Stirred by More Theatre Rumors

Milwaukee, Jan. 21.

That Milwaukee will soon see a hot film campaign, is the general impression among those on the local front. Max Balaban was here with several of the New York representatives of Publix inspecting theatres and sites. The Alhambra and other Universal houses are said to be the object of their visit, although no official verification has been forthcoming.

Warners has had representatives in and out of town every week and good authority has it that they have finally decided to take over John R. Freuler's new house at Second Street and Wisconsin Ave., as soon as it is completed. An auction sale was held Jan. 15 at which the entire contents of the old Butterfly, on the site of which the new house will be built, were sold. The Butterfly will be razed within the month as will the Olympic bowling alley structure on Second street which will form the other end of the new theatre.

Minor details must be ironed out concerning the new house which Fox announced for Eighth and Wisconsin Ave. That the theatre will be built within the next two years, was established when the Kresge company, owners of the Merrill building in which the Fox Merrill is housed, announced the Fox lease expires next September.

\$1,294 SOUND VERDICT

A jury in City Court gave a verdict for \$1,294 in favor of the Phil Smith Theatres Co., against the Biophone Corporation, in a suit to recover \$1,250.

Plaintiff sued on the ground that on April 5 last a contract was made in Boston by which Biophone installed a sound-producing machine in the Royal theatre, Providence, R. I., for \$1,300, and by the agreement the defendant was to remove the machine in a month and the plaintiff was to have the money back if the apparatus proved unsatisfactory. Plaintiff gave notice of dissatisfaction, but the Biophone company did nothing, it is alleged.

Paramount will go into work on "Dangerous Dan McGrew," at the Astoria plant, Feb. 1.

KID THEATRE STAFF WHILE LIFTING RECEIPTS

Macon, Ga., Jan. 21.

While hundreds of patrons in the Capitol theatre were watching the show, five bandits rounded up Manager Amos and his staff, told a few jokes, took possession of the day's receipts and made their getaway. Thugs were neatly groomed and well mannered.

As Amos was working in his office at about 9:30 p. m. the door opened and the leader of the stick-up men flashed a .45 gun with a silencer attached. Saying, "I don't want to knock you guys off," the bandit forced Amos to open the safe. Inquiring why there was not more money, Amos explained that the day's receipts were in the box office and had not been brought up for the night. Bandit put away his gun, glanced at his watch and noted that the girl in the box office was coming in around 10 o'clock. He relayed an order to round up the remainder of the staff and one of the gang went quietly down the aisle to single out each usher, told them they were wanted at the office and went with them. All were crowded before the bandit leader, Ticket cage, the usher and the main lad said: "We don't want your money. You're poor, hard working people. All we want is the Publix money, and they're insured." Warning the group to remain in the office for another half hour, the bandits left, but the leader came back five minutes later, opened the door and stated that he "just wanted to see if you're all still here."

None of the five men wore a mask.

RALPH SPENCE DIALOGUE FOR M-G-M

MOTION PICTURE THEATRE
FOR SALE AT REAL BARGAIN
Within 90 Miles of New York City
Seats 1,100; town population 100,000; good condition and complete, up-to-date equipment; no other theatre in section. Only the mortgage. Present owner obtained possession through foreclosure.
ADDRESS L. F. Variety, New York

JOE LaROSE PRODUCTIONS FOX THEATRES

ORIGINALS DIALOGUE
Howard J. Green
NOW WITH FOX
CONTINUITIES ADAPTATIONS

Announcing

HOLLYWOOD'S NEWEST EXCLUSIVE AGENCY

M

&

R

See Next Week's Advertisement On This Page

TYPICAL—AND TRUE!

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	CABLE LETTER
NIGHT LETTER	WEEK END LETTER

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

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 GEORGE J SCHAEFER, CARE PARAMOUNT FAMOUS PLAYERS=
 PARAMOUNT BLDG NEWYORK NY=

CONGRATULATING PARAMOUNT FOR PRODUCING AND POSSESSING THE FINEST PRODUCTION THAT HAS EVER BEEN PRODUCED TO DATE IN "THE LOVE PARADE" STOP IT IS THE WISH OF THE CITY OF WHEELING THEATREGOERS WHO HAVE BEEN ROYALLY ENTERTAINED WITH "THE LOVE PARADE" TO EXTEND THANKS THROUGH ME TO YOU AND THROUGH YOU TO ALL THOSE WHO ARE RESPONSIBLE FOR THIS WONDER PICTURE—MR LASKY, MR LUBITSCH, MR CHEVALIER, LOVELY MISS MACDONALD AND THE ENTIRE CAST FOR THEIR SPLENDID WORK INDEED: CONGRATULATIONS TO ALL STOP I WOULD BE A SMALL EXHIBITOR TO CLAIM CREDIT FOR THE BOX OFFICE SENSATIONAL SUCCESS OF THIS PICTURE STOP MY ONLY WISH AND HOPE IS THAT ALL THEATRE MANAGERS OF THE WORLD WAKE UP TO THIS FACT THAT THEY HAVE, IN THEIR POSSESSION, THE GREATEST PICTURE THAT HAS EVER BEEN PRODUCED AND THAT THEY ACT ACCORDINGLY STOP I AM DOUBLING MY PLAYING TIME TO TWO WEEKS ON "THE LOVE PARADE". STOP BEST REGARDS=

GEORGE P ZEPPUS MANAGER REX THEATRE.

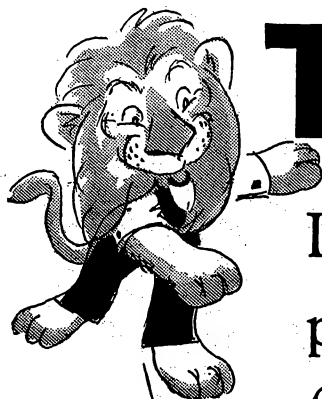
"THE
LOVE
PARADE"

COMING
"VAGABOND
KING"

COMING
"PARAMOUNT
ON
PARADE"

30
MORE

PARAMOUNT N.S.W., 1930



TEN STRIKE!

It is with pardonable pride that we point to a remarkable line-up of forthcoming Metro-Goldwyn-Mayer attractions. Each one is of a quality to assure theatres outstanding business.



Film Stocks Advance

(Continued from page 11)
are stocks is not new. It has been the subject of comment and prophesy for weeks. However, coming out at this juncture seemed to be the cue for bullish demonstrations all along the line. Perhaps the idea is that the actual release of the details may be taken as marking the culmination of bull preparations. Variety has maintained for some time back that the publication of fourth quarter profits probably would be the signal for some sort of bull drive in the group.

Upturn in R-K-O
Generally better feeling in aspect of the amusement stocks extended to other issues as to which there has been no especially favorable news development lately. Conspicuous was Radio-Keith, which got to a new high of 25% Monday, bettering its previous best this year by a small fraction. Turnover here is large also and the new operation well heeled and determined.

During the activity in the group last week there seemed to be an aggressive move on even in Fox. At "one time an upward push became so determined that there were indisputable signs of covering every time the stock got above 24. One noticeable covering operation with all the earmarks of retreating bears came with the peak last week at 24%. Of course Saturday's application for a receiver stopped all that, although it did not by any means bring on a collapse in Fox.

Some crafty traders think they see something mysterious in the behavior of Fox. For instance, weeks and weeks ago, when there was a good deal of uncertainty about a receivership in the company, the stock was beaten down to 16 on mere report that it might happen. Saturday, when the petition for a receiver was actually filed, the best the bears could do was to break it from 21 to 18. And then it rebounded promptly to 20 and better.

Point here is that the former situation of entirely complacent shorts now seems to have changed. Bears seem nervous and are prompt to draw in short lines whenever the issue sags. When the stock shows disposition to climb there is undoubtedly urgent covering. Professional bears are probably the wisest and earliest element in the whole ticker community, and when they abandon a position like that in Fox, there probably is something going on behind the scenes. It has been suggested that strong downtown interests may have taken on long lines of Fox around 20-25 and have in mind a run up, based on the short account.

Following the upturn in the group, the leaders begin to feel that in view of the uncertainty in the general market, the amusements have had about as much of a climb as they are entitled to for the present, and it is likely the bulls will not follow prices much further up, for the time being at least.

Frisco Houses Steam Over First-Run Film Protection

San Francisco, Jan. 21.
Protection both before and after first run showings here is to be demanded of exchanges by local picture house managers.

Protests have been frequently voiced that big features booked for Market street first run houses have been shown in small theatres in bay region towns within a radius of 20 to 30 miles. Suburban audiences have been enabled to see these pictures before those in town, and business drawn ordinarily from nearby communities has suffered.

SPLITTING INDIANA

Chicago, Jan. 21.
Two supervisors have been promoted by Jules Rubens to manage the 32 Fitzpatrick-McElroy houses, annexed to Publix-Great States, in Indiana.

Louis St. Pierre, who managed the Rockford, Ill. district, assumes charge of northern Indiana with offices at South Bend. Guy Martin will oversee southern Indiana, officiating at Indianapolis.

Ala. Sunday Closing

Montgomery, Ala., Jan. 21.
Montgomery's wide open Sundays are threatened.

Movement has been started by churches for a bill in the legislature forbidding open theatres, baseball and golf on Sunday.

The town has been open for years.

6,200 More Seats

Toronto, Jan. 21.

Two big film houses are to be put up within a couple of blocks of each other here. It's the first sign of an approaching fight for the cream of the Canadian film business between Famous Players Can. Corp. and N. L. Nathanson, former managing director of the F. P.

Both houses will be in the heart of the city. Wrecking of present buildings on the two sites will probably be started within a month. The F. P. theatre will seat 4,200. The other, backed by Nathanson, or Regal Films of which he is managing director, will seat close to 2,000. No announcement about this has been made yet.

There is room here for one of the new theatres. All present big going to the Uptown, or Rivoli, both controlled by F. P.

PUBLIX'S SAN ANTONIO 3

San Antonio, Jan. 21.
Publix, having taken over operation of the Aztec and Rialto theatres here, has closed the Rivoli. This gives the chain three houses in the city, the State (formerly the Majestic) also being Publix operated.

William Epstein, formerly managing director of the Aztec, is retained in an advisory capacity, with Ray Allison as manager. G. L. Stewart is manager of the Rialto.

Loew Chain Will Appeal Mellon-Stuart Verdict

After more than three years of litigation, Loew's is still battling the attempt of the Mellon, Stuart Co., Pittsburgh contractors, in the latter's effort to win \$100,000 from the theatre chain and will take the case into the New York Court of Appeals for final judgment.

Application to bring the action into the higher tribunal was to be made this week by Loew's counsel, Leopold Friedman. It is an endeavor to effect a reconsideration of the December Appellate Court decision wherein judgment for the full amount sought was affirmed by a jury in the New York Supreme Court before Justice Schmuck.

Suit revolves about the Penn theatre and office building in Pittsburgh and concerns commission which the Pitt. company alleges is due for services rendered by one of its members in securing certain financial interests in the Smoky City to underwrite a \$1,000,000 bond issue that made possible the erection of the theatre structure.

Publix's Sex Film

Publix has booked the first all-talking sex picture, "Her Unborn Child," for its New England houses. Opens Feb. 15 at the Fenway, Boston, and will play the "B" houses. Windsor produced the picture.

STOCK EXCHANGE									
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net	Chge.	
41 1/2	17	1,100	American Seat (2)	22 1/2	10 1/2	10 1/2	-2 1/2		
10 1/2	10	2,000	Consol. Film (2)	19 1/2	17	17			
30 1/2	15 1/2	2,000	Consol. Film pfd. (2)	20	19 1/2	20			
20 1/2	10 1/2	2,000	Eastman Kodak (5)	19 1/2	18	18 1/2			
10 1/2	10 1/2	478,400	Fox Class A (5)	23 1/2	18	20 1/2			
8 1/2	32	87,800	Loew (3)	52 1/2	40 1/2	50 1/2			
11 1/2	80	200	Do pref. (5)	8 1/2	8 1/2	8 1/2			
24	11 1/2	1,000	Madison Sq. Garden (1 1/2)	12 1/2	12 1/2	12 1/2			
7 1/2	36	73,000	Paramount-Fam.-Lasky (3)	54 1/2	50 1/2	53			
2 1/2	2 1/2	8,000	Pathe Exchange	3 1/2	3 1/2	3 1/2			
30	4 1/2	3,500	Pathe Class A	6 1/2	6 1/2	6 1/2			
11 1/2	12	710,100	Radio Corp.	42 1/2	42 1/2	42 1/2			
48 1/2	12	440,000	Radio-CO	25 1/2	21 1/2	23 1/2			
25 1/2	60 1/2	10	Orph. pref. (8)	63 1/2	63 1/2	63 1/2			
74 1/2	8	20	Shubert	9 1/2	9 1/2	9 1/2			
93	28	1,200	Universal pref. (8)	38 1/2	34	35 1/2			
64 1/2	30	855,000	Warner Bros. (4)	48 1/2	43 1/2	45 1/2			
69 1/2	20 1/2	1,000	Do pref. (2,500)	45	39 1/2	41 1/2			

CURB									
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net	Chge.	
36	22	4,400	Columbia Pict.	31 1/2	25 1/2	31 1/2			
87 1/2	2 1/2	27,200	Fox Theatres	7	7	6 1/2			
90 1/2	10	64,400	Geo. C. The. V. T.	32	32	32			
49 1/2	7 1/2	2,500	Loew Rts.	10	12 1/2	13 1/2			
19	1 1/2	2,100	Sonora Prod.	10	10	10			
19	9	100	Universal Pict.	10	10	10			

BONDS									
High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net	Chge.	
97	74 1/2	\$5,000	Keith 6 1/2, 40	76	74	76			
124	96	20,000	Loew 6 1/2, 40	100 1/2	101 1/2	102			
100 1/2	88	22,000	do ex war	93 1/2	91 1/2	93 1/2			
100 1/2	91 1/2	15,000	Pathe 7 1/2, 37	42	42	42			
91 1/2	47	6,000	Par-Fam-Lasky 6 1/2, 40	89 1/2	89 1/2	89 1/2			
96	87	22,000	Shubert 6 1/2, 40	47	45	45			

ISSUES IN OTHER MARKETS									
Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.
20 1/2	22 1/2	20 1/2	Roxy, Class A (2,500)	..	..	..
1 1/2	2 1/2	1 1/2	Unit do.	..	..	..
55 1/2	57	54	De Forest Phone	..	..	..

Over the Counter—New York									
Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.
..	\$6,000 Fox Script (\$100 lots)	77	75	75			

Los Angeles									
Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.
..	Roach, Inc.	..	..	8 1/2			

Montreal									
Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.
..	85 Famous Players	42 1/2	41 1/2	42 1/2			

Toronto									
Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.
..	75 Famous Players	42 1/2	42	42			

Malden, Mass., Tied Up									
Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.
..	20 Famous Players	42 1/2	42	42			

San Francisco, Jan. 21.									
Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.
..	20 Famous Players	42 1/2	42	42			

Los Angeles, Jan. 21.									
Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.	Prev. Bid.	Issue and rate.	Bid.	Asked.
..	20 Famous Players	42 1/2	42	42			

NED DOBSON

Introduces for the First Time in New York City at the Famous

CAPITOL THEATRE, NEW YORK

Europe's Greatest and Most Original Comedians

CALGARY BROS.

ANDRE and STEVE

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GEORGE WHITE
Messrs. SCHWAB & MANDEL
Messrs. SHUBERT

JESSE LASKY
IRVING THALBERG
WINIFIELD SHEEHAN
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Wk Jan. 25	Wk Feb. 1	Wk Feb. 8	Wk Feb. 15	Wk Feb. 22

Exclusive Management
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Anti-Faction Halt Sunday Vote by Injunction

Bloomfield, Ia., Jan. 21.
Anti-Sunday film crowd here tied an attempted referendum into a knot last week by serving an injunction which halted the election on the scheduled day.

Business men of the community, active in support of H. E. Reed, theatre owner, and who were paying expenses of the special ballot, rushed to Centerville to vacate the temporary writ and hurry the hearing, but the antiis had represented that the election was illegal and that a certain expenditure of the city's money was involved.

Exchange Bldg. Move

San Francisco, Jan. 21.
With Warners buying the property of the Film Exchange building here, it is expected that the film companies housed there at present will vacate this summer. Principal leases are held by Metro, Universal, Paramount and United Artists. All expire about the same time.

Understood that Warners wants the entire building for itself and First National and will remodel.

May Force Toronto Films Into New Storehouse

Toronto, Jan. 21.
Film exchanges here may have to find special quarters in which to store their prints, and that'll cost plenty.

For the past week the fire marshal of Ontario has been probing possibilities for fire or explosion in the present exchanges. Entire question came up when Warner Bros., Ltd., was told to make some changes. Three U. S. picture firms have had to move their stored film already. A new building is being put up for this purpose, but even this may not do.

Lawyers for the exchanges have managed to have the meetings behind closed doors, so the public doesn't know what's happening.

Malden, Mass., Tied Up

Malden, Mass., Jan. 21.
The Middlesex Amusement Company purchased of Dr. W. E. Hunt the Auditorium, Malden, Mass., which gives Ramsdell Brothers and Green & Ellensburgh control of all the Malden theatre properties, five houses in all, and all running talkers.

There was talk at the conference of re-establishing the Auditorium as a stock house, which closed in stock a year ago after a continuous run of 19 years, a world record in the field. Rumored price paid was \$50,000.

NIGHT RIDE

(Continued from page 17)

Granny got, at the wedding festivities, who a little too stewed and went over to retrieve her balance. Among the morals drawn is that it's a bum hitch when you walk to the altar with a newspaper man. Joe Rooker was some newspaper man, however. Even though a dictator man, he went to the office to write his own stuff.

Harry Stubbs is effective, while DeWitt Jennings, as a picket captain, with cop roles his meat, stands out in a comparatively small part. Recording and photography above average. *Char.*

THE FARMER'S WIFE

(BRITISH MADE) (Silent)

British International production, released in America by Super Pictures, Inc. Adapted from play by Helen Phillips. Adaptation by Elliott Stannard. Direction by Alfred Hitchcock. Photography, John J. Cox. At the Little Carnegie, New York, week beginning Jan. 4. Running time, 75 minutes.

Farmer Sweetland.....Jameson Thomas
Araminta Dench.....Lillian Hall-Davis
Charles Ash.....Gordon Barker
Thirza Tapper.....Maud Gill
Widow Widdett.....Louise Pounds
Mary Hearn.....Anna Stinde
Mary Bassett.....Antonina Brough

Meritless picture incapable of playing anywhere over here other than the smallest grounds.

It has been the rule that English pictures have difficult standing up over here. When the British attempt to turn out comedies, as in "The Farmer's Wife," the situation is still more critical, if this contribution is any criterion.

What probably was thought funny in this one over there is actually so on this side by virtue of the absurdity. The titles are awkward at best.

Entire plot centers about the inability of the rich farmer, a widower tired of single blessedness, to appreciate the fact that his housekeeper runs rings around others he considers for marriage when it comes to s. a. The farmer, consequently, darts about through 95% of the footage proposing to a batch of other women, all of whom turn thumbs down on him. Fadeout brings the moral that, perhaps, after all, it's worthwhile to consider the housekeeper since she of all others should know qualifications.

Handling of the story as a comedy makes it more ludicrous for the screen than if done seriously. Both the direction and acting are amateurish, and Jameson Thomas is no more a farmer type than Menjou, attractive but doing little to attract attention in her role as Lillian Hall-Davis.

Among the poorest pictures for which even the sure-seaters have fallen. *Char.*

LONE STAR RANGER

(ALL DIALOG)

William Fox production and release. Associate producer, J. K. McGuiness. Direction by A. F. Erickson. Picture based on novel by Zane Grey, with dialog by J. H. Booth and S. J. Miller. Photography by Dan Clark. Recording by Bernard Fredrick. George O'Brien and Carol Costello featured, with Russell Simpson, Warren Hymer and Elizabeth Patterson in support. At Loew's New York, one day, Jan. 17. Running time, 64 minutes.

Poor recording on dialog and a marked slowness in getting started are all that keeps this talking western from stacking up as material for the better class first runs. If the

picture has to be satisfied with bookings in houses of lesser importance, it will certainly stand up o. k.

Beautifully scenically, color would have enhanced scenes. Entire production was photographed in the Rainbow Arch country of Utah, a desert and mountain region.

Based on one of the earlier Zane Grey novels of the west, with the original title retained for the celluloid version, picture figures to draw to some extent on the strength of its wide circulation. It was one of the best of the Grey novels and is still found on some book shelves.

George O'Brien makes an impressive Buck Duane, the outlaw who turns ranger in an effort to win a pardon and the girl who has come from the east. The bad man is assigned to clean out a ring of rustlers of which the girl's father, unknown to her, is the brains.

While the director, A. F. Erickson, has overlooked a few technical details and allowed a couple of minor discrepancies, he has littered the picture with the commodity that westerns have always had to have to be westerns—action. And there's plenty of the shooting here from the second reel on, with every sequence threatening the flight of lead.

Another item in its favor is the suspense. Most westerns give them; suspense away early. This one never does. Still another point is the smooth, natural and wholly refreshing way in which the love interest is handled, the only drawback in these and other scenes being the occasional poor recording. The outdoor scenes are entirely lost due to poor reproduction. With most all of the action outdoors, the trouble is likely not to have been with the actors, so either the sound trucks or the theatre must be blamed. Sue Carol's voice registers best; George O'Brien, possibly from talking too low, sometimes loses from the screen in a jumble of indistinguishable tones. Russell Simpson's voice is also imperfectly heard in some sequences.

Overall, a satisfactory, but not enough of it. A bad hombre, recruited from New York's Bowery, shoulders most of this job. Photography excellent and recording sound effects, including those in shooting frays, unusually good. *Char.*

THROW OF THE DICE

(BRITISH MADE) (Silent)

Produced by British Instructional. No release named. Directed by Franz Osten. Story by Nirayana Pal. Cast includes Ramesh Ray, Charu Roy and Seeta Devi. At Loew's New York, week Jan. 4. Running time, 75 minutes.

Fair arty product, draw being weakened for sure-seaters because of liberties taken in telling. Draw is from novelty angle and photography which have several keen spots. Stuff possesses lure for intelligentia if it extends into instructional and traveling viewpoint. Looks as if it had commercial value possibilities which director overlooked in zeal to make good scenic views and restrained romance.

An American director would have made a second "Chang" out of this picture. For a while as the film begins to unravel it almost seems this picture was headed that way. It opens in a jungle showing wild beasts in native lairs and goes on to miss regularly with story that had wide chance for spectacle development, with two Indian potentates gambling all for sake of a woman—and shooting away a king-dom in a crap game.

Story is said to be based on Hindu legend; "Nala and Damjanti," sort of an Arabian Night tale detailing the intrigues of two neighboring Hindu kings. One frames the other for murder to steal the latter's kingdom and falls, only to frame him again, this time with a gain as an additional prize—falling again in a crap game.

Dice must not be confused with

Afro-American cube tossing game. Indian style, different and picture fails to instruct accounting method used by the kings, but interesting in that loaded dice was known even unto the Hindus in long ago centuries.

Mob scenes and festival parades as King Ranjit prepares for wedding and march across jungle wastes to battle are interesting and well photographed.

Astonishing angle is careful acting of cast. Kiss like Americans with greatest difference in facial characteristics being that Hindu actor can look as a villain or hero at the same time without effort. Heroine exceptionally charming actress and capable.

Story gets lost in prices. While titles are mostly good and brief—not explanatory enough in important spots, notably in getting across the idea of the extraordinary risk taken by the two kings. Filming also at fault in this respect, making no convincing argument why folks should live in such apparent peace and recklessness in heart of jungle and stalk wild animals with such calm. This lack hurts picture's entertainment values.

Bigger value of film is that it corroborates opportunity of making decent film in India—what started with "Shiraz" and "The Light of Asia." With color and synchronization, educational value should be high.

UP THE CONGO

(AFRICAN MADE) (Disk Lecture)

Presented by Alice M. O'Brien and distributed through First Division Pictures. Travelogue. Directed by Alice M. O'Brien. At the Cameo, N. Y., week of Jan. 18. Running time, about 60 mins.

So many people are going into woolly Africa with cameras that the natives are not only losing their sense of privacy but are being misled into the stage where they will qualify for export to Hollywood. Miss O'Brien, one of the latest to mosey through the wilderness, has benefited by this. Her travelogue, while adhering to long-established lines, is an interesting piece of work and highly suitable for the sure-seater, non-theatrical and most of the neighborhood audiences.

A "talking reporter" replaces the usual disk orchestration. This also is in favor of the production's b. o. rating. While quite often the unseen lecturer dwells on subjects all too apparent to the eye, he nevertheless touches upon some statistics and facts which are rapidly near the film. Close-ups of cannibals, studies of body decorations from self-inflicted knife lacerations, are frequent. The camera is usually well placed, but Miss O'Brien has wisely steered clear of the conventional steps and routine. Not too many of these. Those emphasize are mostly three-quarter nude African debs.

Neither is the animal angle overdone. What there is of it is worthwhile, including shots of a herd of elephants. *Waly.*

JUNO AND PAYCOCK

(BRITISH MADE) (All Dialog)

Produced by British International and released by Warner Film Co. Directed by Alfred Hitchcock. Adapted by Alma Reville from Sean O'Casey's play. Camera, Jack Cox. Editor, George S. Brown. Cast: Capt. ("Paycock") Boyle, Edward Chapman; Mrs. Boyle, Sara Allgood; Mrs. Madigan, Margaret O'Brien; Joxer Daly, Sydney Morgan; Harry Breen, Michael O'Brien; Benjam. Barry, John Loder; Jerry Boyle, John Lauder.

Almost a direct transcript of the stage play, with just a few extra incidents, occurring offstage in the play, including a few comedies almost entirely of Irish players, some being members of the original Irish Players company, others present West End stars. Some extent the film suffers from both things—the restriction of the stage convention and the long stage training of the cast. It should do all right in U. S. Irish neighborhood houses.

Hitchcock shows little of his typical direction, and seems to have been overawed either by the subject or the players. Repeated use of stair cases is, in fact, the only definite sign of Hitchcock observable. Frequently the characters enter from the wings, and attitudinize in

the middle of the set as if on the green, sometimes with their backs to the camera. This might be okay if they could act with their backs. As it is, Kathleen O'Regan succeeds only in looking awkward.

Edward Chapman is by no means the Paycock of Arthur Sinclair's stage interpretation. He loses a lot of the humor and mugs too much. Sara Allgood is a flat Juno compared with the part her sister, Maude O'Neill, makes of it on the stage, and the latter, playing Mrs. Madigan in the film, introduces some of the gestures she uses on the stage when playing Juno.

Three-quarters of the film is just photographed stage play—excellent, the rest moves fast, building up a swift climax of drab tragedy with the seduction of Mary, the shooting of Jerry, and the loss of the money due under the will. The end of the play has been studied by the executive thinking it an anti-climax. So the film finishes on Juno abandoning her empty home.

Irish atmosphere of the tenement life incidentally to the country has been well caught. Hitchcock having a fair for sniping the real feeling of the submerged tenth.

Film will have a fair appeal here in the better grade houses and lower class theatres, but is weak for the middle-grade fan halls. Should have a chance for America on the stage play's repute, and also where the Irish predominance. Fact it is Irish English spoken may help it in the States, too. *Frat.*

THIRTEENTH CHAIR

(ALL DIALOG)

M-G-M production and release. Directed by Tod Browning. Stage play by Bayard Veiller. Adapted by Elliott Clawson. At the Loew's New York, one day, Running time, 71 minutes.

Conrad Nagel.....Lella Hyams
Lela Browne.....Lella Hyams
Mme. Rosalie La Grange Marguerite Wycherly
John Eastwood.....Helen Miller
Sir Roscoe Crosby.....Holmes Herbert
Inspector Delizante.....Bela Lugosi
Edward Wales.....John Davidson

A mystery thriller which will keep them hanging on until the end trying to guess who the guilty party is. As usual, the one least suspected turns out to be the culprit. Nearly all fall under suspicion, with the heroine most strongly suspected and not absolved until the finish. Finish itself is weak, after two killings, with the second murder left unexplained. Still, because of its mysterious murders, false accusations and seances, it should satisfy the taste for melodrama of the customers.

Play makes the same role here as when the piece was produced on the stage, Margaret Wycherly, as the good-hearted fake spiritualist and with the second murder left unexplained. Still, because of its mysterious murders, false accusations and seances, it should satisfy the taste for melodrama of the customers.

Conrad Nagel is sweetheart of Lella Hyams, and is wasted on the picture. Nothing to do but take the backwoods hard-boiled romance sequence. Miss Hyams screened and read lines prettily and otherwise carried her role through nicely.

The scenes are laid in India, and the characters speak with that broad, overdone English accent which has become unwelcome to American audiences. Luckily, such lines as "Charming ideal" and "Shall we play another rubbah?" fared out among the ensuing brisk action.

DEMON OF STEPPES

(RUSSIAN MADE) (Silent)

Sovkino production released here through Ankino. Directed by Leo Scheffer. Theme based on E. Lavrenko's novel. At the Film Guild theatre beginning Jan. 16. Selby Hamilton, titles. Running time, about 70 minutes. Cast: Oksana Podolskaya, Lenka, Nikolai Saltikov, Anushka, Sokolova, Michael Stroyev, Eugen Nadevin.

A hopeless mess. Unreels as if the cutting room had grabbed handfuls of everything Russian has turned out and slapped it together. Distinctly un-American even for the sure-seaters.

In an absurd part, grossly overacted, Oksana Podolskaya, strikes men with a horsewhip, shoots a couple, and is finally bashed in the face and turned over to a firing squad by her loving husband, who she murders his pal, Michael. This Vassilya has a peculiar career. One minute he is shown as an ordinary seaman getting his discharge, and

the next has him a commander of a battleship.

A lot of hit and run and general hodge-podge having to do with street battles, apparently during one of the revolutions, prevails before Lella adds to the furor of fright with her handiwork. She is a bold, brazen, swaggering wench until brought a captive to Vassilya. Then her gun, bulging whims are considered "spunk," according to the titles which are as bad as the action.

While she frequently goes on the mad for Vassilya that worthy never succumbs, thus there's little in the sex way to worry censors. But closeups of some of the men she butchers, with gore streaming and grinces of death, are hardly suitable for juvenile fans.

Where it's going to play is quite a problem. *Waly.*

SURVIVAL

(GERMAN MADE) (Synchronized)

Made in Germany. Presented here by Unusual Photoplay Corp. Directed by Manfred Rux from an adaptation claimed to be Balzac's "Splendeurs et Miseres de Courtisans." Disk recording. At the Shans, New York, beginning Jan. 4. Running time, about 60 mins.

Collin.....Paul Wegener
Marquise de Balzac.....Paul Wegener
Renée.....Andree La Fayette
Lucien.....Werner Feutrer
Faccard.....Nien Son Ling
Niedinger.....Kurt Gerren
Coralle.....Helen von Munchforn

An escaped convict decides to father a beautiful young lad, a total stranger, and moves into a house of ill repute. He is taken care of by the director until a courtesan, in love with the pretty young stranger, refuses to keep secret the escaped prisoner's advantageous position. The young man is taken care of by the director until a courtesan, in love with the pretty young stranger, refuses to keep secret the escaped prisoner's advantageous position. The young man is taken care of by the director until a courtesan, in love with the pretty young stranger, refuses to keep secret the escaped prisoner's advantageous position.

Regardless of the pell-mell disregard for the little logic that would have made "Survival" A-1 for the arties, the picture does hold together and setting coin from a chunky Prosti, stuff in the original picture version was probably tortur.

An audience can gather that the wine consuming and leg feeling was lasciviously derived from a chunky Prosti, stuff in the original picture version was probably tortur.

Werner Feutrer, beautifully blonded and proffed, flutters his eyes and a sexy almost is taken every time the camera gets close. Some of the boys, as well as the girls, will consider him "gorgeous." *Waly.*

THE CO-OPTIMISTS

(BRITISH MADE) (Disk Revue, With Songs)

Produced by New Era in conjunction with Dan Fish. Released by New Era. Cast: Ray Burney, Monks, Maudie Giddon, Laddie Calk, Gilbert Giddon. Directed by Edwin Greenwood. Stage direction by Laddie Calk. Camera, Dan Fish. Metropole, London, Dec. 11. Running time, 11 minutes. RCA recording.

This is, in part, the troupe which Archie de Bear and Clifford Whitley started some eight years ago. In New York, as a stage show, it was a flop, though it made lots of dough here.

Produced with intelligence and money, it might have made a fairly passable film of the revue type. As made it serves poor purpose, material shot dead-on a proscenium opening from a middle distance, without any regard for the photogenic value of costumes and drapes, resulting in what mainly looks like shadows in a fog.

Almost all facial expression, and even the designation of which artist which is lost. And the lighting just isn't.

Material is only fair; lots of it pensionable. Especially the intro by Burnaby, as m. c., between the acts. *Frat.*

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For the Stage and Screen

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Wis.

KATYA AND THE DANCERS
FEATURED DANCERS
IN E. & M. "ACCORDION" IDEAS
THANK TO ALICE GOODWIN

THE SOMNOLENT MELODIST
JOE TERMINI
LOEW'S PARADISE, NEW YORK, JAN. 18
Direction WM. MORRIS

MADDE MASON and his R-K-O LANS
R-K-O THEATRE, LOS ANGELES

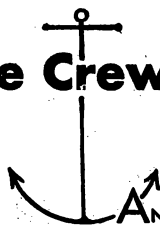


COBB — A great guy — and how he loved the ladies! Had a gal back in Philly, but this was Shanghai — and here were dames to make a guy forget a little thing like that.

KAUFMAN — From New York, mates, and hard as nails. Just as tough on dames, too — and baby, they sure did fall for his caveman stuff. Socked a gal in the jaw once — and she loved it!



Meet the Crew of the "S-13" ..



AND you meet some tough, rough and sassy sons-o'-sea-cooks — but as human-a bunch as ever swabbed a deck.

First, whooping it up along the lurid Shanghai "Bund" — carousing with waterfront women — bellowing bawdy ditties — "Frankie and Johnny" and all the rest . . . Then, later, trapped at the bottom of the China sea — facing their fate in various ways — some even with a wisecrack — but always the common topic — Women! — Women!

MEN WITHOUT WOMEN

all talking Fox Movietone produced in cooperation with U. S. Submarine Service and enthusiastically endorsed by the Navy Department



BURKE — Strange chap, Burke — moody, mysterious. Didn't exactly high-hat his mates — just kinda kept to himself. Only one woman in Burke's life and he sure did go the limit for her!

Only one man could have made a talking picture that is at once a stirring saga of the undersea service and a searching character study of sixteen men whose hours have been counted. But one director could have created such a wealth of touching detail — hard and soft, bitter and sweet, humorous and thrilling —

JOHN FORD

who was awarded the Photoplay Magazine gold medal for "Four Sons", deemed the best picture of the year.

Remarkable performances are given by Kenneth MacKenna, Frank Albertson, Farrell Macdonald, Stuart Erwin, Warren Hymer and Walter McGrail.

Screen history was made with "Four Sons". We predict Ford's own achievements will be eclipsed by "Men Without Women".



COSTELLO — Irish and sang tenor. Had his eye-opener every morn and his nightcap before corking off, and between times he had everything. As for women — sure, he had a "ball and chain" of his own.

Presented by WILLIAM FOX



ENSIGN PRICE — Just out of Annapolis and rarin' to go. His was a tough berth on the "S-13", and maybe he was a bit soft and green — and lonesome for his girl — but nobody could call the boy yellow.



POLLOCK — A good lad — but a bit goofy. When the crew talked about women, Pollock read the riot act to 'em. "Poor Pollock — he wasn't a bad guy"

JENKINS — A wisecrackin' guy with a dry sort of humor that was sure-fire for laughs. And he didn't pull his jokes out of a musty old joke book either — he rolled his own.



Opening
at the
ROXY
NEW YORK
JANUARY
31st

HIT
after
HIT

Coming!
HAPPY DAYS
in GRANDEUR
and in
STANDARD
MOVIETONE

Behind the Keys

Montgomery, Ala.
Paramount, new Publix de luxe house, opens Jan. 25. Seats about 2,200. Hoxey C. Farley, manager.

Erie, Pa.
Colonial, independent house, has torn out its sound equipment and supplanted it with a W. E. outfit.

Joliet, Ill.
J. J. Rubens announces appointment of R. J. Rogan, manager of four Publix houses in this city, as division manager for Publix, supervising its houses in this city, Aurora, Elgin, Chicago Heights, Harvey, Blue Island and Waukegan. Mortimer Berman, Kanakee city manager for Publix, succeeds Rogan here.

Danville, Ill.
About 300 people in the Empress were forced to leave the theatre when explosion in the projection booth wrecked that machine and destroyed four reels of film. Fire was confined to the booth where T. J. Newman, operator, was severely burned.

Earlsville, Ia.
Crystal theatre, closed since summer, reopens Jan. 25. Dean Slick and Erwin Parkin operating.

Milwaukee, Wis.
RKO managerial changes at Milwaukee, effective Feb. 1, send H. Wren from the Alhambra to the Palace. Harry Billings, who was managing both the Palace and Riverside, will handle the Riverside alone. Bill Danziger continues as publicity director for both houses.

Troy, N. Y.
Jacob Golden, for several years manager of Proctor's vaudeville theatre (now owned by RKO) in Troy, left this city last week to assume the general management of the RKO Temple and Palace in Rochester.

Succeeded here by Harry Black, formerly connected with a Newark house.

Syracuse, N. Y.
Harry Weiss, Loew's State manager, goes to Tampa, Fla., for Publix.

London, Conn.
Bids have been requested for complete renovation of the Maitland theatre at Ingersoll, 20 miles from here. House will also be wired.

Ft. Wayne, Ind.
Mallors Brothers, owners and operators of a picture house chain, have purchased the Princess and

Crystal theatres in Portland from J. S. Hines. Hines remains in contact as an officer in the Portland Theatre Realty Co.

Rockford, Ill.
Harry Ellis, manager of Beloit, Wis., theatres, will become manager of the Coronado (Publix) in this city, succeeding Louis St. Pierre, made Indiana district manager for this chain.

Toledo, Ohio.
Joe Pearlstein, manager of Keith's Toledo, for many years, and now east, has been appointed manager of Proctor's 23rd St., New York.

Durham, N. C.
Publix-Saenger has made several changes. E. F. Whitaker has been made manager of the Charlotte houses, transferred from Spartanburg, S. C. He succeeds Warren Irvin, who becomes district manager. D. D. Phoenix, from here, goes to Raleigh as manager of the Palace. Succeeds H. T. Lashley, who goes to the Publix managers school in New York.

Joliet, Ill.
Roy Rogers, city manager for Publix-Great States, promoted to central Illinois supervisor, handling 17 houses. He succeeds Guy Martin. M. E. Berman, from Kankakee, fills Rogers' post.

New Haven, Conn.
George Richardson, ad sales manager for Paramount here, transferred to the Washington branch. Succeeding here will be Harry Dikeman, promoted from the Boston poster department.

Sumter, S. C.
David E. Parriah has been appointed manager of the Publix-Rex theatre. Formerly at the Rex, Columbia, S. C.

Salt Lake City, Utah.
Eugene Karlin, appointed manager of the Victory theatre, succeeding P. A. Speckart, resigned. Karlin formerly was manager of "e St. Francis (Publix), San Francisco.

Rochester, Minn.
Chateau Dodge, local Publix house now managed by G. C. McKinnon. Formerly assistant manager of the Century, Minneapolis.

Ogden, Utah.
Jack Marpole has succeeded F. L. Clawson as manager of the Orpheum (Publix). Marpole comes from the Capitol, Salt Lake City, where he served as student manager.

Huron, S. D.
Huron and Bijou theatres now directed by Byron McElligot for Publix, recently appointed local manager. McElligot formerly at the Orpheum, Sioux City, Ia.

Publix Switchings

Realignment of divisional operating departments in Publix includes the promotion of several advertising and exploitation members on the A. M. Buford staff.

Move marks Maurice Bergman as new publicity director of the Brooklyn-Paramount, and J. C. Furman from ads and publicity on the Rialto, New York, to district advertising manager under J. L. Kinke, his territory comprising Kansas City, Mo.; Denver, Kansas City, Kan.; Springfield, Mo., and Joplin, Mo.

Furman's shifting has divided the work at the Rialto between Arthur H. Jeffery and Alexander Gottlieb. Eddie Hitchcock comes into New York from Portland, Ore., where he handled publicity of the Portland.

Recent managerial changes in New York list Ted Leaper of the Paramount to city manager, and Steve Barutro into the Paramount from the Rialto. Latter theatre hereafter will be managed by Harry Coates. John Strock, formerly manager of front house operation in New York, assumes similar duties with the Finklestein and Rubin subsidiary.

Chi Exhibs' New Clause In Case of Wide Screen

Chicago, Jan. 21.
Local exhibs have covered up as regards any future developments on the screen with their new contract with the operators. Looking ahead to wide film and third dimension, the exhibs have written into the contract a clause which states that any conditions arising over installing new equipment in operating booths which would in any way change the conditions of the operators, shall be discussed by the union, and business managers, if these two cannot reach a settlement the wage committees of both organizations are to meet.

This clause was included after exhib-operators in other localities had already made provision for an extra man in the booth in case of any further development in picture projection.

Chinaware Gag

Providence, R. I., Jan. 21.
Some film houses here are giving away chinaware to boost biz. Wrinkle is to give the girls one piece of a 50-piece set a week. Ads tell that if you attend regularly you'll have a set in a year.

SUES THEATRE AND COP

Rochester, N. Y., Jan. 21.
Linwood Amusement Corp., and policeman Charles Galloway were sued for \$5,000 by Joshua Carson, Strand theatre patron, claiming he was wrongfully accused of annoying a woman and slapped in the face by the policeman.
Manager Paul Fenyevesy and the cop, says the man was taken into the office for questioning following the woman's complaint, but denied that he was struck or forcibly detained. Action follows numerous complaints of rough handling of suspects by police.

Double Talker Program
San Francisco, Jan. 21.
First house in this section to offer a double talker bill was Warners' theatre in Fresno, Cal.
Bill was "On With the Show" (WB), and "Little Johnny Jones" (FN). No increase in prices.

COAST NOTES

Mitchell Lewis, "Radio Revels," Radio.

Mary Brian and Harry Green, "Light of Western Stars," Par. John Langan will stage direct.

Nils Asther in Charles Bickford part in Germanized "Anna Christie," M-G.

Walter Pidgeon, "Vlennese" Nights," WB.

John Rogers, "Raffles," UA.

Jeanette Loff for "It Happened in Monterey," U.

George Draney assistant to A. P. Younger, scenario editor, Tiff.

Phillip Holmes, "Devil's Sunday," Par.

Katherine Crawford, "Safety in Numbers," Par.

Claude Allister, "Florodora Girl," M-G.

Nance O'Neil, "Ladies of the Evening," Col.

Billie Hodges with Cal Core as casting director and outside contact, Tec-Art Studio.

Radio has changed title of "Strictly Business" to "Beau Bandit."

Nick Grinde and John Meehan will co-direct Fannie Hurst's "Five and Ten" for M-G.

William Harrigan replaces Lee Tracy in "On the Level," Fox. More suitable story is being sought for Tracy.

Allen Kearns replaces Harrison Ford and Selmer Jackson replaces Bert Morehouse, "I Love You," Radio. Virginia Sale added to cast.

Directorial assignments at FN are William Selter to direct "Mile Modiste" and Eddie Cline to do "Sweet Mamma."

David Torrence, after "Raffles" (UA), to Pathe for "Queen Kelly," Florence Eldridge, "Ex-Wife," M-G.

"The Night Ride," U's release title for "Out to Kill." George Cooper, "Jail Break," FN. John Loder, "Sweethearts and Wives," FN.

Complete cast, "The Agony Column," WB: H. B. Warner, Claire McDowell, Crauford Kent, John Loder, Claude King, Sidney Bracey, Judith Vossli, Cosmo Kyrle Bellew, Eddie Kane, "Framed," Radio.

Tyrrell Davis, "The Circle," M-G. Margaret Quimby replaces Natalie Moorehead in "Ladies Love Brutes," M-G. Moorehead and May Beatty in "Benson Murder Case," Par.

Dorothy Ward, "Courage," WB. Kenneth McKenna, "In Love With Love," Fox.

Doris Hill, Ken Maynard's next western, U.

Grover Jones and William McNutt writing original for George Bancroft, Par.

George Chandler, Sid Saylor, Guy Oliver, Gus Saville, "Light of Western Stars," Par.

Oliver Garver has joined the Par publicity department.
Barbara Kent loaned by U for "Dumbbell in Ermine," WB. John Adolfi to direct.

Ray Enright, to have directed

PUBLIX-SAENGER ADS PAN DAILY FOR PANNING

Durham, N. C., Jan. 21.
Publix-Saenger and the local morning paper are having a passage of arms, with Publix taking paid space in the daily to reply to charges in the editorial columns of the same sheet.

Publix has three houses here, the fourth local theatre being owned by the city and operated on leasehold by an independent. Paper claims Publix makes it as tough as possible for the indie, but that the indie is responsible for Publix giving better shows than previously.

Other caustic comment brought forth Publix's defensive advertisements which the paper replied to editorially by claiming it could prove everything it said.
So far looks like a draw.

AT COLUMBIA BY SEPT. 1

Radio expects to be in the Columbia theatre, New York, with its program pictures for weekly showings at pop prices by Sept. 1. The house, home of burlesque for years, will be rebuilt to increase its seating capacity to around 3,000.

Until the Columbia is ready, Radio will continue its weekly policy at the Globe.

\$2500 Fire

Indianapolis, Jan. 21.
Prospect theatre, south side neighborhood house, was damaged \$2,500 by an explosion of films. Gas masks used by firemen in battling the blaze.

Blast broke out at 4 a. m., driving residents of an adjoining apartment from their rooms.

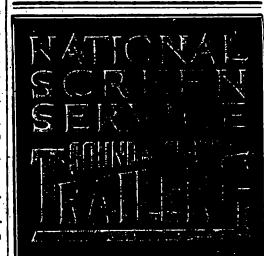
"Sweet Mamma" at FN, replaced by Eddie Cline.

Complete cast, "Sin Flood," FN: Douglas Fairbanks, Jr., Dorothy Revier, Wade Boteler, Dorothy Mathews, Iona Marlowe, Eddie Clayton.

Lady Horton adapting "The Medicine Man," Tiff. Formerly secretary to A. P. Younger.

Monte Blue for main parts of "Captain Blood" and "Black Ivory," FN.

Metro has bought "New Moon" for May production and Lawrence Tibbett.



JONES and HULL

Featured in F. & M. "SWEET COOKIES" IDEA
Thanks to FANCHON & MARCO
Direction SHALLMAN BROS.

SPANISH-LATIN AMERICAN FILM BUREAU

Now Acting as Advisor for
SONO-ART'S PRODUCTION, "SONERAS DE GLORIA,"
STARRING JOSE BOHR
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METROPOLITAN STUDIOS, HOLLYWOOD
Telephone GK 3111

Bertram Millhauser



ASSOCIATE PRODUCER
Radio Pictures

State Labor Comm. Starts Actions Against Coast Shoestring Boys

Los Angeles, Jan. 21. State labor bureau is making a concerted drive against shoestring promoters. Boys have been flagrantly defying the law in transporting actors and other workers to outside states, in most cases leaving them stranded.

Labor office is particularly interested in warning eastern actors who come out here in a chance and fall ready prey to these fly-by-night guys. Promoters promise everything but gold mines, and even put it on paper. It would save the labor commission much trouble and expense, it is claimed, if performers from the east would first investigate conditions and look before falling.

At present the labor office is preparing a batch of criminal and civil actions against promoters, charging them with misrepresentation of employment conditions and violation of the wage law.

First of these is against Buck Jones, cowboy film actor, who is charged with taking out of the state around 150 people, in his Wild West Show, then stranding them in Lancaster, Mo., with more than \$5,000 in wages due. Not all the claims are in yet, but loads of complaints are being brought in daily. Most recent is from George Atkinson, Mary Atkinson, Flying Clouds, and Ira Walker, all circus acts, and amounting to \$250.

Jones denies responsibility, claiming his backers walked out on him after the show dropped, but the performers argue that all during the time of their employment Jones personally asserted his rights of ownership, by way of managing, conducting and operating the show, and, as far as they were concerned, the only one whose commands were respected.

"Front Page" Stagehands Another criminal action is pending against the producers and backers of "Front Page" coast company, with those named including Lester Bryant, his brother Ray, Dr. Montrose Bernstein of New York and John J. Hill. Another in on the show was Sanford Norval, but the labor office exonerated him after he paid off 25% of the liabilities. Claims on this bust amount to \$787, and all from stage hands. Equity, it is understood, took care of the actors. Still another fiasco was the Jefferson Hiawatha Films Ltd., brain child of one Edna Wilson. The misrepresentation technically applies in this case, with the promoter admitting the wage claims of Gladys McConnell for \$985 and Hugh Allan, \$1,115. Both were potential actors in a non-materializing film of the tropical island.

Wilson has been ordered to pay on penalty of criminal prosecution. While these labor conditions have been found to exist all around the coast, most of the promoters seem to emanate from Hollywood and L. A. Charles F. Lowy, legal head of the local labor office, is responsible for drive against the promoters.

Craig Ready to Work Richy Craig, Jr., is back from Saranac, fully recovered. He looks fine, feels fine and is ready for work. Craig returns to action in two weeks on a route for Loew's.

GIRL'S INJURY SUIT Pittsburgh, Jan. 21. Ruby Whitmore Loeb, of Pittsburgh, who gave her occupation as an actress, filed suit here last week in Common Pleas Court for \$25,000 from W. W. Scott for injuries received in an auto crash last summer while she was riding in Scott's car.

The machine turned over three times, Miss Loeb related, and she suffered several broken ribs, a cut forehead, injured spine and loss of eight teeth. Claims that she hasn't been able to work since.

JEWISH GUILD MEETING Jewish Theatrical Guild will hold an open meeting for members and prospective members at the Bijou theatre Jan. 28 at 11:15 p. m.

Willie and Eugene Howard will be guests of Honor and Charles H. Tuttle, United States district attorney, will speak.

Annual memorial services will be held at Temple Emanuel Feb. 16.

AMOS-ANDY, TOP RADIO NAMES, FEAR PALACE

Amos 'n Andy, one of the biggest radio acts, are afraid to play the Palace because they are not actors and are afraid of the actor audience in that theatre. They have appeared in other theatres but the Palace, they feel, would be tough.

However, they are all awitther because Eddie Cantor made mention of them in the "World," and Joe Frisco came over to shake hands with them in a nite club the other evening. They almost feel that they have been taken into the profession.

"We never thought we'd crack the actors," said Andy. "You see, we are not actors; our stuff is not stage stuff, and we never thought actors would like it. When we are on the stage we have to gag it up because it is written for the radio. Of course a radio audience listens to us for a week or so and gets used to us, but professional people are looking for something snappy that goes over immediately."

They feel more or less the same way about making a talking picture. Some day they'll make a talking picture, but it will have to be written around their stuff and they don't feel that they are well enough known yet."

But if they do make a picture it is likely to be a sad one as they think that their best episodes are the sad ones, but are limited in these by their radio audience. They have often wanted to let Ruby Taylor grow ill and lie next to death's door but considered that a number of hospital patients or invalids might be listening and be disheartened.

K. O. ICE Hurlled From 125th Street Balcony—Puts Sax Player to Sleep

Piece of ice tossed by a mug in the balcony kayowed Bobby Rollins, sax player and vocalist in the stage band (Walter Clinton's Invaders) at the R-K-O 125th Street, New York, one night last week. Rollins received a bad cut on his head.

Reward of \$25 was immediately offered by the theatre for identity of the ice thrower.

"Temptations" for Vaude

"Peaches" Browning is returning to vaude in an abbreviated version of "Temptations," which in original form as a legit show stranded several weeks ago.

Sam Shannon figured as producer of the road show. Miss Browning is bankrolling the vaude version.

NORMA KLING INJURED

Maylon and Kling were compelled to cancel first half at Alhambra, Brooklyn, this week, due to injuries suffered in an automobile accident by Norma Kling. The latter is confined in the Cumberland Street Hospital, Brooklyn, suffering abrasions and lacerations but not listed as critical.

Miss Kling had appeared in a benefit performance Sunday night in East New York and was en route to New York City with friends when the party was hit by another car. Driver fled after accident. Ruth and Grayson bridged the gap at the Alhambra.

LAUGHLIN ON U SHORTS

Chicago, Jan. 21. Jack Laughlin, producing B. & K. units at the Granada and Marbro, leaves Public March 1 to direct for Universal.

He will begin with seven two reel shorts.

PIAZZA BACK

Confined to his home with a severe case of grippe, Ben Piazzi, business manager of the RKO booking department, is expected back to his office today (Wednesday). Since taken ill, Piazzi has lost 24 pounds in weight.



DOUG LEAVITT OF LEAVITT and LOCKWOOD in "Hit-Bits of 1929"

With Ted Eddy and Band, the Seven Hayden Gloria Girls, Babs Day and Gattison Jones and Elsie Elliott.

This week (Jan. 23), Orpheum, Denver, Colorado. Costumes by Saul Burger Modes, Inc.

Direction **CHAS. H. ALLEN**

DISTASTEFUL DITTY

Wife Sings—Husband Groans—Socks—Court—Divorce

Chicago, Jan. 21. Her husband socked her because he didn't like the tune she was using in her vaude act, is the charge on which Mary Baxter secured her divorce from William Hubert Baxter, interior decorator. Couple married in April, 1923, and separated in July, 1929.

Schnozzles in Six Eastern

Keith Weeks on Percent

Clayton, Jackson and Durante will play six weeks for Keith's in New York on a percentage basis, opening Feb. 1 at the 86th Street. They are currently in a second consecutive week at the Palace, New York, where their salary is \$4,500.

Trio's percentage arrangement with Keith's is reported to call for straight salary guarantee of \$3,500 plus a percentage over average house business. They will continue to double with their band from Les Ambassadeurs, night club, as at the Palace.

Jack Dempsey, "Peaches" Browning and Clayton Jackson and Durante are the only acts played by Keith's in New York on percentage in recent years.

Grady Chumps It

Hollywood, Jan. 21. When Billy Grady of the Wm. Morris office blew in here from the east to join Al Johnson on his concert tour, he fell like a ton of bricks for an old, tried and true Hollywood gag.

Going into his hotel room the first night Grady turned all colors when he found, what he thought was a dazzling blonde fast asleep in his bed. Although he doesn't explain how he found out, Grady later discovered the lady was made of wax. Johnson had put her there.

Casey Coast-Bound

Pat Casey left for the Coast yesterday (Tuesday). He will be gone about two weeks.

KLEE BEAUTY CHAPERON

Mel Klee, who has been playing for Fanchon and Marco, jumped into New York from Tulsa, Okla., Saturday.

Klee has been asked to ride with the four girls chosen in the F. & M. Graphic beauty contest on the F3 when it leaves via air, Jan. 26, for Los Angeles. He is thinking it over.

OUT FOR YEAR

Los Angeles, Jan. 21. Tough luck is trailing Princess Lavaska.

She tumbled off a stage and after four weeks in a plaster cast to mend a broken hip-bone doctors have informed her she will be unable to walk for at least a year.

Harry Brown Accused

Chicago, Jan. 21. Harry Brown was held in the county jail charged with fraud. Charge is he wrote several bouncing checks under the alias of Harry Cooper. N. V. A. is investigating.

200 Acts Penniless On Coast; Hungry and No Chance for Work

SCOUTING AIR FOR ACTS WANES AS VAUDE FAD

Day and night scouting of the air for radio acts adaptable to vaude as a possible draw has simmered down to almost total inactivity.

For a time the vaude scouts grabbed right and left, with the Keith offices predominant in booking radio acts. Some of the turns have been successful, but most have flopped.

Wanted to Team White Girls With Negro Hoofers

Parents of two white girls, prominent sister team in vaudeville, are indignant over efforts on the part of Keith's eastern booking department to team the sisters with two colored men in a four-act.

Whose original idea this was is not revealed.

Murray Answers Federal Comm. 'Fake Ad' Charges

Washington, Jan. 21.

Arthur Murray, heading the correspondence school of dancing in Manhattan bearing his name, has answered the complaint of the Federal Trade Commission, which charged unfair business methods, with a flat denial and asks for a dismissal of the complaint.

Murray was charged with giving "special rates" which weren't "special" for his course, with assuring prospective pupils that he could make graceful dancers out of them, which the commission said he couldn't do in every case, and claimed he had trained dancing instructors of the U. S. Naval Academy, ex-presidents, governors, congressmen, etc., when he hadn't. It is charged that his whole selling campaign was "misleading, deceptive and fictitious."

Murray admits he has incorporated these statements in his solicitation of business, but claims that in each and every instance the statements are true.

TED LEWIS VS. BROOKS

Backstage Fight in Brooklyn Over No One Knows What

Ted Lewis and Eleanor Brooks, specialty dancer in the Lewis act, had it out in a pugilistic way backstage at Keith's Kenmore, Brooklyn, last Thursday. As a result, Miss Brooks was unable to go on that night. She returned to the act Friday.

Backstage account was that Miss Brooks delivered the first blow and Lewis countered. They broke up the fight themselves. No one seems to know what it was all about.

The previous Saturday (opening day), Miss Brooks showed up at the Kenmore with a discolored eye. She explained that it happened when a cab in which she was riding stopped short.

Brill's Big-Time Salaries

St. George, Sol Brill (indie), theatre on Staten Island, will play Joe Cook the first half of Feb 1 week at the rate of Cook's regular Keith salary, \$4,000. Cook is to receive \$2,000 for the split date.

The Bell house, booked by Arthur Fisher, is one of the few indie anywhere paying and playing big time and heavy money acts.

UNNECESSARY SQUAWK

Contrary to general rumors among vaude men, there is no edict against vaude producers at Paramount's Long Island studios.

Vaude producers have claimed they are being discriminated against in their attempts to enter the talking short field.

Illness Causes Split

Clarke and Harrison have dissolved after 10 years as vaude team. Ray Clarke's ill health caused the split. He has been ordered to rest. May Harrison (Mrs. Clarke) will do a new act with Harry Farrell.

Los Angeles, Jan. 21.

Over 200 vaude acts are facing starvation in and around L. A.

Bern Bernard, Keith booker, daily is receiving letters of appeal from these performers asking for some kind of relief. The letters are all about the same, stating the writer is completely out of funds. All want to get away from the coast.

In most cases they have tried other kinds of work, but find that years in the show business have left them unprepared for other employment. As a rule, they have tried pictures, where conditions are about the same as vaude for them.

With about three weeks of vaude and practically no club work left in this territory, there is little hope that these performers will get anything out of show business hereabouts.

George LeMaire Dies

In Bed, Heart Victim

George LeMaire, 46, actor, vaudevillian and producer of Pathe comedy talker shorts, died suddenly at his home, 15 West 35th street, New York, of heart disease.

LeMaire had been downtown Sunday and that night had been around the Friars' Club where he was popular. He was apparently in good health at that time. The Jewish Theatrical Guild, Friars and N. V. A. arranged for his funeral.

LeMaire was found dead in bed. He had planned to be at the Pathe offices Monday and had everything set to leave within the near future for the west coast to make more pictures for Pathe. He had returned home Sunday night and retired with no indication of ill health.

He is survived by his widow, Marie, a son, Jack, who had appeared in several of his pictures; an only sister, Mrs. Ida Goldgraber, living in New York, and three brothers, Rufus, in the agency business in Hollywood; William, who has been appearing in vaudeville doing blackface, and Sam, managing Public (pictures) units.

LeMaire's longest stage association was in vaude partnership with Frank Conroy, the Conroy and LeMaire comedy act playing the Keith shows for years as a headliner and also as part of the Winter Garden "Passing Show of 1918." They separated and later LeMaire teamed with Joe Phillips.

Divorce On Sleep

Chicago, Jan. 21.

Lillian Goldenberg, known professionally as Lillian Golden, has secured a divorce from Harold Goldenberg on charges of cruelty. She complained that he was always falling asleep at the theatre, at dinner, playing bridge and that when she woke him up he got sore and socked her.

They were married at Crown Point, Ind., on Oct. 6, 1920, and separated Sept. 27, 1928. Plaintiff was given the custody of their seven-year-old daughter.

Carnera a Prospect

Primo Carnera broke in for a vaude date at Shubert's Newark last Sunday. After his coming fight he plans a vaude tour under Fred Nevins' management.

ELVIRA GIERSDORF HURT

Pittsburgh, Jan. 21. Elvira Giersdorf, of Giersdorf Sisters, appearing at Stanley last week in Public unit, "Match Revue," was seriously injured when run down by a truck near the theatre. Removed to Mercy hospital, she was found suffering a deep gash in the forehead and fractures of several toes.

Act closed as result before first show Tuesday night. Unit lays off this week, reopening in Buffalo Friday. According to hospital authorities, Miss Giersdorf will be sufficiently recovered at that time to join her sisters there.

Harry Lorraine, who left the Fally Marquis office (now extinct), has permanently settled in the J. A. Robbins office, New York.

Vaude Dialect Comics in Picture Shorts Drive Directors to Frenzy

Putting on a talking comedy short has its tragic side, according to short film directors and script writer—particularly when that comedy is a Jewish one with a cast made up of herring and gag destroyers.

There were plenty of laughs in the making that weren't included in the original script.

The chief trouble came in trying to make vaudeville actors accept direction. They're a used-to-looking-out-at-audience type that can't get out of the habit in front of a camera. They're so used to ad libbing that they can't stick to the script, and necessitate dozens of retakes with their "side-talk." Knowing all the "coffee house gags" they insert them.

Listen to the director's tale of woe—which includes several good reasons why a picture lot is not a happy one—and why it took four average shooting days to do a short that should have taken no more than a day and a half.

"We were shooting a Jewish wedding scene, with a banquet table laden with an assortment of frankfurters and fruit. After rehearsing the scene at least twelve times, we had to hold the 'take' while we sent out for more food. Those herring-destroyers had rehearsed eating as well as their lines."

A Gesture Goes Wrong

One of the actors had a long dramatic speech leading up to a comedy finish in which he stuck his hand, for emphasis, into a bowl of mashed turnips.

"We rehearsed that bit for two hours until it looked as though we finally had it right. Lights, mike and camera angles set, we start the 'take.' He gets to the speech and we all hold our breath for fear he'll do something wrong. Everything is going fine. He reads the speech O. K.—and then forgets to put his hand in the turnips.

"So we do a re-take. This time he sticks his hand in the bowl—and forgets to pull it out. Two more retakes before we got it right."

There was the girl who had exactly one line to say. This was her first picture venture after years in vaudeville, so she rehearsed, conscientiously, wanting to be letter perfect. Worked well until it came time for the 'take' and then forgot her one line.

"It was impossible to make the cast look at each other when they were playing a scene," said the director. "They'd read their lines looking straight at me with an expression that asked 'How am I doing?'"

"But we got around that after a couple of hours," contributed the script lad. "John would yell 'Camera!' and then beat it off the lot and watch the 'take' through a peephole in the studio scenery."

Script-Shy

Joe Turnip-Forgetter had another scene in which he was supposed to read aloud "wires" of congratulation sent to the bridegroom. Instead of simply reading them, which should be an easy trick for an actor, he would hold the telegram at arm's length at his side and recite the messages with his eyes focussed on the camera. When criticized for this, he pulled a pained expression and explained that he couldn't hold up the wire as his neuritis was troubling him.

This same actor was deeply insulted when the studio official wanted to make him up.

He pulled a "rose of high dignity. 'I have been acting,' he stated, 'for fine and twanlight years—and you want to make me hop!'"

Out of respect for his "fine and twanlight years," he was permitted to do his own making up, and came down on the set with a complete Moscow Art make-up that would have scared children out of the theatre and started melting into a composite picture of a sun-set under the studio lights. More delay. After all these minor difficulties had been met and surmounted and it looked as though there might be a picture any day now, the mike went dead—and stayed dead for five hours, with everybody eating up the prop food, rehearsing, trying to interpolate gags and otherwise going crazy. Finally the wires were splinted together, and it was found that the mike could not be moved for fear that it would break again, and all the planned camera angles

Coffee Date in Jersey Brings Nothing But Cops

Playing for apples and not even getting the seeds buried on the bill at the Casino, Emerson, N. J., last week-end, A five-act show had been booked in for Saturday and Sunday through Harry Myers, indie booker and newcomer to field. When the payoff didn't arrive a near riot ensued, with a mob called in to quell the squawks and advising the acts to yamp out-of-town before inheriting quarters in the town bastille.

Biz was terrible both days. Ralph Myerson, house manager, didn't show later to pay off.

Acts stormed Myers' office in the Strand building Monday. Myers informed them they would have to take civil action against the house management before recovering salaries. The five-act bill included Carlo and Ruth, Marion Trevor, Clark and Kelly, "Tin Types," seven-people flash, and Rossiter Brothers.

Shubert Players Reported In Vaude With Permission

Reported getting permission of the Shuberts to do so, artists under contract to that legit organization are going into vaude to fill open time.

Ted Healy, the renowned "A Night in Venice," a Shubert show, and under-contract to the Shuberts, follows Chic Sale for vaude dates. Sale opened at the Palace, Chicago, New Year's week, and Healy is booked by Keith's for Chicago and Cleveland. Booking was arranged through Paul Dempsey, the agent. Dates (Feb. 1, Cleveland and Feb. 8, Chicago) are contingent upon the closing of "A Night in Venice" by that time. Show is in Cincinnati this week.

On returning to Keith's, Healy will have an eight-people act, but Betty Healy will not be with him. She is on the west coast recovering from an appendix operation.

FORUM

Berlin, Jan. 8.

Editor Variety:
I am writing in regard to my two children, Geraldine and Joe.

Your near-sighted reporter called them "midgets." The girl is eight and the boy is eleven. Mistakes should be corrected.

The children are American born and are well known in Variety's Chicago office. The boy is the only one that can spin on his head like a top. *Chag, DuBois.*

OZ AN AGENT

Oz, of the vaude act, Polly and Oz, has retired from the stage to become an agent. He is joining the Max Richards (Chicago Keith) agency.

Polly (Mrs. Oz) is planning to continue in vaude.

Ash's One Week in Chi
Paul Ash's return to the Oriental, Chicago, Friday (Jan. 25) will be for a week only, according to Publix in New York.

Following the date, Ash returns east to continue his radio and shorts production work for Par.

Latest R-K-O managerial switch is the appointment of F. E. Wadges, formerly at the Fifth Street, Minneapolis, to Proctor's, Newark.

Of succeeding shots had to be changed to meet the new dilemma. "But it looks as though we got a good picture in spite of breaking mikes, disappearing props and actors," finished the director.

In rebuttal of this, however, Joe Turnip-Forgetter, himself has a few words to say on the subject of picture making. Deleted of their dialogue, his words sound something like this:

"If that picture isn't any good, it's their fault. I was great. I gave them every good gag they had in the picture. I could have been better, only they insisted on giving me direction. As an author Sam Lewis is a great song-writer."



CARL SHAW

in "DANCING WHAT AM"
With Mindel Twins, Antoni Flora
and LITKA KADEMOVA

This week (Jan. 18), Loew's
State, New York
Management: SAMUEL BAERWITZ,
151 West 46th St., New York

WARNERS DROPPING USE OF STAGED VAUDE ACTS

Vaudeville acts and scripts will not be used in original stage form by Warner Bros. in production of future Vitaphone talking shorts. Experience of the short makers to date has shown that few stage routines carry sufficient effectiveness to the screen without drastic changes, rewriting and restaging.

From now on, according to a Warner short official, vaude people will be engaged as people only and without their stage acts, unless the act is perfectly suited to screening as standing.

A short time ago Paramount adopted a similar plan for talking shorts when several stage acts were drastically changed for the screen transfer.

CONTESTS FOR SHORTS

Publix-Herman Munch for Par.
Products—Want Youngsters

Chicago, Jan. 21.

Sam Herman, indie agent, has returned from New York after conferring with Sam Katz and A. J. Balaban on establishing an agency here to supply youngsters for Paramount shorts. Herman has prepared plans for a tour of various cities to hold theatre contests to select the talent. Idea is to then bring the short back to the town, the youngsters making a screen personal appearance.

Chi Show People Assist Actor's Destitute Wife

Chicago, Jan. 21.

While the N. V. A. has instituted a search for Maurice Samuels, comedian, show people here have provided that Mrs. Samuels and her three children have food and a home.

Absolutely destitute, Mrs. Samuels appealed to Judge Haas of Samuels' court when her landlord, H. Greenberg, obtained an eviction writ because she was behind in her rent. Bailiffs at the court contributed \$10 and took her to the R-K-O offices where agents, bookers, and performers voluntarily contributed enough for the rent and food.

Mrs. Samuels says her husband has deserted her.

RKO's Film Lineup

Strongest picture line-up RKO theatres have ever had for any single month is booked for February, designated and to be ballyhooed as "Jos. Plunkett Month." "Hit the Deck" (Radio), "Sally" (FN), "No, No, Nanette" (FN), "Seven Keys to Baldpate" (Radio), and "Their Own Desire" (M-G) are among the films.

Murray's 2nd Farewell

After a two-week coast vacation, Ken Murray will return for 10 more weeks of Keith vaude before leaving definitely for RKO picture work. Murray's last 10 weeks start Feb. 1 in Cincinnati.

Short Story

Russ Brown and Mrs. Brown (Brown and Whitaker) were in Hollywood beating on the talker gates. While there they were offered some vaude time. But they hadn't done the act for several months, didn't remember the routine and could not find a copy of the script.

Brown remembered the Vitaphone short they made of the act about a year before. He called up Bryan Foy and asked permission to see it. The team brushed up on forgotten stage lines and gestures by running the picture in a projection room all day.

SARANAC

By "HAPPY" BENWAY

Saranac, Jan. 18.
Pleurisy will have its fling, claiming three patients this week—Allie Bagley, Mary Bradin and Ben Schaffer.

George Harmon cherishes a letter from Guy Barlett, who started George in the theatrical business.

Eddie Boss left for the big street for a short stay. He deemed it best to wait till the holiday spirits had left Broadway before his visit, all excitement having been canceled by Eddie.

Chris Hagedorn, who took the Nerve operation last June, has proven its worthiness by gaining 25 pounds. He is also feeling at his best after a two-year "curing" cruise.

Mrs. Adolphe Menjou, who vacationed at the Alta Vista Lodge visiting sister, Miss Margaret Drum, left for New York City, sailing on the Olympic for Paris.

Mrs. Allis Evans (sister-in-law of the late George "Honey Boy" Evans) is a grandmother, the newcomer weighing eight pounds.

William Holly hit the Adirondacks a little run down. A few weeks here will make a new man out of him. He is resting at 7 Front street.

Lilly Leonora, 80 Park avenue, has taken up leather tooling, an art brought to the Sanatorium by Harry Namba and Vernon Lawrence.

Richy Craig, Jr., made a flying trip here to get his final x-ray, the reading of which showed a lot of unplayed contracts. So Richy opens for Loew next week.

Al Downing, of 10 Baker street, is okay for unlimited exercise and everything. He was formerly with "Scandals."

Jimmy Cannon has staged one of those wonder comebacks. "It won't be long now" before Jimmy is back on the main stem.

A big event of the week is the improvement of Oscar Loraine. Can't stop that old veteran. He is now tuning up for the grand opening.

Fred Rith arrived after a three-week "setting" on Broadway. Automat eats agreed with him, as he added three pounds. Stopping now at 64 Park avenue.

Harry E. English is a new arrival. Not much trouble—just a little tired. Now at 9 Front street.

Weekly Passing Show

A few "Don'ts" from Dr. Edgar Mayer, specialist for Saranac show folks: DON'T worry; it gets you nowhere...DON'T tell your troubles to other patients and DON'T listen to their troubles...DON'T be self-conscious...DON'T use alcoholic stimulants...DON'T overtax yourself...DON'T get into a lot of kinds...DON'T play exciting games, as poker, chess or bridge while...DON'T play exciting music...DON'T fear rain or snow...DON'T take chance advice of friends; consult your doctor...DON'T make sudden movement of any kind...DON'T be heavy objects of any kind...DON'T take drugs unless ordered by your doctor...DON'T kiss children...DON'T walk fast at any time...DON'T forget that a CHEERFUL MIND WILL BE ONE OF YOUR MOST VALUABLE ASSETS; the cultivation of it will be the greatest comfort to you...Tuberculosis, after all, is the MOST CURABLE OF ALL CHRONIC DISEASES...And I might add, DON'T forget to write to those you know in Saranac.

Sol Schwartz Quits

Sol Schwartz, Keith manager for many years and lately at the Jefferson, New York, is leaving show business to go in business for himself.

Harry Mitchell, transferred from the Riverside, replaces Schwartz on 14th street.

RKO JOINS DRIVE TO CURTAIL PASSES

Results obtained by Publix in the drive to cut down on passes has caused the fever to spread. RKO has now started a similar offensive.

RKO theatre press department and all house managers were notified this week to tighten up on oakleys and issue free rides only when absolutely necessary. New York office at the same time requested a current list of deadheads for the records. At the end of a short period another list will be due, the second, expected to show a big decrease, and a national check-up made.

Not only will weekly paper be reduced, but RKO may also call in many annual passes outstanding and held for insufficient reasons. Door lists are to be re-edited and local merchants dealt with in another way than by the present door pass system.

Newspaper people and other necessary free trippers remain exempt in the RKO drive, as in that conducted by Publix.

One RKO exec stated the managers are expected to show a minimum decrease of 50% in pass grabbers within the next two or three weeks.

CHARLIE MACK FOLDS INDIE DETROIT AGENCY

Detroit, Jan. 21.

Charlie Mack, head of the Michigan Vaudeville Managers' Association and for several years the biggest indie vaude booker in this territory, has taken Fally Markus' cue. Mack has given up his agency business and left for Florida by auto with Mrs. Mack.

Until a short time ago Mack was booking around 10 weeks of Michigan, Ohio and Canadian vaude time. Lately sound cut in and cleaned the books of everything but a few Saturdays and Sundays in and around Detroit.

Mack's retirement is regarded as a sure sign the indie vaude booking business is shot in this section.

"Boycott" Flop

Vaude is out again at the Opera House, Grantwood, N. J., with future policy of house doubtful.

Tom Matthews, who had been operating the O. H., claims to be victimized by a boycott through Grantwood residents interested in another local amusement enterprise. Says they wouldn't give his shows a tumble.

Vaude flop makes the third nose-dive for the house, with stock and stock burlesque previously fading. House was formerly a dance hall.

No Publix Shorts

Previous story that the one and two reels originating at Paramount's Long Island studio would be known as Publix Shorts is wrong. Publix has, and will have, no production connection with this department.

Theatre chain remains simply a purchaser of this type of Paramount product under which studio name the brief trailers will, of course, be released.

Fannie Brice at \$5,000

Fannie Brice opens Jan. 25 at the Palace, Cleveland, for two Keith weeks at \$5,000 per.

New York Palace follows Feb. 8.

2,000-MILE JUMP

Keith's sent Sunshine Sammy on a near record jump from New York to Winnipeg, Can., last week for six days in Winnipeg and three in Calgary as a substitute for Bill Robinson, who dropped due to illness.

Sammy jumped about 2,000 miles and traveled for two days for the nine-day date. Booking office paid half the fare.

Robinson, who left off in St. Paul, resumes Jan. 21 in Spokane.

Loews and R-K-O Will Play All 4-Act Units in Circuits' Southern Houses

An understanding has been reached between Loew's and R-K-O that each will play a vaudeville unit in the southern territory of each of not over four acts. This will gradually become uniform in all of the circuits' theatres in the south.

Loew's will start cutting its vaude bills to the 4-act size for the newly formed units in the 14 weeks of southern time booked by Loew's.

Most of the southern houses now booked by R-K-O are on the Interstate Circuit of Texas. Scattering further north are a very few Keith-booked theatres.

R-K-O recently started the 4-act unit, announcing it first for the western division and later for the eastern R-K-O houses.

It is not reported that any agreement was reached by the chains as to a minimum or maximum salary. This is left within the discretion of the bookers.

Sun Keeps N. Y. Office

Gus Sun Agency will not relinquish its New York office as previously reported. It is angling for additional stands, thus giving remaining inde vaude bookers the first opposit they have had from Sun in the east.

J. Warren Todd, reported going into the Sun main office in Springfield, Ill., will attack in New York. The Sun circuit currently is more tab than vaude. Sun is reported anxious to go entirely tab, but a few holdouts for vaude are blocking that plan.

Todd leaves next week on a field tour through New England and Pennsylvania.

Five-Week Warner Units May Build in Pittsburgh

Pittsburgh, Jan. 21. Warners may build its own units out of Pittsburgh for several presentation houses it controls in this district. It was reported here last week. Acts would be given five or six weeks, playing first at Enright, here, then moving on to Oil City, Erie, Canton, O., and Cleveland.

Presentations for Enright are built here each week and plan is to send them out from here completely scored and set scenically. If idea is carried out, Al Kaye, production manager for Warners here, will likely be placed in charge, with Jerry Mayhall as his assistant.

Excepting the Enright, the smaller Warner houses in this territory have been playing split-week vaude.

Western Vaude Additions

Chicago, Jan. 21. RKO has added three houses to the Chicago booking list. All start Jan. 22.

Times Square, Detroit, will use five acts split week; Faurot theatre, Lima, Ohio, three acts Saturdays and Sundays; Spencely, Dubuque, Ia., three acts first half.

RESUMES VAUDEVIL

Erie, Pa., Jan. 21. Perry theatre, Warner-Stanley house, has shelved its stage band and m.c. and is back to regular vaude. Started yesterday (Monday).

Orchestra has been cut to seven pieces, and the vaudeville policy goes in at a new top of 60 cents. House has not been doing anything all season.

VANCOUVER QUILTS F. & M.

Los Angeles, Jan. 21. Fanchon and Marco Ideas quit playing Vancouver when "Jazz Temple" closes Jan. 25. "The Strand" theatre goes straight sound. Butte, Mont., takes the Vancouver date on the circuit, with "Black and Gold" inaugurating it.

Frisco's Fast Repeat

Frisco, at Loew's State, New York, last week, will play a quick return there Feb. 1.

Ruth Gordon Halts Act

Deciding to stick in legit, Ruth Gordon has called off proposed vaude appearances.

Filled!

Keith's western vaudeville books of the New York office are completely filled up to March 1.

Advance setting of the western intact shows for the entire month of February enables the houses to exploit future bills more than a month ahead.

VAUDE'S ROCHESTER EDGE

Public Putting in Acts at Piccadilly —Stage Shows Beating Talkers

Rochester, N. Y., Jan. 21. Public is installing vaude at the Piccadilly this Friday (Jan. 24). Plan is a name band for four or five weeks and acts from units laying off.

RKO Temple sound policy will now change bills weekly to offset the Piccadilly's routine. Vaude houses have been getting the local gray, all-sound pictures doing only so-so, even on smashes.

"Sally" Kills Vaude

Vaude is out completely for week of Jan. 27 in the Poll, Wilkes-Barre, and the Capitol, Scranton, owing to booking of the new picture, "Sally." Houses ordinarily play five acts on a split week.

Oakland, Jan. 21. Local R-K-O Orpheum goes straight pictures with opening of "Sally" (FN) tomorrow (Wednesday). Film is in for one week with chances of holding over.

"Odds and Ends," vaude unit booked in for this week, was cancelled. Unit has been given another week later on in lieu of Oakland.

Los Angeles, Jan. 21. The Orpheum, San Diego, vaude, will cut its vaude bill from 5 to 3 acts week of Feb. 3 due to the length of the feature, "Sally."

All other Keith coast houses playing this picture will make the two act cut.

Tab's Replace Vaude

Kansas City, Jan. 21. The Pantages has discontinued its vaude policy for at least a few weeks.

Loie Bridge company is replacing with a series of musical tabs. Miss Bridge recently recovered from an extended illness and has just reorganized her company.

ILL AND INJURED

Eddie Lyons, general manager for Arthur Hopkins, ill with pneumonia at his home.

Blossom Seeley and Benny Fields dropped out of the Palace, Cleveland, this week, due to Fields' illness. Kenneth Kennedy replaced.

Bert Wilcox, not Fred as reported, is confined in Reconstruction hospital, New York.

Roger Wolfe Kahn is confined to his home in Long Island. Case of chicken pox. Several weeks probably before he can be about.

David Hutchinson ("Sons of Guns"), laid up four weeks because of a broken bone in his foot, has rejoined show.

Zelma O'Neal, operated on at the Osteopathic Hospital, Los Angeles, for appendicitis.

Jimmy Plunkett, Keith agent, ill with flu at home in Ryer, N. Y. Leonard Stevens, pianist at BBB Cellar, Los Angeles, seriously ill in California Lutheran hospital.

John LeClair, who suffered a paralytic stroke, removed to French Hospital Monday.

William O'Brien (O'Brien and Buckley), who has been quite ill in Roosevelt hospital, removed to French hospital Monday by the N. V. A.

Sunnyside Vaude Out

Vaude has been dropped at Fox's Sunnyside theatre, Long Island city. House had been playing five acts on a split week.



JOHNNY SULLY and MURIEL THOMAS

Consistently and successfully producing laughs in vaudeville. Opening January 25, Palace, Chicago, for 25-week R-K-O route. Thanking Public Circuit and Fanchon and Marco for kind offers. Direction JACK CURTIS

F & M Now Issues 12-Week Contract With 3 Options

Los Angeles Jan. 21. Fanchon and Marco playing time around the coast is showing an increase. Fox West Coast house at Long Beach is going from a split to a full week with Sacramento recently doing the same. Up north Salem moves from a one to three day stand while eastward F. & M. has acquired a four day stand in Butte, Mont.

Coast producers are now issuing minimum blanket contracts of 12 weeks and are protecting themselves on acts through the privilege of exercising three successive options. The 12 week route takes in Pasadena, Los Angeles, San Diego, Long Beach, Fresno, San Jose, Frisco, Oakland, Sacramento, Salem, Portland, Seattle and Tacoma, coming in shortly.

Vancouver, Great Falls and Butte, following, are outside of the 12 weeks, with the eastern route starting at Denver. Acts are kept intact up to that point, units undergoing no changes until hitting New York.

Minn. R-K-O Unit Opener

Policy at the Hennepin, Minneapolis, when returning to vaude Feb. 1, will be five acts made up of the regular four-act R-K-O western road show and an added turn. Hennepin becomes the opening date for the western intact bills, preceding St. Paul.

On the same date the Seventh Street, which recently supplanted the Hennepin as the Keith vaude outlet in Minneapolis, reverts to straight pictures.

"Hit the Deck" will be the Hennepin's final straight film attraction playing there the weeks Jan. 18-25. If strong enough to stay for a third week the picture may set the vaude opening date back to Feb. 8.

Balieff's Full Tour

Nikolai Balieff and his Russian "Chauncey Saurin" originally brought to America by Morris Gest and never having appeared at popular prices, will make a complete tour of the Public deluxe chain.

Russians will constitute a unit in themselves.

At present on the Coast the troupe leaves there Jan. 30 to open Feb. 13 in New Haven, Conn.

COLORED ACT FOR KEITH'S

Adelaide Hall, one of the features of the colored musical, "Blackbirds," has been placed with Keith's for vaudeville time by Marty Forkins. Miss Hall opens Jan. 27 in Union Hill, N. J.

Mundy-Sparling Split

Jack Mundy and Jack Sparling have split as a vaude team. Sparling has reteamed with his former partner, Al Friend, while Mundy will head a new five-people flash captioned "So This Is Broadway."

Vaudeville has returned to the R-K-O Palace at Ft. Wayne, Ind., after several months' absence. Henry Kaufman is the new manager.

Herbert Healy, formerly attached to the Edward Small offices, has become manager of the picture department of the Max Hart offices.

Anonymous Letters

Reports in New York and from Chicago indicate there is a systematized series of anonymous letters being written to executives of R-K-O in either city. The anonymity of the letter writers is varied somewhat by phony signatures, with the signers of the missives giving no address.

The letters make charges of incompetency and graft against different members of the Keith offices in both cities.

It is not unusual for the heads of an theatrical booking office to receive anonymous letters with similar charges.

These most often are written for revenge through the writer not securing an engagement. This later series is held to so consistently and directed against both of the R-K-O booking offices in different cities that it appears to be organized.

A couple of surmises have been made by the authors of the letters or their instigators. Both surmises sound well placed.

CHI WESTERN BUREAU

To Be Started Feb. 1 for Western Keith Agents

Chicago, Jan. 21. Bureau for collection of commission from acts, recently promised to Chicago Keith agents, will be in operation Feb. 1. Agency will collect the agents' 5% for them, on bookings consummated through the western (Chicago) booking office. Operating arrangements will be the same as that in practice with the Keith Collection Agency in New York.

Stagehands' Wage Edict Ousts Keith House Vaude

North Adams, Mass., Jan. 21. Stage hand trouble has ousted vaude from Keith's. Management refused to comply with the stage crew's demands for a salary raise. The boys walked and the house went straight pictures this week. Withdrawal of vaude threw the musicians out of work along with the stage hands.

Unit Plays 18 Months

After playing 18 months as an F. & M. idea, "Up the Air" was sent back to Los Angeles by the New York branch last Wednesday. It will disband upon reaching the west coast.

Unit was one of the first to start east, playing all the time available, including additional Loew bookings. Its last date east was in Waterbury, Conn., for Fox.

Sobel's New Associates

Following the disappearance of Joe Sullivan and the subsequent split between him and Nat Sobel, agency partners in R-K-O, two new representative associates have been brought in by Sobel.

They are Harry Flamm, for many years with the Harry Weber and Wpber-Simon agency, and Kenneth Ryan, who was formerly with the Pat Casey office.

COMERFORD SILVER JUBILEE

About 210 houses in Pennsylvania under direction of M. E. Comerford will project silver jubilee in February, celebrating the 25th anniversary of the Comerford organization.

Delf's Vaude Jaunt

Harry Delf, after lengthy stay on the coast in talkers, returns to vaude shortly for three Keith weeks in the middle west.

He opens Feb. 8 in Cincinnati and follows Feb. 22 and March 1 at the Palaces, Chicago and Cleveland.

Healy and Clare Dissolve

Healy and Clare have dissolved their vaude partnership after three years.

Bill Healy will do a new act with Smmy Tucker, while Ruth Claire will rejoin her sister, Emily, in a singing act.

Waters-Fitzgibbon Double

Tom Waters and Bert Fitzgibbon have formed a new combine for vaude. Both formerly did singles.

PUBLIX NOT AFTER FILM NAMES—KING AT PAR

Publix will use screen stars when and where such bookings are deemed desirable, but there is no concerted move to import a succession of Hollywoodites as reported.

Insistence by Publix that screen celebs do a regular act of some sort and not just make a personal appearance, would limit the available names. Additionally, the dizzy ideas on salary held by most of the screen folk makes their employment contrary to Publix operating principles.

Dennis King, who has made but one picture, plays the Paramount, New York, Jan. 31, with Brooklyn to follow.

Keith Agents Ordered To Quit Warner Bookings

The Keith agents have been notified by letter to discontinue dealings with the Warner vaude booking office on penalty of losing their Keith franchises. Order went out when the Keith office was reported to have learned the agents were bookings acts with Warners after the latter's theatres were pulled from the Keith books.

All but two of the Keith-booked Warner houses were withdrawn from the Keith floor by request two weeks ago, when Keith's claimed they provided an opportunity for the agents to book acts on the outside. The Keith agents were admittedly selling to the Warner houses not on the Keith books but booked in the Warner home office.

Keith booking office's charge was the practice was in opposition to the rule prohibiting outside vaude bookings by franchised agents. Keith's further stated the outside Warner houses were benefiting by presence of the few other Warner houses on the Keith books, since the Keith agents' material was available and sold to both groups. Keith's did not profit by the arrangement, besides, it was stated.

Warner office is maintaining an open door policy for all agents, declaring Keith's barring of its act representatives will not affect the source of acts.

"If we can't get the acts we want from Keith agents, we can get them from others," one Warner booker stated.

Pan Boys Will Operate New Hollywood House

Hollywood, Jan. 21. Rodney Pantages announces that he and his brother, Lorne, will operate the new Pantages, Hollywood theatre, due to open April 1. Presentation and pictures will be the policy.

This spikes all deals to lease or sell the house.

Film Delays Road Unit

Next intact R-K-O road show to follow Standard No. 7, which opened Saturday in Flushing for the eastern houses, will not be put together for opening until Feb. 1. This is due to the playing of "Rio Rita" in Greater New York houses, with bills out by two and three acts.

Standard No. 8 for Flushing Feb. 1 will be built around Charles "Slim" Timblin. No. 7, just going out, is made up of Allen and May, Hughie Eaton, Corinne, Tilton and the Chinese Whoopie Revue.

TACOMA KEEPS PAN NAME

R-K-O has removed the Pantages name on five of the six theatres it acquired last summer from Alexander Pantages. Exception is the Tacoma house, which continues to be known and billed as the Orpheum-Pantages theatre.

Keith officials offer no explanation for retention of the name in that city. R-K-O Orpheum is the new designation for the former Pantages theatres in San Francisco, Seattle, Portland, Spokane and Salt Lake City.

Zerof's Damage Judgment

The Appellate Court has affirmed a judgment for \$100 in favor of Bessie Zerof, and \$75 for Saul Zerof in a \$1,000 damage suit for injuries sustained in Loew's Bedford theatre, Brooklyn.

Johnny Marvin, Victor artist, opens for Keith's Jan. 25 at Riverside, New York.

Only 6 'Hungry 5' Bands Left in N. Y., Usual \$3—Top \$5—Low, a Flower Pot

There remain only six "Hungry Five" bands in the metropolitan area of New York, barely existing from day to day on the pennies and nickles thrown by those among 6,000,000 citizens who still relish the finer things in music.

Average daily gross of these German quintets has slipped below \$3. The record day take for one outfit during 1929 was \$5—exactly \$1 per man. The most adverse criticism this same outfit received during the year was a flower pot, hurled from a second story window through the head of the base drum.

To earn \$2.50 or \$2.75 per day the five men arise at daybreak and set out from their community room on Third ave. In backyards, on sidewalks and streets, the boys park their weary dogs at intervals and break into a hot jazz number. The old German oom-pah classics are rarely played. The American people, says one leader, are jazz mad, so mad music is what they get.

There are other evidences of a losing battle to keep up with the times. A German band invading Times Square sported a leader tooting a stream-line up-to-the-minute saxophone. The leader's collar was stiff but not celluloid; his tie was a flashy but not gaudy four-in-hand. His assistants, not having the benefit of a leader's gross percentage, retained their inflammable collars and shoestring

ties. They had that hunted appearance but their eyes were lighted with the flame of unappreciated but undying artistry.

Only Christmas remains as a favorable gross period, said the leader. When the saloon disappeared so went the Hungry Five's public. The boys tried playing outside speakasies for a while, but the cops shooed them away. It's against the law to disturb the drinkers.

Some 12 years ago this one band came from Germany, expecting to kill two birds with one stone by escaping the aftermath of war and picking up some needed nuggets off American streets. It found no gold and there are still people, claims the leader, who don't know the war is over. Upon request he will exhibit a slight dent in his skull.

It all seems rather hopeless. The band swings into "Carolina Moon" and the drummer abandons his post to snatch a nickel tossed from a window across the street. The leader quits his sax as he sees something fall to the sidewalk several paces away. It is a wad of chewing gum, wrapped in paper by some practical joker who doesn't appreciate jazz a la symphony. Reduced to a trio of horns, the bands play on without interruption. If somebody else throws a nickel the band will become a duo. If somebody throws a brick it will become a melody.

INCORPORATIONS

New York

Duke Ellington, Manhattan, theatres, pictures, plays; Irving Mills, Duke Ellington, Samuel J. Buzell.

Affiliated Activities, New York, theatres, pictures, securities; Samuel Greenwald, Raymond Fuchs, Murray L. Feiden.

Forest Productions, Manhattan, theatres, pictures; Forrest C. Haring, Jack Del Bondio, Dwight Deere Winman.

Jess Producing Co. Inc., Manhattan, plays, pictures; Samuel Bernard, Ross Block, Samuel Kabin.

Grand Opera International Corp., Manhattan, picture studios, theatres, plays; Boris M. Komar, Morris Cooperstein, Leo Singer.

Keelbrows Corp., New York, picture apparatus; Benjamin Shapiro, Morton C. Steinberg, David Gelman.

83rd Street Plaza Theatre, Manhattan, theatres, reality, pictures; Leo Brecher, Daniel G. Grimm, Samuel Brooks.

Grand Opera International Corp., Manhattan, picture studios, theatres, plays; Boris M. Komar, Morris Cooperstein, Leo Singer.

Jess Producing Co. Inc., Manhattan, plays, pictures; Samuel Bernard, Ross Block, Samuel Kabin.

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Inside Stuff—Vaudeville

J. Haber, of RCA-Victor, which controls Theremin, the ether musical device, denies that Lane, Osborne and Chico, doing a vaude act, did not go through with plans to use the instrument because it was not ready for public display.

Haber's understanding is that "Leon Theremin's manager heard Lane, Osborne and Chico's performance on the Theremin and later suggested that they eliminate it until they could play it well enough to do full justice to this new musical instrument and to their own artistry."

Previous story was that the act purchased a Theremin at \$250 but did not continue with the instrument following one show at the Franklin because RCA wanted to exploit the Theremin itself and was at that time preparing an act for presentation on Keith's built around the musical device.

This act was later produced but played only one date, a half week at New Rochelle Jan. 11. Haber states that the implication that actors or others cannot use or exploit Theremin on the stage is wrong.

It is costing R-K-O around \$4,000 for the pins, good luck coins, badges, buttons and stamps distributed in connection with the "January Good Times Jubilee."

R-K-O's weekly radio hour over the NBC network is costing that vaude chain and its picture subsidiary \$400,000 a year. That sum is just "time."

R-K-O vaude is getting some extra plugging in the shows booked and staged by the circuit's club department. R-K-O vaude is mentioned and praised several times during the course of the club performances.

With an Edward Small on the casualty list of the air crash on the coast Jan. 19, the report quickly spread in New York that it was Edward Small, the picture play broker and agent.

Rumor was unfounded.

Well known femme headliner was trying out a new song at Keith's, New Rochelle, when a not so polite razzberry arrived from the balcony. It came from sailors, who possibly resented the nature of the number, which concerned sea-sickness.

Headliner abruptly stopped and asked the audience if she should go on. Answer was "Yes," and she did.

Under the arrangement whereby Amos and Andy, radio stars, play Public theatres, telephone wire charges to Chicago from whatever city the team is playing is paid by Publix on broadcast night. This amounts to around \$1,500 additional to salary but varying according to distance from Chicago.

Pair will play the Paramounts, New York and Brooklyn, in March.

A box office order given by an actor upon a theatre where he is or will be engaged, is a final direction for the theatre to pay the amount stipulated. The actor has no further authority and the box office order when delivered at the theatre not only becomes a lien upon the moneys due the actor who signed it, but upon the theatre receiving the order. Nor has the theatre manager any discretion but to deduct and pay over as directed in the order.

This has been established by "Variety," with the legal departments of many circuits sending notices to this effect to house managers. Frequently actors give "Variety" box office orders in settlement for advertising. For those actors later to request the house managers not to honor the order or pay it in part only can embarrass the manager and the actor, for the manager is powerless while the actor cannot repudiate the order; it is irrevocable.

This is printed to avoid the embarrassment for house managers and to let the actor plainly understand a box office order.

PARIS
Palace Revue 1928-1929

BUENOS-AIRES
Porteno Theatre Revue 1929

BERLIN
Barberina }
Ambassadeurs } 1929

LONDON
Coliseum (Return) }
Palladium }
Holborn Empire } 1930
Cafe De Paris }

"THE STAR," London, Jan. 7, 1930

"I recently saw two young ladies, whose zeal was greater than their discretion, flounder about like seals to the music of Schumann. This performance gave me a temporary distaste for 'acrobatic dancers,' but the Irwin Twins have, with their grace and lightness, restored my appreciation.

"These young ladies are models of lithe and lissom beauty; every movement is informed with delicate grace. They are so extraordinarily alike that they are able to give complete illusion in a mirror dance. This is a marvel of synchronized movement." A. E. Wilson.

IRWIN TWINS
Doing Nicely, Thank You

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WATCHING THE CROWDS ROLL IN!

AMERICA'S HEIDT-POWERED BOX OFFICE
SENSATION

**HORACE
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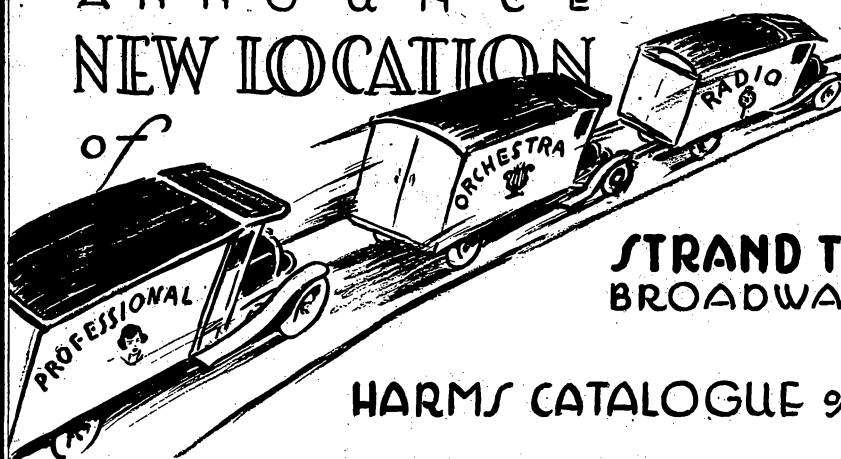
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HIT BALLAD

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From RUDY VALEE'S RADIO
PICTURE 'THE VAGABOND LOVER'

MARILYN MILLER'S
DREAMY WALTZ HIT

IF I'M DREAM- ---ING

(DON'T WAKE
ME TOO SOON)

BY AL DUBIN & JOE BURKE

FROM THE
FIRST NATIONAL PICTURE
"SALLY"

A LITTLE KISS EACH MORNING

(A LITTLE KISS EACH NIGHT)

WORDS & MUSIC BY HARRY WOODS

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& OSCAR LEVANT

FEATURED BY
BEBE DANIELS in
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STRAND THEA. BLD'G.
B'WAY AT 47th ST. NEW YORK

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

LONDON

Jeff Dickson, American boxing promoter, has been offered a license by the British Board of Boxing Control, so ending furious feud.

For stealing from the funds of the British Legion, for whom he was employed, Major Chessman, of London, landed four months.

Lee Ephraim intends to experiment with twice nightly musical comedy shows at popular prices. Starts his scheme Easter in the West End. Twice nightly shows (other than vaude and film) are unknown round here.

Sir Thomas Beecham plans six operas for the Imperial League of Opera's new season.

Panic in a Greenock (Scotland) cinema was just prevented by attendants. Somebody fired a squib and a boy, remembering Paisley, dashed into the street and was killed by an auto.

Bond street jeweler has installed a gadget whereby heated blind falls over his window if the glass is broken. First attempt to scare off smash-and-grab raiders, now reaping harvests here.

Gerald du Maurier and Gladys Cooper are reviving Gilbert Wallace's "The Garey Divorce Case."

"Milestones," long runner by Arnold Bennett and Edward Knoblock, is due for revival at the Criterion with Clare Eames and Allan Jeayes in the cast.

Leon M. Lion's production of

**Refined Ballroom
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ENOS FRAZERE
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REPRESENTATIVE

WANTED

Female **PALMIST, GYPSY FORTUNE TELLER**
or **CRYSTAL GAZING FUTURE READER**

For large department store chain free stunt for customers, to work in four hourly intervals daily. Must be of good appearance and courteous of manner.

Address, giving home and telephone number and salary desired

NOVOMAN, Variety, New York

Huxley's "Point Counterpoint," is due at Daly's the end of the month.

"Love Lies," British musical record-breaker, leaves Gaity Jan. 18 for tour. "Darling, I Love You," with Nora Lennox and George Clarke, follows.

"Illusion," by Jean-Jacques Bernard, playing the Everyman. First time in England. Josephine Wilson, Douglas Burbridge and Gabrielle Casartelli in lineup.

Lewis Casson and Sybil Thorndike, in Benn Levy's "The Devil" at the Arts. Will probably play it during public run, their Napoleon play doing pretty badly.

NEW YORK

Janet Beecher retained custody of her child longer than the court order permitted, and was ordered by Justice Churchill to return the youngster to its father, Dr. Richard Hoffman. Couple separated in 1928.

Rudy Vallee is guarded constantly by private bouncers, says a tab. Followed threats of murder sent by an anonymous racketeer calling himself "The Whistler," for "what you done to Agnes O'Loughlin." Whistler says he will call off the murder for \$100,000.

Dramatists' Guild of the Authors' theatre managers attempting to curb ticket speculation.

Thals La Pe, sentenced to 90 days in jail in Washington last year on a larceny charge, must face another charge of violation of parole. Affidavits have been filed by detectives employed by Gilbert Colgate, Jr., that the Russian tried to extort money from him because of an alleged common-law marriage.

S. Alexander Cohen, the private detective who was eloped in the face by Gloria Swanson in 1926 when he attempted to serve a summons, claims he has received a handsome settlement out of court. He sued for \$25,000.

Andrew Geller, wealthy owner of a chain of shoe stores, has protested against his daughter's appearances in a Broadway show, claiming she joined the cast without telling him. If Evelyn Galle continues in the show, says Geller, it will be despite his protests. Very p. a.

W. K. Henderson, operator of station KWKH, in Shreveport, La., agreed to refrain from using "damn" and "hell" in his radio talks. It had almost become a national issue.

Action alleging infringements of two patents dealing with improvement of radio and wireless communication was entered in U. S. district court at Wilmington, Del., by the Radio Corp. of America and the American Telephone and Telegraph Co. against Universal Wire-

less Communications and Deforest Radio Co.

Arabelle Merrifield, opera singer, in a suit for \$38,370 alleged alimony arrears against G. E. Merrifield, chain store organizer, claims her husband forced her to sign a support waiver for \$1,500 by threatening to totally discontinue her weekly allowance.

Peggy Udell, former showgirl, has started suit for divorce against Jimmy Conzelmann, pro-football player, in West Bend, Wis.

Mrs. Harriet Adler, wealthy matron, was found dead in the penthouse bachelor apartment of Dudley Murphy, picture director. It is claimed the associate with Broadway celebrities, and had been thrusting her attentions upon Murphy.

Tuesday night she entered the apartment and refused to leave. Murphy and John Barbour, an interior decorator, slept in the bedroom while Mrs. Adler remained on a divan. She was found dead in the morning, apparently strangled by a rope of pearls which she wore.

Edward (Daddy) Browning, scheduled to appear in court this week to oppose \$25,000 suit brought by Helen Wice, who claims she was pushed through a window at his Christmas party in 1928 and had a nerve severed in her leg.

Undersea film being shown to 400 members of the Explorers club at the Hotel Astor Sunday night by J. E. Williamson caught fire. Members calmly remained seated while the blaze was extinguished.

Dorothy Stone, 22, denies reports she'll marry Will Rogers, Jr., who is only 17. She's a daughter of Fred Stone.

Garret Garret, the writer, was seriously wounded by three masked men in a west 18th street restaurant holdup Sunday night. A member of his party stated he refused to obey commands. Garret refused to comment on the shooting.

S. N. Behrman announces he will collaborate with Eddie Cantor on a comedy. Also says he has a musical collaboration scheduled with George Gershwin. Behrman left for Hollywood Monday.

On complaints made by a member of the Sabbath Day Committee, management of the Walter Hampden, Craig theatre and Theatre Guild were served with summonses Sunday night because of dance recitals being presented. Margaret Severance, the Hampden was the only dancer given a summons.

Amelita Galli-Curci stated her resignation from the Metropolitan Opera company was induced by her belief that opera is out of tune with progress—especially at the Metropolitan. She also aimed a few miscellaneous shots at the Met.

Georgia plantation owned by H. M. Hanna, is equipped with a wired theatre exclusively for entertainment of employees on the 17,000-acre tract. RCA Photophone wiring.

Joseph Schenck, who returned last week from London with Samuel Goldwyn, has been set for Feb. 3 over protests of Attorney Nathan Burkan, who said it would greatly inconvenience Miss West to return from her Coast tour before

Fortune Gallo stated he has disposed of his lease of the Gallo theatre in order to devote most of his time to operation of station WCDA.

There is now \$4,000,000,000 invested throughout the world in the picture industry, says a survey published by the International Labor Organization at Geneva. Half the sum is accredited to American interests. Survey is to be used as basis for proposing future international labor conventions regulating the work of picture employees.

Trials of May West and the 57 performers who participated in "Pleasure Man" have been set for Feb. 3 over protests of Attorney Nathan Burkan, who said it would greatly inconvenience Miss West to return from her Coast tour before

March. Miss West and the company were indicted Oct. 5, 1929, on charge of maintaining a public nuisance.

Enthusiasm by reports of pictures being shown in planes, Harvey Dible experimented on recorded detective stories for patrons of his father's bus line running between Cedar Grove, N. J., and Thumb Point. Poor timing forced passengers to leave the bus before the story had been finished, and the idea was abandoned.

Phil K. Dalton, controlling the "Chuckles," has filed suit for \$100,000 against Bobby Clark and Paul McCullough, claiming material the team used in a talking show was taken from the play. Summons also was served on the Fox Film Co.

Claiming Donald Shriner owes her \$635 temporary alimony and is spending everything on an actress named Diana Gray, Virginia Shriner has appealed to the Supreme Court in White Plains to deposit her husband in jail.

General Electric and Westinghouse Electric are reported planning to sell radios through their own organizations instead of releasing through the Radio Corporation of America.

Emanuel Margulies, New Jersey millionaire, killed in an airplane accident in Jacksonville, Fla., was the husband of Marguerite Zander, actress.

LOS ANGELES

Elmer Tepoorten, motion picture technician, was arrested for striking a woman in a Hollywood hotel.

Superior Court Judge Hollzer ruled that Mary Pickford will not have to pay \$28,000 inheritance tax levied on a \$780,000 joint trust fund established by the actress and her mother, the late Mrs. Charlotte Pickford.

Municipal Court Judge Frederickson specified that Belle Bennett was not responsible for a \$1,500 debt incurred by her husband, Fred Windemere, director, and dismissed action of Windemere creditors who had attached her bank account.

Aimee Semple McPherson has asked permission of the State Corporation Commissioner to form the Angelus Prod. Co., Ltd., for the purpose of making a talker of her life and adventures.

Bench warrants were issued for the arrest of Sam Landeman, proprietor of the Giresque theatre, and six showgirls when they failed to appear for trial on charges of presenting an indecent performance. Bail of \$50 each was forfeited.

A venture to produce Chinese pictures for release in China ended in court when Jacob Sul and his brother, Y. C. Sul, asked that their agreement with James Wong Howe be dissolved and an accounting of \$1,000 be given.

Lydia Yeaman Titus, actress, who died recently, left an estate valued at \$1,500 to Emma Brazil, lifelong friend.

Warrant was issued for the arrest of E. F. Mills, shoe store proprietor,

when Lee Critchfield, film dancer, swore out a battery complaint against him. Miss Critchfield also filed a salary claim for \$315 for work done in his store.

William Powell, divorced by his wife, Julie M. Powell, on charges of mental cruelty. Property settlement and joint custody of their four-year-old son was approved by the court.

Ralph Arnold, former manager of the Ship cafe, ordered by the court to pay \$34.50 to three chorus girls who brought suit for salary due them. Arnold promised to pay within 90 days.

Maurey Love, alias Maurey Kosloff, is suing the Municipal Court on a petty theft charge of obtaining money from Mrs. Charlotte Scherrer for tuition of her daughter in the Hollywood Photo Players School, which he formerly operated. Love pleaded not guilty and a jury trial was ordered for Feb. 13. He was released on \$250 bail.

Box office of the Hollywood Playhouse held up and robbed of \$75.

Declaring he never promised to marry Vivienne Segler, musician, who is suing him for \$100,000 damages, Maurice Costello made a sweeping denial of the charges in his answer to the suit. Case will probably not come up for trial for some time.

Joe (Boomer) Robinson, boxer, serving six months in city jail for petty theft. He pleaded guilty to lifting a \$400 coat from a woman.

Natalie Mercedès Jarvis, known on the screen as Dollie Jarvis, lost out in a court battle to collect on her grandmother's estate valued at \$20,000. Court decided in favor of an uncle, Dr. Kleeman, of Oakland.

Fire starting in the cutting room of the "Phantom of the Opera," Hollywood, caused a loss estimated at \$75,000. Nobody hurt. Two negatives of Edgar Guest subjects and two of Art Mix westerns destroyed.

Blue law for L. A. is out, as far as Mayor Porter is concerned. Mayor emphatically stressed his (Continued on page 43)

REMEMBER?

When Willie and Eugene Howard and Thomas Potter Dunn were the Messenger Boy Trio?

When Jack Okie was a chorus boy?

When Jimmy Durante was a bum?

When Frank Fay was Dyer and Fay?

When Ken Murray and his father were Don-Court and Griffith?

When Al and Harry were Jolson and Jolson?

When Al Trahan wore his stage suit off as well as on?

When Jack Pearl was the only homely member of Herman Becker's girl-act?

When members of the R.O.C.T. sat on chairs?

When Bail (Mrs. Carson's) Carson was cigar clerk at the Knickerbocker and his first name was Meyer?

By AL TRAHAN

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1560 Broadway
NEW YORK CITY

PALACE

(St. Vaude)

Badly spotted nine-act straight vaude bill, delivering its best punch too early and, like a boxer who leads with his left, wide open, off balance and at loss thereafter for a blow with which to follow up.

Show ran half an hour past five o'clock Saturday matinee. Divers opportunities offered for time trimming, with that probably taken care of at night. If re-spotting was not done at the same time, it should have been. Part of the length due to overstaying that in at least two instances was downright hogging. Chief offenders were Charles Bennington and Odette Myrtil. Bennington's act is that he opened the show without advance knowledge of how long the bill might run. But Miss Myrtil went on at a quarter to five, and she insisted on adding a speech, a song and a story. Everything liked because Miss Myrtil was liked, but she could have shown more regard for those who were to follow.

Bennington's stage holding worked the other way, for it attracted him more than the act. He acted like a clown when it appeared logical for the act to end, Bennington had the audience in his mitt. After that he did his best to make it appear the act would never finish. Customers reacted in the negative manner and switched from a highly responsive crowd to one that refused to repeat itself.

Clayton Jackson and his band, in their second week, again were the sock. This week, however, no Ken Murray to dance, and the boys are closer to the first part of the show. Comedy, that followed was in a pretty tough spot, and the only real subsequent laugh stuff was credited by Jay Brennan and Stanley Rogers. Comedy, a perfect next-to-closing comedy talking act as this ran up against unusual odds.

Proceeding the schmoozles was the bill's third and remaining comedy entry, Charles "Slim" Timblin and Co. (No. 3), and repeating at the Palace after about a year. The scene in the middle is new, but the balance unchanged. Timblin's black-face preacher bit, brought by the comic from the Wood up, and the act called over a hit.

After Bennington permitted his to slip, the bill's first click arrived immediately after what Madie and Ray in the deuce. These two dancers and rope spinning youngsters, brother and sisters, are natural show stoppers. Whatever Keith's might be paying them, they are worth it.

No. 4, surrounded by Timblin and the schmoozles, came Frankie Heath, of the old gag, a year, a year, a year. Miss Heath has added weight, and the dress she wore Saturday was far from flattering, but she was undressed in a sing or sing in effectiveness. One mistake Miss Heath seems to be making is using her two strongest songs first and two inferior ones last. The pace struck with the second number is not maintained from then on.

Clayton, Jackson and Durante were 31 minutes closing the first part, and in contrast to others, their 31 seemed like 11. A zippy style of nuttiness is but one of the trio's points. Current routine entirely changed from last week. Being to the standbys this week to sing "Broadway" and "Jimmy, the Well-Dressed Man," two numbers they can stand by for the rest of their days. Everything whammed across.

Waite Hoyt has changed from a girl partner to J. Fred Coots, the songwriter, and from a girl partner to Miss Questelle, the Helen Kane amateur contest winner, opened the second half. Newsreel dropped from intermission to push things along. Hoyt is now sharing more of the spot with Coots, and Coots' reminiscing about his past compositions is the only legit excuse of the turn. Hoyt cut of all flashes a pleasing front. After that he sings, well enough, but enough to show that he's still a ball player. Miss Questelle was a real walk-on, and received some surprise applause, but more applause later on when she gave the best imitation of Miss Kane yet.

Miss Myrtil's classy but slow-moving offering was another setback for the second part's gait. In "On with a New Year" she sang twice before picking up the violin she plays so well and dances so gracefully to as accompaniment. Her music master never had a full stage could easily have finished the act.

William Seabury (New Acts) Probably thought he'd never get it. His 20-minute specialty dancing company (6) stretched it to 5.30. Act held the house in well for so late.

Bookers could have picked the running order out of a hat. -Bigs-

Eddie Lambert starts new series of 12 shorts for Educational in May, Steve Roberts writing-directing. Pauline Frederick, "Courage," Wm. Archibald, director in "Hazzard Short here to stage the dances for 'London Revue,' Fox. Metro will call its old timers' revue "The March of Events." Release will be ready by April 1.

ACADEMY

(Vaudefilm)

Box office at the Fox downtown probably won't be mobbed this week. Picture, "Lone Star Ranger" (Fox), a western and light for neighborhood first-runs of this kind, "vaude" audience of seven acts lacks the customary variety found here. Of the seven offerings six (believe it or not) are played in the same order, and seven believe it or not) five are of the revue type.

Strange booking had five fullstage turns following each other from outset. To Frisco was the single act showing in "one." A fullstage colored flash, "Sun Tan Revue," closed. Whether it was the damp and cold weather, or the fact that the usual spirit of the Academy audience, or that the current show had little of appeal for the class of patronage here, at the first Saturday show only one act, the seven. Even Mr. Joe Frisco was left down after selling a great little act in the best showmanlike manner possible, for the Robbins Trio of roller skaters whirled through a routine which highlights fast and able prouetting. Billy Wells (not Billy Wells) was the only act to be spotted third in a fullstage comedy, singing and dancing turn. Wells borrows the style of Jimmy Wells for much of the comedy work, even to the timing of actions and movements. Not a strong act. Boxing match dance by a boy and girl member of the Four Fays quartet is about its best. Comedy, 20 minutes and obviously padded.

Eddie Hanley and Co., five-people revue with comedy figuring strongly in it, was the good act but was left down middle at the finish. Satisfying "Sonny Boy" bit the logical choice here rather than the letter from the farm with its gags, one of the old gags, and a comedy act by Scott Saunders. Some of the individual specialties in Hanley's act are its most valuable assets.

Following was the Oxyria, fifth, an entertaining act. Among entertaining orchestras it is up among the winners. Outstanding entertainment value is the singing ability of the quartet, and the dancing. Stang. A skit on married life for variety is a dandy bit. Everything very smoothly handled.

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Fox-Movietone News supporting feature. Char.

HIPPOTROME

(Vaudefilm)

Business, as has been mentioned before, is very good here. It has been good since the return to vaudefilm after a belated trial of picture house presentations minus the picture house flash and why not when six acts and "Rio Rita" (Radio) may be viewed for three hours and 40 minutes for 50 coppers?

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sequence is attempted in the humor. If improvement is desired, the Oxyria's name and calling of "Chico" should be replaced by something not so flattered by repetition in vaude. In closing Odvia and her seals gave the bill a reliable full-end balance. Outside the Hippo late Saturday afternoon an attendant was announcing a five-minute wait for main floor seats. An attendant inside was announcing a 20-minute wait for the same seats. A third attendant was directing customers to a few of the seats, and there was no line. Despite the general disagreement, business was bang.

STATE

(Vaudefilm)

Good show all the way for current week at the State, and plenty of laughs. Six acts plus "Taming of the Shrew" and a packed house Saturday.

Aurora Trio, male acrobats on cycles, enlivened pace with a routine of gymnastic stunts, mostly of the "cycling" type, and a little usual, and putting the boys across for a wallop.

Eddie Miller, baritone, with Henriette and her band, went off in fine style with a routine of songs. Miller clicked on all, but got best returns from "Old Man River" for get-away. Henriette uncorked a good number of songs, and Miller with a dance number, with Miller whooping up vocally. Team off to a solid hit.

Billy Green and Blossom were worthy adjuncts to the comedy division with a fast line of humor and knockabout stuff. Ticked the audience plenty. Ann Pennington and Co. spotted a class dance flash in follow up, which gave Shaw plenty of opportunity to strut his acrobatic and legman. Three girls and a boy, whooping and fared well with their contributions.

Walter C. Kelly, "The Virginia Judge," whammed them as usual with his dialect stories and impersonation of jurist and malefactors hailed before the court. Kelly's yarns rolled them through out. About even for comedy division with Three Little Sisters, following and closing. Ritz boys clicked strong with their mixture of clowning, dancing and whatnot. Mob went heavy for everything tossed across.

"Taming of the Shrew" (UA), feature. Edna.

RIVERSIDE

(Vaudefilm)

Second week of Riverside's new policy of vaude and short film subjects was not startling at the box-office. Layout was okay both as to audience and shorts. Comedy, Spinally and Dan Wheeler in "Small Timers" projected for "names" in the talker division.

Joe Mendi, educated chimpanzee with male to male, danced and got over with tricky stunts and monkey-shines. Chimp is the best ever around and cleans up with youngsters. Mendi's dancing, however, held deuce nicely with fast tapping, then topped by bringing on mother and father for some old-time stepping that rocked the house. Turn worked on mat and got in some nifty tapping.

Billy House and Co. copped comedy honors without a struggle in a skit on married life. The comedy man. Motif the absent wife returning to find hubby celebrating with other females in the flat, but worked fine by House. Went over for a wow.

Bobby May was another sure clicker with his juggling, prefaced by some fair mouthing of a harmonica. Bobby's act was perfect, and glib chatter also helps.

Satza, and Annis, adagio team with girl partner, closed with an acceptable dance. Revue. Adagio work the stand-out.

FOX, BROOKLYN

(Vaudefilm)

Five shows on the grind clip here on Saturdays gives the big-seater a real racket. The vaude bill was got off to a strong good start Saturday with "Hot for Paris" (Fox).

From opening time to 4:30 patronage was strong in the box office. The stage was a real wow. m. c. and a Fanchon and Marco Idea, "Watermelon Blues."

Rube Wolf out on the west coast is some punk. Here he is slowly but surely building up a following. First of all, he is a musician—knows his sharps and flats and can move a stage band. Then he has excellent ability to entertain and draw 100% music out of a band. Since Wolf landed in Brooklyn he has pepped up the house men.

They seem to have caught his infectious inclination to keep things steaming along. House is using a trailer publicity, teup with a local newspaper on break-out rules. Ruber, in his car, is shown running riot against traffic regulations. Patrons are invited to jot down as they see the car, and the car is shown in turn in their list. Several fancy prizes. It's a great lullaby for Wolf.

Presentation, "Watermelon Blues," is reviewed in New Acts. Mark.

ORPHEUM

(Vaudefilm)

Just 34 minutes of vaude here the first half. Only three acts playing, as DeMille's "Dynamite" still runs for two hours, which also necessitates cutting DeMille's New down to three clips. A well filled house greeted the substantial vaude turns enthusiastically.

Comedy stonology-acrobatic turn, Lassiter Brothers, only on for seven minutes, opened fast and closed that way. Boys are all there in the eccentric hoofing and outbid that with their eccentric acrobatics. Boys are doing more talk now than they did in the picture houses. Act will stand on the leg work alone.

Lillian Shaw, a great fav with family audiences, was in her prime here. House went for her baby carriage bit especially. Supported this well with an excitable Italian femme number, followed by impersonation of a Jewish girl undecided about matrimony.

Final act, Harrison and Fisher, was a colorful mixture of terpsicore and vocaling, dressed with posing girls.

RKO

(Vaudefilm)

Los Angeles, Jan. 16. Selling vaude on a local basis is what the RKO is doing this week, by topping its five-act bill with Tom Brown, the saxophone sounder, together with the Six Brown Brothers is a draw around here, having become more or less of a fixture all around the city.

Always a good idea to play up a local fav, and since Keith's western intact unit shows have not hit L. A. yet, this house may continue with local built-up comedy. Considering this was the only vaude spot in town, the stage bill here is receiving about an even break with the picture house. The house happens to be really outstanding. It indicates a healthy condition.

Current bill holds two standard turns beside Brown: Florie Le Vere and Chamberlain and Himes. Comedy dance team is in next to shut with its reliable routines. Miss Le Vere is another in the same category. Her mimicry of several stars, pictures and stage sounder, together for the natives, while in the turn Edythe Handman continues to plug her brother's (Lou) songs to a fare-thee-well. The house went to the piano where Handman formerly was.

A made to order No. 2 is William Nunn's old time meller, Ketch, "Blood and the Dance," and the audience encouraged to hiss the villain and applaud the hero, it looks likely stuff for the intermediate house.

La Salle and Mack, roustabout acrobats around for years, are still serving as openers and okay. The Brown sextette is more old-fashioned stuff, but it is closing the bill. Tom Brown, of course, is the works, making his sax talk and cry to laughing results.

Feature, "First Command" (Pathe) Thursday (opening), biz good. Span.

86TH ST.

(Vaudefilm)

Trade not so forte for the Saturday matinee. House is in direct competition with Loew's Orpheum a block away, and the latter house receiving the break this week because of its flicker attraction. Esther Ralston the main magnet, and the bill by good bill.

Acrobatic and roller skating turn, Alex Melford Trio, shoved off to a fair start. Acrobatics are not unusual, but the trick roller skating done by one of the trio is a sell. Closed with this chap skating on his hands, on a table supported by the other two men.

Saranoff and O'Rourke, the latter planted in an upper box out front, came in for a few laughs. Inter-ruptions of O'Rourke from the box led into crossfire with Saranoff, not used to its full potentialities. Saranoff uses Hebe accent and gags a bit at the violin. O'Rourke tenors two pops.

Maude a charming appearance in both evening gown and short one-piece attire. Esther Ralston was over easily. Her sob recitation on ups and downs of a taxi dancer is outstanding. The comedy Irish impersonation also holding up well. Neat tap eccentric closed. Bruz Fletcher, at the piano, a good asset and fills in with song between Miss Ralston's costume changes.

Hurst and Vogt next. House was cold at the start but succumbed quickly. The boys are in the art of squeezing everything out of a gag.

Stepology exhibited by Lockett and Page, assisted by Wally Coyle, brought the house down. Diversely with solo warbling by Lockett and Coyle. All three know their hoofing.

Feature, "Pointed Heels" feature. Pathe Sound News completed.

Russ Stewart, formerly publicity director for the Fox-Poll theatres in Bridgeport and for the past several months publicity for the New York newspaper, has resigned and is now part owner of a theatre poster service in New York.

PALACE

(St. Vaude)

Chicago, Jan. 15. Two names on this bill, but it is still an appallingly overweighted with hokum and mediocrity.

Van and Schenck showed who they are and who they're working then and were forced to do encores for nearly 10 minutes in next-to-closing. Natucha Nattova, in third spot, sold herself on the Death adagio with Nicholas Dicks. Her other adagio, with the three men in the troupe assisting, was carelessly done.

Surprise of this show came in the arena with the first of the hokumists, Irene Chesleigh and Ruth Gibbs. A bit hardboiled in cross-fire, but going exceptionally well with a Friday mat audience. Show was opened by the Dakotas, whip-cracking and lariat trio of two men and a girl. Filling out the time is weak dancing and singing. Act was moved to closing after the first performance.

Fourth came Bob Hope, combining his monologistic hoke with Harry Webb and Webb's act. The bill, he doesn't improve the Webb act any. Two novelties by the bandsmen, one an old maid satire, gave the act something. Also the hoofing of a colored youngster. Harry Holmes, "The Fessimist," at the piano cap-gunned some at the first act after intermission, earning applause with his reactions. Followed by Van and Schenck. Over well as ever.

Six Davillas, four men and two girls, closed with spring-like work and tumbling. Changes to opening after the first show.

Business was off, due in part to the sub-zero temperature. Loop.

81ST STREET

(Vaudefilm)

After the opener, uncaught, the 81st's bill played smoothly, centering on its own film name, Lita Grey Chaplin, against the name on the screen, Lita Grey. Miss Kragel monicker tops the Par film, "Pointed Heels."

Miss Chaplin is back in the east after a western tour. While in the west she kept in touch with the coast via the dailies with an engagement announcement. Miss Chaplin looks and sings as any other picture personality to enter vaude since the deluge started. Perhaps none will be considered unusual until some female screen name enters vaude as a turn.

Roy Rogers, sure-fire deucer for all bills, was just ahead of Miss Chaplin. On the other side, Manny Brown, a comic fiddler with his company, Joe Jackson grabbed his old-time laugh quota most of all the way, but a few fine acts were in. The closing. This old style piano turn, aped by so many others and familiar for that reason, still retains a share of its former charm and appeal. It works it.

They're becoming accustomed to being tipped when an act is over.

Higgie and Co. the unseen opener. Business good Saturday evening. Big.

LINCOLN SQ.

(Vaudefilm)

New York, Jan. 20. Another Loew house playing, only three acts the first half because of DeMille's 120-minute "Dynamite." The second half was a 10 to 15 minutes. Small-time stuff for the most part, but lifted out of the rut by a knockabout trio of low-town buffoons, DeVito, Denny and Co.

Ultra gymnastic acrobats, Rath Brothers, put on a neat exhibition on the benefits of developing the human muscular system. Both boys are splendidly built, and proved it when going through their slow hand-to-hand lifts from difficult positions. Work was well done through elegant gymnastic body lifts.

DeVito, Denny and Co. took the mob here by surprise with hoke of the old-time standard. Here the two boys and a girl, two boys and one girl, with the latter playing straight, is recently from the west. They should go far here.

Pathe a charming appearance in both evening gown and short one-piece attire. Esther Ralston was over easily. Her sob recitation on ups and downs of a taxi dancer is outstanding. The comedy Irish impersonation also holding up well. Neat tap eccentric closed. Bruz Fletcher, at the piano, a good asset and fills in with song between Miss Ralston's costume changes.

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Feature, "Pointed Heels" feature. Pathe Sound News completed.

(Continued on page 41)

Keith-Albee

Variety Bills

NEXT WEEK (Jan. 25)

THIS WEEK (Jan. 18)

Numerals in connection with bills below indicate opening day of show, whether full or split week

PARIS

Week of January 20

Casino de Paris
Mistinguett
Earl Leslie
Charles Ahern
W. Jackson Jr.
Rocky Twins
Ladd & Olive
Elliott-Romoff
Mona Lee
Alma Simon Grand
Gusie & Dandy
Henri Garat
Gusie & Dandy
Margaret Jade
Viviane Gosset
Rouge-Lesais
Bigarelli Ballets
Cammaria
Conway Wingfield
Lawrence Fletcher
Alan Ward
Wright Kramer
Richard Walker
Richard Linden
A. R. Heron Ward
Richard Hyman
John Jackson
John & Ralph
Richard Palmer
John & Ralph
Betty Burdick
Betty Burdick
Ruth Connelley
John Kenyon

Jack Miller Bt
The "Old Time"
BROOKLYN
Fox
"War Melon Blues"
Hunter & Percival
Rube Wiles
Sunkist Beauties
"Hot for Paris"
Paramount (18)
"Modern & Models"
Rudy Valles Orch.
Montrose & Reynolds
Chester Fredericks
Niles & Draper
Nita Carol
Willard Fry

JACK POWELL

"Jazz in a Kitchenette"

Sailing for Europe Jan. 31st

Dir. LEDDY & SMITH

Brenk's Horse & B
Fred Evans Beauty
Ward
"Behind Makeup"
Buffalo (18)
"Mardi Gras" Unit
Phil Franklin
G. Orlons
Dorothy Neville
Harmonies
C. & C. Royal
Fred Evans Girls
"Condensed"
Hippodrome (18)
Al Franha
Roger Imhoff
Keller-Sis & Lynch
Christie & Nelson
Kamboroff
Dove Gould Girls
PHILADELPHIA
State (18)
"Showland"
Ted Clark
Roe Bros
Lauder Bros
Helen Kennedy
Florence Vestoff
Edith Rogers
Woodville Berke Co
"Woman Racket"
DALLAS, TEX.
State (18)
"Creole Nights"
Lang & Haley
Bolling & Gibson
Anta La Pierre
Charles Hayes
Dorothy Berke Co
Babes in the Wood
SALFORD
Babes in the Wood
SHEFFIELD
Wake Up & Dream
SOUTHAMPTON
The Desert Song
SUEDEA
Kings
Five O'Clock Girl
Empire
Royal
Gypsy Vagabond

LONDON

Week of January 20

FINISBURG PARK
Empire
Jack Hyland Bt
Johnston Clark
Lily Morris
LONDON
Hippodrome
"Victoria Palace"
Ida Tr.
Odell Carono

Charles Withers Co
Tommy Wonder
Ward
Dorsey Byron
Dance Partners
Geo. Menoroth
"The Mighty"
N. O. Evans, L.A.
Sauger (35)
"Garden of Love"
Keller-Sis & Lynch
Renova
Miffan-Lake
Jack Scholl
Pellicia Sorel Co
Harry Berke Co
Paramount (25)
"Cocoanut Grove"
Keller-Sis & Lynch
Christie & Nelson
Kamboroff
Dove Gould Girls
PHILADELPHIA
State (18)
"Showland"
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The Desert Song
SUEDEA
Kings
Five O'Clock Girl
Empire
Royal
Gypsy Vagabond

PROVINCIAL

ENGLAND

BIRMINGHAM
Empire
Show's the Thing
Grand
Sunny Boy
Royal
Goldilocks & Bears
BROFORD
Alhambra
Hold Everything
CADDIE
Empire
First Mrs Fraser
EDINBURGH
Empire
The New Moon
GLASGOW
Alhambra
Silver Wings
Empire
Casino de Paris
HANLEY
Grand
Alma
HULL
Palace
Mr. Chindler
LEEDS
Empire
Ripples
Royal
Mother Goose

LIVERPOOL
Empire
Aladdin
NEWCASTLE
Palace
Robinson Crusoe
NEWCASTLE
Empire
Fanny
NOTTINGHAM
Empire
Surprise
ROYAL
Empire
The New Moon
GLASGOW
Alhambra
Silver Wings
Empire
Casino de Paris
HANLEY
Grand
Alma
HULL
Palace
Mr. Chindler
LEEDS
Empire
Ripples
Royal
Mother Goose

Picture Theatres

NEW YORK CITY
Apollon (17)
"Lud Syncratic"
Calgary Bros
Sullivan
George Fleck
Ken Whitner
Yasha Bunchuk
"It's a Great Life"
Paramount (18)
"Jazz Fratered"
H. Harry Richmond
Yvonne Hugel
Smith & Hadley
Caperton & Biddle
Jesse Crawford
Dorothy Berke Co
"Behind Makeup"
Fox
Harold Van Duzee
Patricia Bowman
Metropolitan
Neryda
Harry Lones
Zander & Kaz
M. Vodyno
Mecha Volman
Markort Horvath
"Sunny Side Up"
CHICAGO, ILL.
Avon (17)
Charlie Crafts Bt
Harry Downing
Mandlight (3)
(Two to fill)
Cokelet Bt
Lew & Dody
Bernard & Henrie
Wells 3
(One to fill)
Chicago (17)
"Believe It or Not"
Bud Nolan Bt
The Great Lord
Earl La Vere
Bridget & Bobby
Oliver May
Walter Fowler
Fred Evans Beauty
"Laughing Lady"
Granada (17)
J. Roy Ross Bt
Bert Gordon
Charles Vernon
Romeo & Kelly
Robert Ballet
"Romeo of Rio G"
Marbro (17)
Pia Pista

Benny Meroff Bt
Joe Griffin
Metropolitan
The Brantons
Sullivan
George Fleck
Ken Whitner
Yasha Bunchuk
"It's a Great Life"
Paramount (18)
"Jazz Fratered"
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Oliver May
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J. Roy Ross Bt
Bert Gordon
Charles Vernon
Romeo & Kelly
Robert Ballet
"Romeo of Rio G"
Marbro (17)
Pia Pista

(Two to fill)
2nd half (29-31)
Set Evans & R
Ryan
Leon & Dawn
Susan & Casar
Americo & Neville
Hickory Bt
Bobby Walthour Co
Hickory Bt
Nita Nazario
(One to fill)
Belmont St.
1st half (25-28)
Keith W. W. W.
Johnny Berke Co
6 Juggling Nelsons
Two to fill
2nd half (29-31)
Harm & Nee
Alexandra & Olson
(Three to fill)
1st half (25-28)
Bernard De Pace
Jean Granger
Jack & K Spangler
(Two to fill)
2nd half (29-31)
Myra Langford
Grace
Joe Laurie Jr
Nita Vernille Co
(One to fill)
Grand
1st half (25-28)
Zelda Samley Co
Allen & Canfield
2nd half (29-31)
Bob & L. Miller
Dora Early Co
Frank Dobson Co
Art Henry Co
Tracy & Hay Co
2nd half (25-28)
Le Van & Bernie
Car Broes & Betty
Marie & M Clark
Seroa Bt
2nd half (29-31)
N. O. Evans, L.A.
Michel
Flynn & Mack
Dance Partners
(One to fill)
National
Busey & Case
Friedman
(Three to fill)
2nd half (29-31)
Oliver & Lake
Colburn & Lake
Elder & Ann Clark
Harry Berke Co
Jack & K Spangler
2nd half (25-28)
Oliver Bros
Keller-Sis & Lynch
Christie & Nelson
Kamboroff
Dove Gould Girls
PHILADELPHIA
State (18)
"Showland"
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Wake Up & Dream
SOUTHAMPTON
The Desert Song
SUEDEA
Kings
Five O'Clock Girl
Empire
Royal
Gypsy Vagabond

Frances Arms Co
Ruford & Bilton Co
3rd half (29-31)
Rudel & Dunlap
Bliz Morgan Co
Buck & Biles
(Two to fill)
2nd half (25-28)
Alma Simon Grand
Elliott-Romoff
Mona Lee
Alma Simon Grand
Gusie & Dandy
Henri Garat
Gusie & Dandy
Margaret Jade
Viviane Gosset
Rouge-Lesais
Bigarelli Ballets
Cammaria
Conway Wingfield
Lawrence Fletcher
Alan Ward
Wright Kramer
Richard Walker
Richard Linden
A. R. Heron Ward
Richard Hyman
John Jackson
John & Ralph
Richard Palmer
John & Ralph
Betty Burdick
Betty Burdick
Ruth Connelley
John Kenyon

1st half (25-28)
Alma Simon Grand
Elliott-Romoff
Mona Lee
Alma Simon Grand
Gusie & Dandy
Henri Garat
Gusie & Dandy
Margaret Jade
Viviane Gosset
Rouge-Lesais
Bigarelli Ballets
Cammaria
Conway Wingfield
Lawrence Fletcher
Alan Ward
Wright Kramer
Richard Walker
Richard Linden
A. R. Heron Ward
Richard Hyman
John Jackson
John & Ralph
Richard Palmer
John & Ralph
Betty Burdick
Betty Burdick
Ruth Connelley
John Kenyon

Norman Thomas & J
FATERNON, N. J.
1st half (25-28)
Francis Denmore
Roy & L. L. L.
(Three to fill)
Cora Green
(Others to fill)
DENVER
Orpheum (25)
Simples Circus
Jack Major
Loavitt & Lockwood
Two to fill
(18)
Carrdy
Barnes & M. Bros
Mildred Hunt
B. L. L.
Sawyer & Eddy
FLUSHING
Keiths
1st half (25-28)
The Rangers
Cavaliers
Millard & Marlin
(Two to fill)
2nd half (29-31)
Murray & Glinton
Murray & Glinton
Ethan Ralston
Harry Howard Co
Adeline Henderson
HORNELL
Keiths
Alma & Duval
(Others to fill)
JERSEY CITY
State
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Broadway Chatter

J. J. Murdoch has opened offices at 1,600 Broadway.

Harry Klemfuss in charge of publicity for the Hotel New Yorker.

"Edited Haberdashery" is the name of a store on Fifth ave.

Wanda Stevenson's going for voice culture.

Low Brown has 10 belt-back overcoats.

Vaude headliner who made one short now bills himself "in person."

Jack Buchanan and Clifton Webb ate possum with Billy Pierce.

Actors still find the Bond building elevators as hard to crash as a full week.

John Golden ducked to Florida for possibly eight weeks, perhaps, maybe.

Joe Glick, who will handle the Friars Frolic at Miami, goes south this week.

Charlie Pettibohn, Hays chief lawyer, is back at his desk after several days with a bad tummy.

Henry Vannacelli, piano thumper with "Top Speed" orchestra, says pit boys with a yen for talking shop after hours are seagulls.

Tom Burke, who excelled as manager of the Royale when Schuberts took it over, running Broadway ticket agency in Hotel Piccadilly.

Irving Strous told the U. of Penn Club in New York how to be a successful p. a. Named himself as an example.

Mrs. John C. Flinn, wife of the Pathe executive, is associated with the Jay-Thore store as a shopping advisor to show people.

Phil Spitalny, Guy Lombardo and

Bernie Cummins all come from Ohio—home state of Presidents and orchestra leaders.

Mal Hallett's fleet of 7 Chryslers made the 3,000 hop for their California opening at the Coconut Grove, L. A., in seven days.

Every morning an empty milk bottle stands outside the door of the R-K-O Construction and Maintenance department. Maybe the same one.

Harry Kaplowitz and Henry Res-ton, two boys who have taken of-fers (cut and mat) from the trade since flimdom started, are now partners operating their own shop.

Sam Lewis is writing a standing-still-moving picture for Harry Rose, in which Rose plays three characters, father, mother, and child.

Moe vice Harry Rosenthal and band opened at the Casanova Monday when the club resumed. Jack Buchanan and Jessie Matthews the attractions.

At one of the most profitable no cover places on the Main Stem you can get a companion to sit in with your party if you don't ask too loudly for the privilege.

Eddie Cantor admits that if the market does it again he'll go to Paris and be the only Hebe Gligolo.

He's also concerned about the kosher restaurant situation there.

Note in last week's Chatter recalled that George Bancroft, now a powerful picture star, was once half of a vaude team known as Bancroft and Broskie. Everything okay excepting that it was a man

Personality Test

A New York store is bossed by Mme. Sunshine, milliner. The Mme. will not sell a hat to anyone unless she likes the customer's face.

and woman singing act and not a two-man talking act as the note stated, and the team's regular salary was around \$300 instead of \$175. Bancroft appeared with Octavia Broskie for some while before he got billing.

Walter Winchell begs for gags via telegram now. One S. O. S. for the Monday column announced that he was dead and memorial gags from friends would be appreciated.

Basil Gerson, the maitre-d'hôtel-caterer-restaurantier, accommodated a regular customer when he removed from his wall the name of Bill Kent, replacing it with Charlie Morrison.

Edgar Selwyn barred Walter Winchell for taunting him about George Jean Nathan, previously Selwyn-barred. With Winchell on the blacklist, Edgar reinstated Nathan.

Chatter in Loop

Harry Minturn returned from Florida.

Ralph Kettering is chauffeured four blocks to his gymnasium, where he is seeking a new law.

Lee Schubert in town for the opening of "Nina Rosa," leaving the next morning.

Maurice Chartier has gone to Universal City, he says to join Whitman.

"Smitty" Smith, supervisor of the Public Buildings department, saw the loop and heard no bombs.

Frank Bering, manager of the Sherman, waiting in front of his hotel in the cold trying to get a taxi.

Dusty Rhodes has left Ted Florida and is taking his own band into the Terrace Garden at the Morrison.

Sign in front of "Bull" Montana's training gym advertises him not as a wrestler but as a "Hollywood star."

All Music Row dined at Coffee Dan's in a farewell party for Rocco Yoder. No song plugging, absolutely.

Police Commissioner (hon.) and Fire Commissioner (hon.) L. M. Rubens home again in Joliet, Ill., after a voyage to the Orient with his daughters.

Exhibitors have been invited by Universal to lunch with the exchange staff when M. Van Praag, U's general sales manager, arrives for a conference.

Frank Dare has been out of town two weeks now recuperating from something. Frank Hopper answering the Equity phone in the interval.

Broke at 70, an Oklahoma man found out how to make beer. He charges \$25 per batch, has 700 customers and is now staking the relatives who staked him.

Gail Borden, dram crit for the "Times" tab, is exhibiting scratched hands. Affectionate marks from two Slammie Kittens given him by Ethel Barrymore before she adieued from the Loop.

"Street Scene" has had five dogs since the opening. Two died of distemper before John Gorman bought one in a hurry for \$20, only to have it stolen. Now have a yellow cur which seems healthy and contented.

Thermometer was minus 20 at 2 a. m. when Barney Deane hoftered about town volunteered to call taxis for the party. "No" cabs came the answer over the wire. "Well pencil a couple in, then, lady; we gotta have two."

Shires-Criss in Chi

Chicago, Jan. 21. Art Shires, regardless of what baseball says, will fight Battling Criss at the Chi Stadium Jan. 24. Criss is the man Shires had trouble with at Detroit.

Stadium is paying \$35,000 for two bouts by Shires.

"SPEC" CHARGE DISMISSED

Nat Marks, 48, clerk, was acquitted by the Justices of Sp. al Sessions of a ticket speculation charge. Marks was arrested Dec. 27 by officers attached to the Third Division, who charged offering seats to "Scandals" in front of the Apollo theatre at a prohibitive price.

Chatter From Florida

By Wallace Sullivan

BERG OVERLOOKS DOPE BY HASHING CANZONERI

British Boy Is New Lightweight Contender—3 to 1 Money Badly Fooled

By JACK PULASKI

Jack Kid Berg, the English batter-boxer, gave Tony Canzoneri of Brooklyn one of the toughest evenings in the game title wop's fistic career last Friday night at the Garden. It was tough, too, on the Brotherhood of Gate-Crashers, because the house was capacity.

Canzoneri was favored to cop easily. Betting odds went to three to one and were reported even higher. The bout was a rare upset.

Berg's decisive win makes the lightweight championship field somewhat complicated. Al Singer and Canzoneri were figured the two best men for a shot at Sammy Mandell, with, of course, Kid Chocolate distinctly in if he chooses to fight for the 135-pound title. Berg sailed back to London after the match, a happy boy who will be coming back soon and asking for a title bout.

The limce came here virtually unknown. One exhibition at the Garden was enough to rematch him shortly afterward in a main event. His tireless action attracted attention, and his willingness to mix it throughout 10 rounds enthused the fans.

They say Berg has never been knocked off his pins. Berg was expected to get into close quarters and bail his arms, but he stood off and beat.

Before two minutes had elapsed he had Canzoneri's right eye bleeding. Berg himself was cut on the forehead, but it gave him little trouble.

Tony sent numerous snapping punches across that should have hurt the wiry Britisher, but almost invariably Jack not only took punishment but fought back harder and surer.

Tony's other lamp was cut before half the 10 rounds had been traveled. In the final two rounds Tony switched his attack to the body, trying to bring down Berg's guard for a chin shot. But Berg retaliated and had Canzoneri doubled up a couple of times.

Garden in Uproar

The Garden was in an uproar as Berg won round after round. At the decision the fans roared for minutes, short end bettors being particularly excited. Canzoneri's moon face was battered and red, but he took his defeat like the sportsman-boxer he is.

The semi-final went on last. Sammy Dorfman outpointed Harry Carlton. The Perlick twins from Wisconsin afforded some novelty.

Herman in a 10 rounder won from Jake Zeramy of Boston. Henry Perlick fought a six-round draw with Eduardo Cordi.

Uzzy's Staff Squawks

Bertys Perry, Alfred Mayer and Arthur Soules, managers and trainer, respectively, of Paulino Uzudun, the Spanish heavyweight, claiming that the fighter ran out on them financially after his winning bout with Otto Von Porat at the Garden Jan. 10, have petitioned the New York Supreme Court for an attachment against the boxer's local property to the amount of \$3,450.

This amount represents, according to the trio's affidavit, one-third of Paulino's gross received from the Porat battle, for which he is said to have received \$11,500.

It alleged Uzudun was to pay the three men 30 per cent. of his earnings for their services in securing fights and training him. Contract was signed Sept. 11, 1928, and it is alleged that since the trio has been handling him Uzudun has earned approximately \$330,000.

CHI'S \$2 PUG LIMIT

Chicago, Jan. 21. Fight commission here has suddenly become interested in amateur boxing, and now insists that all the stakes staging bouts pay not over \$2 prize money. If they give fighters any more, the pugs are banned from the state.

Commissioners also insist that no one shall remain on stage except fighters and seconds.

Miami Beach, Jan. 17.

Johnny Weismuller bought a second-hand car and the bottom fell out.

Evyn Burroughs Fontaine and her little boy at the Roman Pools every afternoon.

Autos need no parking lights here and nobody uses garages. Park all night in the streets and vacant lots.

A gust of wind blew \$1,800 from the hand of a man paying his night club check. Three girls and a fellow crawled all over the floor recovering the bills. One girl got \$750. "Finders keepers!" she chanted, declining to give up the money.

The loser was so cock-eyed he O. K'd her keeping it.

M. Lincoln Schuster and Clifton Fadiman of Simon and Schuster, publishers, are springing along the sands every afternoon keeping or getting into shape.

Although none of the newspapers mentioned it, the beach in front of the Ponce de Leon Hotel—practically class hostilities—is practically gone, the tides having enroached in the past three years. Hurricanes had much to do with its disappearance. Easily 100 feet of sands are under water now and every known method of conserving this has been ineffectually tried.

Floridian hotel wouldn't permit the floating battleship hotel to dock at its pier. Waring's Pennsylvania, slated to be aboard, with accommodations for 400 residents.

The modiste shops along Lincoln avenue and in the vicinage of the Roney-Paine are virtual showgirl quarters. Salesgirls and models.

Eddie Hillman and his wife, Marion Nixon, at opening of the Embassy. Miss Nixon loaded with jewels. Lou Warner of Warner Bros. at opening of the Roman Pools. Prove down here. Dad arriving late.

John O'Reilly here attending the pools and casino. Saved 40 lives at Long Beach.

Al Smith gallivanting from one opening to another with a large party that goes places in a big bus. Ex-Gov. wearing a straw hat.

Babe Ruth and Jack Sharkey vying for sun-tan honors.

All the telegraph messengers here use motorcycles.

Cops made several pinches of New Yorkers when the boats docked at Mallory the other day.

New show at the Ponce with Don Lanning superintending an ensemble of 12. Place is the largest night club in Miami, seating over 1,000. Only a buck admish.

Family Jacobs of the Alamac in Lake Hoptacon here, opening a new Alamac in Collins street. Now they have two places, the other the Biscayne-Collins.

Swell sight was the arrival of the Navy's 26 combat planes, which swooped into Biscayne Bay en route for target practice in the islands.

Young Stribling a sensation when he took second place piloting his own plane in the Municipal airport races. Some stunt flyer!

A Hat Shop

There is a millinery here called the Nance Hat Shop.

Numerous women wearing ermine wraps despite the warm nights.

Big event here was opening of Civic theatre last week.

Munnally Johnson bathing and night clubbing.

N. Y. Race Receipts

Albany, Jan. 21. Gate receipts last year at the seven racing associations and clubs in New York amounted to \$2,919,775.75. None of this went to the state treasury, although the state paid out \$2,850 to supervise the meets through the state racing commission.

Funding is the amount collected by each association: Metropolitan Jockey Club, Jamaica.....\$543,655.00

Westchester Racing Ass'n, Belmont Park.....800,541.50

Queens County Jockey Club, Aqueduct.....593,310.50

Empire City Racing Ass'n, Yonkers.....467,994.50

Saratoga Racing Ass'n, Saratoga Springs.....487,271.50

United Hunts Racing Ass'n, Belmont.....29,759.75

Westchester-Biltmore Steeplechase Ass'n, Rye.....7,243.00

NEW YORK THEATRES

2ND YEAR IN NEW YORK CITY STREET SCENE

has moved from the PLAYHOUSE to ANOTHER THEATRE For further information see daily papers

Even, 8:40. Mats. Wed. and Sat. 2:30

GRACE GEORGE

In the St. John Irvine comedy "FIRST MRS. FRASER"

with A. B. Matthews and Lawrence Grossmith

PLAYHOUSE 44th St. at W'way, Eva. 8:40. Mats. Wed. & Sat. 2:30 Extra Matinees on Thursdays, Jan. 23, 30, Feb. 6, 13, 20, 27

Kenneth MacGowan and Joseph Warner

BASIL SYDNEY and MARY ELLIS in CHILDREN OF DARKNESS

By Edwin Justus Mayer 46th St. at W'way, Eva. 8:40. Mats. Wed. & Sat. 2:30

DAVID BELASCO Presents

It's a Wise Child

A New Comedy by Laurence E. Johnson

AVON 44th St. at W'way, Eva. 8:40. Mats. Wed. & Sat. 2:30 BROOK FEMBERTON Presents

Strictly Dishonorable

Comedy Hit by Preston Sturges Staged by Antoinette Perry & Mr. Pemberton

A THEATRE GUILD PRODUCTION

METEOR

By S. N. BEHRMAN

GUILD 53d St. W. of B'way Eva. 8:50. Mats. Thurs., Sat. 2:40

2 WARNER BROS. ! VITAPHONE HITS!

JOHN BARRYMORE In His First Talking Picture "GENERAL CRACK"

Warner Bros. Theat. Daily, 2:45, 8:45 B'way & 53d St. Sun., 2, 6, 8:45

GEORGE ARLISS

in "DISRAELI"

Central Theatre Daily, 2:45, 8:45 B'way & 47th St. Sun., 2, 6, 8:45

THE HIT of HITS Enters a 2nd Week at Strand Prices

Another Warner Bros. and Vitaphone Sensation

OLD All Seats 10:30 a. m. to 1 p. m. 35c STRAND N.Y.

50th St. & 7th Ave. Dir. S. L. Rothbart (R.O.A.)

All Talking, Singing, Dancing

"SUNNY SIDE UP"

Story and Songs by De Sylva, Brown & Henderson

Directed by William C. Sullivan with JANET GAYNOR and CHARLES FARRAR

Brilliant Stage Program. Midnite Shows

DUNCAN SISTERS in IT'S A GREAT LIFE

A Metro-Goldwyn-Mayer Picture

The Trollicking Musical Comedy Hit Stage Show—Calgary Bros. Sandwich, Grch.

Capitol 51st St.

ARKO THEATRES ITS ARKO Let's Go

January "Good Times" Jubilee

at F. KEITH'S PALACE 59th St. at W'way, Eva. 8:40. Mats. Wed. & Sat. 2:30

Lon Eddie Jimmy CLAYTON JACKSON DURANTE

Odette Myrtil, Walter Roth & J. Fred Coats

All Stars—New Show Season

RIVERSIDE 54th St. at W'way, Eva. 8:40. Mats. Wed. & Sat. 2:30

Lin BASQUETTE

In Person: Others

On Talking Screen: JIMMY HUSKEY, Ann Corda, Frank Orth, Clyde Deer & Band

R-K-O PROCTORS 58th St. at W'way, Eva. 8:40. Mats. Wed. & Sat. 2:30

IRENE BORDONI in "SHANNONS OF B'WAY"

with MR. and MRS. JAMES GLEASON

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R-K-O PROCTORS 58th St. at W'way, Eva. 8:40. Mats. Wed. & Sat. 2:30

IRENE BORDONI in "SHANNONS OF B'WAY"

with MR. and MRS. JAMES GLEASON

R-K-O PROCTORS 86th St. at W'way, Eva. 8:40. Mats. Wed. & Sat. 2:30

IRENE BORDONI in "SHANNONS OF B'WAY"

with MR. and MRS. JAMES GLEASON

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Cops in Speaks Frisking for Gats On Prohibition's 10th Anniversary

The newly organized gangster squad under direction of Lieut. Fitzgibbon is making nightly visitations to Times Square speaks, frisking suspicious characters, in quest of gunmen rather than booze.

The new order went in last week, and will be continued indefinitely, Fitzgibbon and his staff have gone after the locked door joints for the first time, probably figuring the latter perfect hideaways for thugs and gunmen.

Visitations have been orderly thus far, with Fitzgibbon flashing his shield on the lookouts and immediately admitted. Place and help are frisked for guns, also suspicious characters, but with average mugs up against the bar unmolested unless he speaks out of turn. Boozing is not disturbed or trade hampered, but if any record men are around they are tossed out pronto and the props warned against permitting them to make a hangout of the place.

Most of the speaks were panicked when the gendarmes pushed in last Thursday on the tall end of the 10th anniversary of the Volstead act. All thought they were gone, but nobody was taken.

Coffee pots and beaneries spotted in side streets of the district were also subjected to a similar combing.

SUMNER BONFIRE

"Josephine the Great" Burned as Salacious Literature

Attorney Henry Van Veen, representing Horace Liveright, and John S. Sumner, secretary of the N. Y. Society for the Suppression of Vice, witnessed the burning of "Josephine the Great." The book was written by E. P. Nezeloff. It relates the life of Napoleon's first wife.

The book was translated into English and published here by Horace Liveright. It sold for 43 cents and was considered a "dud," said Van Veen.

A woman resident of Chicago whose sensibilities were injured when she read the book wrote a letter to Sumner charging the novel was somewhat salacious, said Van Veen. Sumner and Charles Bamberger, his chief aide, came to West Side Court and obtained a summons from Magistrate Richard I. McKinley.

Van Veen answered the summons. Mr. Sumner declared that if the plates and books were destroyed the society would withdraw its action. It was also agreed to cease advertising the book.

Employees rounded up the plates—about 400—and a few remaining books and cast them into the furnace. As the books were being consumed by the flames Attorney Van Veen remarked to Mr. Sumner: "Josephine is having a hot time now."

Mr. Sumner said nothing.

Cabin Club's Creditors

When the Cabin Club shut its doors recently it left behind a trail of unpaid bills. Ted Reber, promoter, was summoned to West Side Court to face almost a dozen creditors who claimed they received rubber checks.

Creditors were painters, electricians, awning manufacturers, theatrical producers and even a press agent. Reber was one of the Richard T. Davis corporation, he told the court. He said if the creditors hadn't besieged them for soon they would have made a success of the Cabin Club, which is at Lenox Avenue and 129th street.

Ted Reilly, author and theatrical producer residing at the Paramount Hotel, sustained a loss of \$324. Others total \$1,100. Reber was ordered to settle.

Next to the stage door of the Palace Theatre, the new home of
MRS. GERSON'S GRILL
After 11 Years on Broadway

Cab Laws

A revised list of standard taxicab specifications has been issued by Police Commissioner Grover Whalen.

In the new specifications maximum wheelbase permitted for large taxicabs is 132 inches, and for small cabs 104 inches. Small cabs are limited to three passengers.

Side, rear and partition windows must be of shatter-proof glass.

Wearing of standard uniforms also is being made compulsory. Features are a semi-yachting cap and slightly flared overcoating. Outfit costs \$3.50.

ACTRESS FACES LIFE SENTENCE

Mrs. Ruth St. Clair, 29, who claims to be an actress, faces life imprisonment as an habitual criminal as a result of pleading guilty to a felony before Judge Max S. Levine in General Sessions. The woman, with Mrs. Frances Saunders, show girl, who also pleaded guilty, was arrested and indicted for shoplifting. Both were remanded to the Tombs for investigation and sentence on Jan. 27.

In the meantime, the district attorney's office will ascertain whether Mrs. St. Clair is to be tried on a charge of carrying a weapon, being a fourth offender. Both women were arrested Dec. 12 after stealing articles valued at \$126 from a downtown store. A month previous Mrs. St. Clair was discharged by Magistrate Rudich in Brooklyn, on a similar charge. As a result of the magistrate's action, he was attacked by newspapers, inferring that pressure had been brought to bear to have the woman freed.

Her police record shows she has been convicted a dozen times since 1914, and has served at least two terms in state prison for felonies. Her gun charge is also pending against her.

Employee Lands Kleckner In Court; Assault Charge

David Kleckner, proprietor of Dave's Blue Room, restaurant at 791 7th ave., faces the grand jury on a felonious assault charge as result of a recent altercation in which he is alleged to have had with Anthony Fontaine, former counterman in the restaurant.

Kleckner denied the charge at a hearing before Magistrate John V. Flood in West Side Court Saturday. He was pronounced guilty by Magistrate Flood and held in \$1,000 bail, which he produced.

Complainant told his story through teeth which were wired together. He declared his jaw was fractured by a blow from Kleckner.

Fisties resulted over a disagreement between employer and employee over the definition of loafing.

Inaccurate Biographies

Otto H. Kahn
By Claude Binyon

Otto H. (Harp) Kahn, banker, was born on a little farm near Xaylych, which was later taken over by the Russians and converted into a Turkish bath. Kahn was later reported one of the angels behind the project, but when they looked he was gone. He is one of the few angels known to have disappeared from behind a project without losing at least a shirt.

Coming to America with a load of steers, Otto followed his nose and landed a lively stable job in New York. Within three weeks he was hired for investing his salary in a now-forgotten horseless carriage. Otto's defense, delivered at arm's length in a crowded courtroom, was later condensed and transformed into a vulgar slogan by a well known five cent cigar company.

In no time at all, thanks to his genius and a couple of well-to-do relatives, Otto had enough money saved to buy the Woolworth build-

Chi Calls Backstage Racketeers Harmless Penny Grabbers; Maybe

ROTHSTEIN MYSTERY IS OFFICIALLY 'UNSOLVED'

The Rothstein murder mystery has taken its place in the files of the police department as an "unsolved case." This was made known last week when District Attorney Thomas C. Crain admitted that neither his office nor the police know who killed the gambler on the night of Nov. 4, 1928, in the Park Central Hotel.

Following this admission the district attorney proceeded to have the indictment against Hymann (Gilly) Biller and two fictitious persons, designated as "John Doe" and "Richard Roe," dismissed. The three were jointly indicted with George A. McManus, race-track man, for complicity in the murder of Rothstein. McManus was tried on the charge and acquitted. Biller has never been arrested.

In asking for dismissal of the remaining indictments, Crain informed Judge Charles C. Nott in General Sessions that from an investigation he had made since assuming the office of prosecutor January 1, he is led to believe that those accused of the murder should never have been indicted on the testimony obtained from witnesses, whose characters were not of the best. He declared there never was any evidence before the Grand Jury to connect Biller, and especially McManus, directly with the shooting.

Only facts uncovered by the police, the district attorney said, was that McManus had occupied the room in the hotel where it is claimed Rothstein was fatally wounded. Biller and McManus were last seen in that room on the afternoon preceding the shooting.

The shooting took place around 11 p. m. and was discovered after Rothstein had crawled to the servant's entrance three floors below.

"Shooting Accident"

Crain, in making his announcement, stated that he was inclined to believe the shooting was an accident, caused by a drunken man who sought to intimidate Rothstein with a revolver. A sudden lurch caused the gun to explode and the gambler happened to be in the line of fire. The district attorney bases his belief on the fact that the revolver, found later in the street and which caused the death, contained only one empty shell. Had the shooting been premeditated, he believes, more than one shot would have been fired.

In asking for the dismissal of the indictments, Judge Crain also requested permission to resubmit the case against Biller to a Grand Jury in the future should he obtain additional evidence. Judge Nott granted this request.

It is the hope of Crain that McManus, who is now in Florida, will return to New York to look after his future and willingly appear as a witness before the Grand Jury.

Chicago, Jan. 21.

Information for performers playing this alleged toughest city in the world:

Petty racketeers working backstage shakedowned are not hard-boiled. The bulges in their pockets are handkerchiefs.

They found actors had softer hearts and wider pocketbooks than the proverbial rural sap, so they concentrated on performers.

Actors who laughed at attempted shakes for protection, Christmas Eve, found themselves posing as the "big guys" friends. A cinch for the petty grafters, the next move was to offer steady protection at \$50 a week per head. Again the actor paid.

The up-and-up racketeer hasn't informed the actor to give backstage racketeers are because he figures it another laugh.

With only a handful of his former friends as mourners, funeral services were held in Campbell's Funeral Church for Frank Barrett Carman, better known as "Barry" Carman. Carman died suddenly in a southern city.

Barry Carman, Schoelkopf Figure, Dies in South

The body was taken to New Jersey where it was cremated. The ashes were sent to Columbus, O. Mrs. Hugo Schoelkopf, from whom he was divorced a few years ago, was not present.

Carman created a stir a few years ago when he was taken into custody in connection with the holdup and robbery of Mrs. Irene Schoelkopf, wife of a Buffalo brewer and capitalist. Mrs. Schoelkopf was robbed of several thousand dollars worth of gems.

Several arrests followed. Carman was released when Mrs. Schoelkopf and her husband assured police Barry was innocent. Carman was Mrs. Schoelkopf's chapman to a New Year's party in his apartment just off Broadway. Mrs. Schoelkopf left his apartment for a moment and was carried into another apartment on a lower floor and robbed of her gems.

Ill fate has followed the case ever since. Mrs. Schoelkopf divorced her wife, and later died. Others connected with the case met untimely deaths, with Carman the latest. Mrs. Schoelkopf had married and divorced Carman.

"NO-TIP" FLOPS

B-G Sandwich Shops in N. Y. Drop Tipping Ban

No-tipping system, brought to Broadway by the B-G Sandwich Shops, which immediately drew on the counters is that a lot of people don't know the no-tipping thing is out, and mistake the leers of the hash-slingers for an unpleasant personality.

Only complaint from gals behind the counters is that a lot of people don't know the no-tipping thing is out, and mistake the leers of the hash-slingers for an unpleasant personality.

BOOKMAKER CONVICTED

Convicted of making a book in the premises at 501 Seventh avenue, Louis Weitz, 36, was sentenced to 30 days in the workhouse, with the execution of the sentence suspended by the Justices in Special Sessions. Weitz was arrested Dec. 14 by officers who claimed they saw him accept several bets on horse races in the lobby of the building.

HAYMARKET BURLESQUE QUILTS; 3 GET DIVORCES

Chicago, Jan. 21. Now that the Haymarket, burlesque stand, has closed, the girls are able to devote more time to affairs of law. Helen Svec (Gibbons), moutrette, secured a divorce from Frank Svec, vaude performer, when she testified her husband beat her and blew.

They were married March 2, 1927, for the second time, having been divorced earlier in the year, and separated Oct. 22, 1928.

Ruby Taber (Rankin), chorus girl, has broken relations with Floyd Taber, straight man, charging desertion. They were married in Jan. 1926 and separated April 18, 1928. Hazel Overgard (Bernard) has, like the rest, secured her divorce, thru Irving Eisenman, from Chester Overgard, contractor. They were married in California, May 1927, and separated Aug. 1927.

Talkfilm Supplements

Mini. Stock Burlesque

Minneapolis, Jan. 21. The Palace theatre, which has been having rough going with its stock burlesque policy, it closed this week to permit the installation of sound equipment. Under a new policy to be started next week, talking pictures will augment the stock burlesque.

Instead of two shows a day with all acts reserved, there will be three complete burlesque performances and four showings of talking pictures, making the entertainment continuous.

Earlier in the present season, the Palace, an Iron & Cloghouse, tried Mutual wheel burlesque with unsatisfactory results.

Columbia Tenants Move

Offices of the Columbia Amusement Co., which have been on the sixth floor of the Columbia theatre building since it was opened, will be moved this week to the Hanover bank building in West 47th street.

Although the Columbia Co. is inactive as a producing concern it still retains equity in some of the former Columbia circuit houses.

Both Sam Scribner and J. Herbert Mack married their headquarters in the Columbia offices.

New York offices of the Actors' Fund, which have been located for 12 years in the same building, are being moved this week to the Hanover bank building also, and are being equipped to accommodate the Fund members.

Another Mutual Stock

The Mutual circuit on Jan. 25 drops the Gayety, Kansas City, as a wheel spoke and, having the theatre lease on its hands, arranged for burlesque stock to step right in.

Emmett Callahan, Mutual's assistant president, left Sunday with a stock receipt in N. Y. to install in the K. C. house.

The troupe includes Sam Micals, book producer; Jimmy Stanton, number stager; Billy Fields, D. L. Farnsworth, Tom Briskley, Hughie Mack, Mary Lee Tucker, May Shaw, Polly Miller and Phyrne McCarthy.

Steinway Changes Mind

Steinway, Astoria, L. I., will stick to Mutual shows as policy instead of tossing them as previously announced. A new stand for the wheel spokes and an added starter through opening with burlesque last November this house had done up and down business.

House now retains Mutuals on a two weeks' closing notice arrangement. Harry Shapiro has gone in as house manager.

MAY CLAIRE ILL

May Claire, burlesque soub with stock and wheel shows, has been ordered to Saranac for a prolonged rest by her physician. Miss Claire had been with Minsky's stock at National Winter Garden, New York, when stricken with pneumonia last November.

Clark to Stage on Coast

Los Angeles, Jan. 21. George Clark has been engaged to stage the productions at Frank Daton's Follies and Burbank theatre.

Stock Producer and Cast Walk Out on Receiver

Chicago, Jan. 21.

Claiming a double-cross, Harry Evans, manager, and most of the 35 principals walked out at the Chicago stock burlesque spot, three days after the house reopened.

Evans was fired without notice, after having been guaranteed 95% of the gross and pay all expenses. Principals of the production stood by him and asked for their pay. They left in indignation when they were offered the night's receipts, \$15. They also claimed a double-cross when Harvey Curzon was suddenly advertised as producer after being hired by Evans.

The house is operated by the Continental Illinois Merchants' Bank, is in receivership and had been dark some time when it was reopened.

N. Y. Stocks Spotty in Gate; Winter Garden Best

'Burlesque stocks around New York are not hitting profitable for the past few weeks with exception of National Winter Garden on lower east side operated by Minsky.

The combo of stock and Mutuals is also holding up at the Apollo, Harlem, uptown. Minsky stand, but biz is not strong at American Music Hall and City, both of the latter regular stock troupes.

The City, which adopted burlesque stock policy in November has been gradually building since opening helped by the 50 cents top and all day grind. The American doing two shows daily and a Sunday grind at \$1 top and opening the City is also gradually building but nothing near what it should be. Both spots have a bigger nut on their shows than Mutuals.

Howe's Suit Dismissed

Sam Howe's suit for \$100,000 damages against the Columbia Amusement Co., which was filed about a year ago, finally came up for trial Jan. 17, before Supreme Court Justice Mitchell May in the Long Island City courts.

After Howe had submitted his evidence, the case was dismissed on motion of insufficient grounds.

Howe was a burlesque producer, producer of "The Heart Changers" and "The Love Makers." Both shows were declared to be below the Columbia standard, and Howe's franchise as a producer revoked. Howe sued on this action.

B'klyn Runway Girls Out

Former house soub and runway girls are out at the Star, Brooklyn, with house now depending on the incoming wheel shows for torso twisting and runway grinding.

Previously the house mob had the runway exclusively, with shows playing house ignoring the runway stuff entirely and spotting their numbers on the stage.

The Gayety, Brooklyn, operated by same interests, is still continuing the house mob. Both houses play Mutual shows.

BURLESQUE CHANGES

Sam Cohen has replaced Chas. Nauman as company manager with "Get Hot" (Mutual). Cohen had formerly managed "Moulin Rouge Girls" earlier in season.

Low Reals will take over management of "Rus Puss" (Mutual) next week, relieving Jack McNamara now handling who will take over management of "Burlesque Revue."

Maurice Costello is pinch hitting for Nat Fields as manager of "Take a Chance" (Mutual), the latter having been recalled to Milwaukee.

Mary Lee Tucker, runway girl at the Columbia N. Y., to Mutual's stock for the Gayety, Kansas City.

Lee Smith was engaged for runway service, Columbia, N. Y., when Mary Lee Tucker stepped out.

UTICA GOES TO SPLIT

Albany, Jan. 21. Mutual Wheel shows, heretofore playing a week stand at the Colonial, Utica, will do three days instead. The gap will be filled with touring attractions during the first half, according to Nathan L. Robbins, owner.

Robbins is said to be completing a deal which will give Utica a road split with Syracuse.

Holdover Squawk Ends Cleaned-up Ky. Stock

Louisville, Ky., Jan. 21.

Kane Brothers' stock burlesque troupe was closed after first act, because of acting in a complaint made against their previous attraction. Detectives and policeman had shorthanded some of their dilapidated.

The Kane's had been here nearly a year in the Walnut which hasn't made money in the past decade. Business had not been so good lately but they were holding on.

On the first day of the new week Kane's stated they had engaged a new producer with nothing offensive in current future bills. John Law, however, remained obdurate and the troupe left town and opened Jan. 18, at the Garrick, Richmond, Indiana.

Detectives and four scribes witnessed a special showing of the Kane's last night. The chief and Chief of Detectives M. Rex Yarberry walked out on the show. There has been considerable rivalry between the Walnut and Gayety (Mutual).

GIRLS IN BLUE

(MUTUAL)

Callahan & Bernstein, it seems, were so conscious of possessing the wheel's best strip that they were lightly over the rest of the show and concentrated mainly, if not almost entirely, on Ann Corio. Miss Corio's name is on the bill, but some of the girls in the show are "Girls in Blue." Nothing else matters.

The black-haired and black-eyed girl, on the wheel but two seasons and a half strip, is the queen taker-off of traveling burlesque, is an unabashed strip specialist, but, like few others, when she takes a show, she takes it. Such figure is not to be found elsewhere on the Mutual, that probably convincing Callahan & Bernstein that trimmings were needed to sell this turn for \$2, a buck or what ever they get, when they get it, on the road.

Miss Corio used to take off for Izzy Seldene at Izzy's Cadillac, in Detroit. It was then, and only then, that the Cadillac would hang them on the rafters. When Emmett Callahan grabbed the show, he did not have known it, but he got what now amounts to a whole Mutual show.

At the Columbia no other member of the traveling troupe made even a motion toward stripping. Columbia's own strippers, Jean Steele and Lee Smith, were taking off when Miss Corio's "Girls in Blue" seemed to notice the competition.

No holding out on superlatives by the billing writer. This show has plenty on paper.

Freyer is probably burlesque's sloppiest comedian. His lines are not unusually rough, but his actions class him as a clown. For one thing, it is a radio talker chewing licorice and looking for a safe spot to deposit the juice. When the announcer yells, "In the milk," Freyer lets it go. Later on in a booze bit Freyer's influence caused the straight man to splash right along with the comedian. A lot more of this messy business is to be expected.

When not dirty Freyer can be just as effective. He shows that much in the box scene. Maybe dirt is the easiest way to laugh in burlesque. Freyer's first image is so.

Second comic is Chuck Callahan, who is neater but plenty strong on double talking. Early in the show, with Larry Clark, Callahan revives part of the old Callahan and Bliss vaudeville two-act, of which he was 50%. And of Callahan Bros. and Middle Miller, of which he was 33-1/3%. The opening song about a couple of sports from Michigan and the dance are used, although the dancing now is simple time stepping.

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319 Censor Cuts

Providence, Jan. 21. Capt. George W. Cowan, police censor, spent most of his time last night censoring burlesque shows. Of 57 changes and eliminations made in theatre programs in the past year, Capt. Cowan ordered 319 out of burlesque shows playing this burg.

Not one cut was made in any of the talkers or silent pictures, his report shows.

London Chatter

(Continued from page 6)

ging for it, "The Last Enemy" has emerged from a bad start.

Marie Noy has replaced Nora Swinburn in "Murder on the Second Floor."

Gainsborough grabbed Dick Henderson for a talker as he stepped off the New York boat.

Maisie Gay's filling in with vaude.

Olga Lindo off to Africa.

John Maxwell is wishing his film producers a colorful New Year.

Heather Thatcher's gone in for auto accidents. Two to date.

Craze for war books continues. Papers serializing 'em as fast as they're published.

Steve Slinger, salesman, out of Pro Patria, British unit he managed.

American owned speed-hog, Easter Hero, is already down to nine in the Grand National betting, with the race weeks away.

Ellnor Glyn's got home in the suburbs. Keeps it dark, though.

Way your newshounds made Colin Keith Johnston say "Eh, What?" every time he was interviewed in New York, got the laugh this side.

Paul Murray says, "at musical prices the Adelphi capacity is \$2,250."

Hans Bartsch here last week. Wilton Crawley played one performance at the Palladium (vaude), Jan. 6, but couldn't dance owing to water on knee and engagement cancelled.

If Toscanini comes to London it will be at the head of the New York Philharmonic in June. He's never directed here.

United British Press boys are in the picture peddling biz. They sold Walter Ford's "World You Believe It", 18 weeks on the bill with "Bulldog Drummond," to America.

Oswald Dale Roberts, the "unknown" actor in "Charley Peace," has been a trouper in the sticks for years.

Edward Shaw's spiel about having written 340,000 words averages more than 10,000 a day since the day he was born.

"Journey's End" celebrates its first birthday Jan. 21.

Edna Best and Herbert Marshall will be reunited in A. A. Milne's "Michael and Mary" now in rehearsal for the St. James' theatre. Title may be changed.

A two-play bill succeeds "Thrd Time Lucky" at the Ambassadors Jan. 22—Eugene O'Neill's "In the Zone" and "The Man in Possession" by M. M. Cresswell.

Stars, Isabel Jeans and Raymond Massey.

Another thriller—"The Limping Man." Mary Merrall and Franklin Dyllal are trying this out before London.

Violet Vanbrugh, Arthur Wontner and Miles Maleson names fixed for stage version of Aldous Huxley's "Point Counterpoint." This production breaks musical policy at Daly's. Producer is looking for all-star cast.

Charles Laughton, whose sudden lull in run to stardom has caused comment, is to be featured in the new Edgar Wallace play on Chicago gunmen. Gillian Lind, only other English artist in show. Others to be American.

After breaking for the second time in his artistic hippany, Sybil Thorneike is giving it up and returning to tragedy. She opens at the Court Feb. 12 in "Hamlet" with Esme Percy.

Sunny Jarmann and youthful millionaire husband both alseik on way to France for honeymoon.

Only people connected with show business appearing in the New Year's Honor List were Archibald Flower, for years interested in Shakespearean work at Stratford-on-Avon and chairman of the Governors of the Royal National Theatre.

Professor Granville Bantock, who succeeded Sir Edward Elgar as professor of music at Birmingham University. Both receive knighthoods. R. C. Sheriff and Walter Payton, considered eligibles, were not placed.

Bert Ambrose, leader of Mayfair hotel orchestra, has just had his contract renewed for further two years.

Vine and Russell first English act over here—to do—Blanche-Merrill vehicle. Ella Retford and Hilda Ghyde will be next.

Moore and Lewis robbed of \$700 from their Palladium dressing room.

New City Producer

George Walsh has gone in as producer of the stock shows at the City, New York, taking over assignment this week.

RADIO COME-ON

(Continued from page 1)

pulling the stuff over local radio stations during the last six months.

Racket centers around a chap in Chicago, who picks the racketeers one grand a year for horoscopes. With more than a hundred subscribing, this is business aplenty for him.

\$100,000 in 6 Months

As Prince This, Doctor That or Professor So-and-So the gimmickers travel all over the country. The fortune telling con-men will always try a new one—hence the migration. One chap is credited with a hundred grand in six months, in this town. A real home near L. A. while he was here and a flock of seven femme secretaries, one of whom is now filling in since the storm and strife left the bed and board.

Racket is to call for questions over the radio that the professor will answer at a later date. So many come in he can only answer a small percentage of them. Answers are vague and useless to the listener-in.

At one station here 100,000 requests were received in 11 weeks. One hundred thousand acknowledged chumps! Then the secretaries get to work mailing the come-ons, offering four answers for a dollar. A come-on book for a dollar—horoscope for a dollar—sex secrets for a dollar.

One-Third Fall

Thirty percent of those solicited come across with one to four dollars. Ten percent of that number went for the whole \$4. Most of the marks were women, with the femme element especially going heavy for a dollar per letter.

These books are supplied by the same gink in Chicago who supplies the horoscopes. Cost to the racketeer is three cents each in quantities. And they sell for a dollar.

Local professor sits in his office with a dictaphone in front of him. His fans get answers open the mail and empty the greenbacks into baskets, then pass the letters to the professor who reads the answers into the dictaphone, later to be typed and sent to the umpteens. He handles the letters at about 75 an hour—at a dollar per letter.

Graft extends further. The least hint of more coin in the offing and the professor sends a special come-on—the need for private consultation. No figures on the extent of this end of the racket.

Final coup of the racket is the selling of the sucker lists to the mail order houses at five cents per name.

MARRIAGES

Marcella Corbeyons to Fred Dalley, in Troy, N. Y., last week. They have been playing vaude as Fred and Lola.

Jack Stevens and "Mickey" Cullane to Los Angeles, Jan. 4. Groom is courthouse reporter on the L. A. Examiner.

Robert Gleckler, Astoria, L. I., and Adelaide Hart, Knabenshue, New York City, filed application at Greenwich, Conn., for a marriage license.

Nydia D'Arnell (musical comedy) to Harry A. Bruno, press representative for Col. Charles A. Lindbergh, Jan. 19, in New York.

Valerie Taylor and Hugh Sinclair, in Atlantic City recently. Bride is with "Beekley Square." Groom with "Recapture."

Theatres Proposed

Beaver Falls, Pa.—\$500,000. Owner, Archie Fineman, Pittsburgh. Architect, M. J. DeAngelis. Site and policy not given.

Binghamton, N. Y.—\$300,000. Also hotel and stores. 56-58 Main street. Owner, J. H. Freeman. Policy not given.

Brooklyn, N. Y.—\$250,000. 18 Ave. M. Owner, Lev C. Cohen. Architect, H. E. Sandillon. Policy not disclosed.

Des Moines, Ia.—Pictures, vaude, \$1,000,000. Owner and lessee, Radio Keith-Orpheum architects, not selected. Site not disclosed.

Hammond, Ind.—\$225,000. Culmest & Culmest architects. Owners, Columbia Theatre Co. Architects, George & Zimmerman Meyer. Policy not given.

Kansas City, Mo.—\$200,000. Owner, J. C. Nichols Inv. Co. Architect, E. W. Tanner. Site and policy not disclosed.

Westbrook Invest. Co. Architect, A. B. Fuller.

Middletown, O.—\$750,000. Owner, Midham Co. Architects, Eberson & Eberson. Site and policy not given.

Milwaukee, Wis.—Motion pictures, Wisconsin Enterprises. Architects, Rapp & Rapp.

Statenville, O.—Owner, W. B. Uring. Architect, E. B. Franzheim. Site and policy not disclosed.

New York, N. Y.—Owner, Atlantic Playhouse, Inc. First of chain in Connecticut.

Clothes and Clothes

By Mollie Gray

Jimmy's Spats

This is the week the Ace house has Ace Vaudeville, the Palace has a royal show.

Odette's Myrtle, actress and violinist, also excelling in the art of pantomime. Her "Dancing Master" just as delightful now as ever and Miss Myrtle charming in that costume. Opening gown of black velvet with flounce hem and hip ruffle falling into longer skirt in back, string along shoulder straps, jeweled pin at the waist in back; her wrap of pale blue velvet edged all round with fur.

Frankie Heath also a welcome favorite. Miss Heath wore a smart black gown with yoke and tiny sleeves of net and very full skirt of bias folds of stiffened malleine shorter on the sides, longest in back, an unusual and stunning creation; slippers of russet kid.

Madie and Ray, two clever youngsters, always enjoyable. With Waite Hoyt and Fred Coates appeared the prize winning imitator of Helen Kane (name not caught), and if there must be imitators of Miss Kane, if there must, this girl is a double for her any time.

William Seabury has a nicely dressed company. Miss Jean in a very pretty gown of flesh color satin with triple tiers of fishnet on the skirt, back decolletage outlined in fringe edged silk flowers. Later the same girl wore white taffeta lightly beaded trimmings under an overskirt of net bound with the taffeta, a double ruffle of the same round the hips. Rose Marie, introduced as a little girl, was a big surprise; her costume some black and white velvet and delectable ostrich. Suzanne is a dancer, too, but her gown seemed unwieldy, and, since the velvet bodice and satin skirt just missed meeting each other on the color line.

It's a wonder Variety hasn't created a What the Men Will Wear Department just for the benefit of Jimmy the best dressed man in the handkerchief spots surely warrant recognition. Jimmy Durante, not Walker.

That new curtain of transparent velvet ruffles shading froi oyster white at the flies to wine color at the floor is handsome and easy on the eye.

Songs in "Devil May Care"

Songs in courtyards and orchestras in treopets (probably started with "Rock-a-Baby") are the order of business in "Devil May Care," starring Ramon Novarro. If pictures must have symphony orchestras in prisons and mountains and other unexpected places they're going to spoil the story. Ilusion, Novarro is an engaging young minstrel though the song in the audience who confessed "He's one of my weaknesses, I'll probably pass out when he sings," was still there at the final note.

Dorothy Jordan is charming and a delightful heroine in the high waisted dark shimmery gowns of the Napoleonic days.

The most unkindest cut was that given Marlon Harris, whose crooning voice has delighted vaudeville and pleases here. On the stage Miss Harris always dresses in soft flowing fabrics to disguise her extreme slenderness and always appeared very attractive, but here she was otherwise. Again a picture in which the song's the thing, these serenades heading for great favor.

Giddy Beach Apparel

Shops have all ditched their Christmas greens and gone in heavily for palm trees and hints covered atmosphere. And if bathing suits are any attraction this will be a great summer at the beaches; they're shorter and more backless than ever.

Jersey bathing suits at Best's have a square neck line in front and square decolletage in back which is cut to the waist where the shorts button onto the one-piece suit underneath—can be worn with or without the shorts. Turquoise blue favored.

Macy's salegirl strolling about in a lovely thing in delicate blue silk of yoked pajama trousers and high necked short sleeved shirt. Another combination used rajah silk overalls a rose shade and white Jersey coat. Beach pajamas also in linen either colors or figured white or in sponge using any color or more. Separated short sleeved jacket is printed pique lined with

turkish toweling, large patch pockets. A tricky suit of navy jersey had bodice of Roman striped silk tied with bow in front, jacket banded inside with the silk. Silk suits mostly dark backgrounds with bright figures.

"Pointed Heels" is mostly Helen Kane, who becomes less like her name and more like an umbrella. "Skeets" Gallagher provides the laughs, even for himself, and Fay Wray the charm and ornamentation. Everything Miss Kane wears tends to make her look heavier. One checked dress also worn by another star, though in a smaller size. Her stage costume, was a nice model of black net with silver tipped pointed edge ruffled skirt. Miss Wray looked sweet in a white silk unbuttoned jacket worn with a black satin skirt of many narrow panels. Another jacket frock was probably brown over a pleated white skirt, quite short, one of printed chiffon much longer by the flounce route, short sleeves and cape back.

Among the names that should be featured in "The Aviator" is that of Frank Clarke, stunt aviator for some wonderful, breath-taking shots. Edward Everett Horton shares the rest of the many honors with Patsy Ruth Miller, who has always known the difficult and almost lost art of good carriage. It's a pleasure to see her sit in a chair. Of her gowns, one of printed crepe used velvet ribbon for shoulder straps, the ends hanging loose in back, a jeweled pin on both of them in front; it seemed a bit too decollete, but then she was an aviator, which may excuse it. Her costume in a leather outfit were brief and so was her short skirt. Kewpie Morgan is a big part, as he must be of any picture. "The Aviator" wins the altitude record for high glide.

Hokum vs. Art

Paramount has "Jazz Preferred" on the stage this week. Yvette Ruggle's splendid voice is wasted on the material given her and the Dorsey Berke Girls have little opportunity either. Costumes quite ordinary, opening as notes of the

scale, then a garden ballet and finally in one-piece red velvets and feather headresses. Harry Richmond getting the billing "Up" is the backstage struggle from a different angle. Two types of performer, believing in entirely opposite theories of entertainment, try to compile each other. A case of hokum versus art. William Powell and Hal Skelly make both characters human and understandable, their performance a pleasure to watch. Fay Wray, who has improved tremendously, is the girl in the case and a charming one. Her white chiffon gown had a cape collar edged with a ruffle, skirt hem irregular; squirrels for a light silk suit, making a standing collar; the revers of a black crepe de chine frock continued into long, loose panels in the back. A silk cape tied at the neck with a fur bow.

Kay Francis was backed by a good reason for the low decolletage of her black net gown; even her velvet negligee with no collar, but dark fur banding on the loose sleeves, achieves greater distinction because of her fine carriage. Beautiful jewels on Miss Francis, though a single strand of pearls found a lovely background on Miss Wray's throat. Flowered chiffon is still popular among the stars. Mrs. Crawford is gowned in metallic cloth this week, short sleeves and silver slippers, but she isn't getting much chance to show her greatest adornment, her synchopation.

Standards at State

State has plenty of talent which, all standard acts. Walter C. Kelly and his gallery of dialect gings, a Ritz Brothers in whose suits of red, green and yellow the girls picking their favorite color) and Eddie Miller's fine voice. Girl accompanying Mr. Miller is an accomplished pianiste as well as doing a very good imitation of Ann Pennington, even to the hair; her gown, one of canary silk for which she shed most of its skirt for the imitation.

Blossom, with Billy Green, makes her first round in a jacket-frock of purple silk with blouse of gray and black plaid, getting the decision in a scant one-piece of black velvet.

Carl Shaw danced well, as does his company, but the girls must deliver new costumes since the old American days.

"Taming of the Shrew" packing them in.

Uncommon Chatter

By Ruth Morris

"Strike Up the Band"

The latest stage fashion seems to be for a musical comedy to go into its dream—which will be a great comfort to authors, since anything can happen in a dream-skit.

"Strike Up the Band" adopts this formula—a perfect one for the sober and deliberate madness of Clarke and McCullough.

The play's costumes reflect the technicolor influence, with turquoise blue and deep shell-pink favored. The gowns are modish and pretty. They lack, however, any distinctive or amusing touches that might have been made possible by the dream of the script.

A group of bridesmaid gowns are in cool, flowered green chiffon accompanied by delicate hair hats with brims turned off the face in front and drooping in pleats about the shoulders. Tulle muffs dotted with too-brightly colored flowers accompany these. Bridal costumes for the finale are stunning and in extremely good taste.

Margaret Collins, as the ingenue, displays a sweet clear voice, and Doris Carson stands out because of her bright personality and fast and slightly eccentric dance-style. Blanche Ring, smartly groomed as one of those musical matrons, sells in numbers with old-time vigor. The Georgie Hale chorus performs briskly, and there is, in addition, a group of show girls who can actually sing.

The first half of "Hit the Deck" seems like a grand picture—one that can stand on its own merits as a film without relying on the reputation of its original version. The second half loses pace in the development of a not too convincing love story and sacrifices comedy for technicolor splendor. But Oakie is in it, and no film that has his presence in it is possibly be unentertaining. He's better than ever in this salty characterization of a hard-boiled, lovable gop.

Polly Walker is sweet in her first screen role, as Looloo, dispenser of Java and doughnuts. Marguerita Padula's rich contralto has fallen here to "Hallelujah" and "The Girl Who Sings" plugging, as a perfectly grand song. June Clyde and Ethel Clayton perform adequately in small parts.

Pity the Clown Sister

"It's a Great Life," starring Vivian and Rudi Valer, is built on the accepted sister team formula. This implies that life will not be so great for one of the sisters (the comedienne usually), who must shoulder all the burdens, take all the bad breaks, and grin and bear it. The narrative pauses in spots to permit interpolations of typical Duncan harmony and comedy. The sisters troupe through their parts proficiently, but the audience is always two jumps ahead of the story.

Black and white, with punctuation of musical motifs in silver, are featured in the Capitol's "Land of Synchopation." Costumes are quite lovely, particularly bouffante arrangements for the finale and ballet dresses made with long, fitted bodices and skirts full to the thighs and to the waistline. The production wastes too much time over the musical versatility of its m. c. but otherwise is very nice.

Off Stage Action

Barbara Kent has a thankless role in "Night Rider," an exciting picture of reporters and racketeers. As the sweetheart of a star reporter, her life is threatened, her home is bombed and she is almost killed in an automobile accident—but none of these incidents is shown on the screen and might have been displayed in left to the imagination of the spectator. Joseph Schildkraut gives a tense performance as the newspaper man, playing it occasionally as though he were clad in doublet and hose.

Wisdom for the Woeful

This department, conducted by Miss Revell, has been instituted as a weekly feature and is placed at the service of any "Variety" reader. Material submitted to Miss Revell will be treated confidentially. No attention will be paid to unsigned letters, but real names will always be suppressed.

Miss Revell may be addressed at the Hotel Somerset, West 47th street, or care "Variety," New York.

Dear Miss Revell: My daughter left home for New York six months ago and I have not had a line from her since. She used to correspond with a theatre agent named— and I am afraid she has gone to him. Do you know his address?

Anxious.

Answer: A letter addressed to the National Vaudeville Artists, West 46th street, or Lambs Club, 128 W. 44th St., New York City, will reach him.

Dear Lady: I am a member of a trio in vaudeville. The other two are man and wife. The husband is always showing me attention and paying me compliments. His wife is jealous and makes me miserable. She is trying to make me quit the act. I would if I could get another engagement for I don't want her man. I wouldn't have him on a bet. What do you suggest?

Patty.

Answer: I have seen your act. They need you worse than you need them, or at least you are more necessary to the act than the wife is. I would suggest you find an-

other partner, a man, and frame an act in "one" with less singing.

Dear Madam: I am heart broken. My husband and I have been partners for eight years in vaudeville. Now he suggests a male partner and I don't know whether it is a stall or the air. I can't work alone and would be unhappy to stay home and do nothing. And he says he couldn't afford to carry me on the road with him if I weren't working in the act. I have reasons to believe that he is trying to stir me for a girl in a sister act which played on the same bill with us three, or four times this season. Shall I tell him so or should I make her give him back to me? Heart Broken.

Answer: Every man needs a matrimonial vacation occasionally. Perhaps getting out on the road away from you for a while is exactly what he needs to rekindle his love for you. I'll wager he'll get lonesome for you and you will get a wire begging you to come on the bill before he has played many bookings.

Hollywood Styles

By Cecelia Ager

Hollywood, Jan. 21.

Argentina

Argentina's dance recital drew the picture colony downtown to the Philharmonic Auditorium just as though it were a film premiere. Rumors of the dar-'s artistry were brought to Hollywood by those who had seen her in Europe and New York, and then, too, "The New Yorker" and "Vanity Fair" have a circulation out here. So Argentina had a brilliant audience, from point of view of the audience's film fame. Even the shy Garbo overcame her w. k. aversion for crowds. The greatest of all the screen Greta came out for the occasion dressed in sport clothes and a mink coat which she belted round her with a wide brown leather belt.

The Garb Eyelashes

Garbo's unbelievably long eyelashes, which some poo-pooers maintain are pasted on for pictures, were conclusively proved to be her very own. Lilyan Tashman's famous chinchilla cloak was on view over a black and white printed chiffon evening dress. All the local ermine wraps promenade; those with sable collar were the haughtiest, but better than their greater claim to grandeur. Unfortunately for Hollywood's star gazers, there were no searchlights emanating from the auditorium to tell them what a fine bunch of celebrities could be seen waiting for the meques for the motors. Passersby could scarcely believe their eyes, stumbling upon such a Grade A assortment of picture's prominent.

Argentina found her audience wholeheartedly enthusiastic, as lavish with its brass and oles as any continental gathering. She appeared for each number to applause which became so insistent that she repeated many dances. The cosmopolitan intelligence her work displayed, its grace and humor, as well as her strikingly beautiful costumes, made her program seem all the better. Let scoffers dare to say that Hollywood isn't receptive to Art!

At the Studios

Catherine Dale Owen wears the Fox uniform for young actresses when she appears in her underthings in "Such Men Are Dangerous." Hers is an exquisite satin and lace chemise, very dainty, very feminine, but a chemise, nevertheless. No longer are the deMille and Bow pictures to have a corner on lovely ladies in intimate garments. The idea rather appeals to Fox, as its recent picture, "Miss Owen's maid," shows, for the way a chemise in picture made for her is comfortably middle-aged and wears low-heeled sensible shoes, stands by to cloak her mistress in a film of chiffon and lace, called a negligee, as soon as the chemise has gotten over. Both garments are most satisfactory on Miss Owen. She is in

her rightful setting in a boudoir, for isn't she blond, with blue eyes and a tip-tilted nose?

Clothes Make the Woman

Marion Shilling plays the steadfast girl in "Lord Byron of Broadway," and so her clothes must be meek. It would never do to let the girl you must not go about in striking raiment. That is the province of the heartless ones. Marion, therefore, wears a discreet suit of broadcloth in tan and brown. The sober hip-length jacket is tan with encrustations of brown. It buttons in front, cardigan style, and has button trim and cuffs as the skirt is all brown, quite short according to present standards, and cut with a slight circular flare. Hat and shoes are matching tan, the hat a draped turban modeled after Re-boux's "pirate" hat. The ensemble characterizes the role: noble, well behaved, young—but not flaming.

Bernice Clair attends to her business of liberating the Russian peasants in "The Song of the Flame," in evangelical garb that includes a cape, of course. She wears a beige crepe two-button tunic and cape as the European convent garb. The long blouse has a high neck with a turnover collar, and buttons down the front. Skirt is long and full. It is the cape of beige broadcloth that gives the costume its flair. Its voluminousness reaches to the floor. Bernice astrakhan forms the collar tied together with ends of broadcloth. The severity and size of this cloak, flowing as the wearer moves, settling gracefully when she is quiet, makes it dramatic. Curious, how a flowing cape immediately symbolizes a benefactor to humanity. Well, it simplifies matters for the costume designer.

Immoral But Sad

Corinne Griffith, lovely, dream-eyed, and sort of unresponsive, portrays the kind of woman in "Back Pay" who has expensively beautiful clothes and magnificent jewels, even though she can't honestly wear a wedding ring. Everything is corrected in picture order, however, because living in a luxurious house and with a series of magnificent costume changes, she registers unhappiness all the while. When she is in a blue chiffon velvet negligee, she must be a pretty contrary bird, and around the ankles nicely. A band of ermine outlines the edges of the coat and the bell sleeves. Ermine tails are bunched into a pom-pom for the shoulder. Great richness is achieved in this negligee, and frivolous impracticality, the ideal for which all negligees strive.

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50 YEARS AGO

(From Clipper)

Endurance contests being much in vogue at the time it was natural that exploits in chess would be of public interest. Achievement of Capt. McKenzie in playing 20 separate players at once at the Manhattan Club, 49 Bowery, which seems to have been a swank locale, receives attention. The captain won 13 games, drew five and lost only 2. Contest lasted only 4 hours.

Archery was in vigorous revival with a number of clubs springing up and holding winter tournaments indoors. Clipper doesn't mention what brought archery back. (Sport is popular now, winning recognition through the Boy Scouts and Camp Fire Girl movements.)

A marvel of the age was a locomotive on the Santa Fe, so powerful it could alone pull ten freight cars up the grades of the Rocky Mountains.

Clipper, which was the sole medium for winter league baseball discussion, brings up a collection of diamond oddities. One of them is a one-base hit stretched out into a homer, when the ball became so firmly lodged between the palings of a short field fence that the runner was home before it could be dislodged. Another is a case in which an umpire decision was reversed on appeal to the Athletic League and a game voided.

Interesting news item in baseball has to do with the hold-out of the O'Rourke Brothers of Boston, who refused to sign a contract, not because of dispute over money, but because the players declined to be taken \$30 for a uniform and 50 cents maintenance on travel. Boston sports made up the sum and the brothers signed.

15 YEARS AGO

(From Variety and Clipper)

Foreign actor issue came up in New York when the Stage Society backed Granville Barker for \$60,000 with his English company in for a run at Waller's, New York. Native players argued that if the society had that much capital to risk, why not use American talent? Society retorted it was "serving best interests of the drama."

Film merger talk uppermost. Kennedy of Patents Co., Carl Laemmle of U and Harry Aitken of Mutual all in conference and the wisecracks busy predicting new amalgamations.

When stockholder votes in Universal came to be counted it was disclosed that Pat Powers had grabbed a majority and had voted himself into the office of treasurer.

Colonial, once ace house of the E. G. Williams circuit and a gold mine, cut prices to 25 cent mats and 50-75 evenings, marking its slip under new management.

New York active in enforcing law against admitting minors to pictures. Five house licenses revoked for violation.

Franz Steiner, Berlin manager, got through word via Marinelli that business was prosperous in the German capital and he was prepared to offer three months' engagements to American acts if they could get to Berlin.

Fritzi Scheff was busy building a reputation for temperament. Refused to go on because she wasn't satisfied with the orchestra. House made refund.

Inside Stuff—Pictures

(Continued from page 20)

The Mexican consul stepped in to inform that the president had changed his mind about going to Hollywood.

Dorothy Mackaill became so determined to convince First National of her ability to do a Hulu number that she connived with the publicity department to pose in a series of dance stunts to get over point. After seeing the poses the studio incorporated a sequence in her current picture, "Bright Lights," and the lot deems it the outstanding piece of work in the film.

Hubert Voight, publicity director at First National studios, considers it a great scoop in being the first to obtain intimate photographs inside the historical museum of the Mission hotel at Riverside.

After pleading that the pictures would be used only in religious tie-ups, he was permitted to photograph the ancient altars handed down from early California settlers, with Loretta Young dressed as a nun posing in the foreground.

Few visitors to the Warner emporium on 44th street know why W. B. executives are always so well trimmed. Tucked away on the eighth floor is a barber and nail cutter. No charge and no tips. Brothers, members of the barber club reveal, consider things tonsorial as important as things contractual. And the office building has a doorman, from the cotton belt, with gold braid.

First National is now confined to one floor, the fourth.

While Warners is guarding things tonsorial by installing a free-of-charge barber emporium in the home office, Universal is taking no chances with the weather and is fitting out an office for a physician. Lesser Laemmle employees are whispering that there'll be no more "hooky" now that those sore throats and bum-gams are to stand the glare of the professional eye.

Several newsreel cameramen with sound trucks awaited the arrival of Col. Lindbergh at the Los Angeles airport recently, but when the aviator arrived he refused to talk for the mikes. One of the Pathe men then concealed a mike in his pocket and stuck around. He caught Lindbergh napping but the conversation recorded could not be projected in a theatre and had to be scrapped.

Production manager of a Hollywood studio, formerly an independent producer, handed his employees a laugh in the form of a Christmas present.

Day before the holiday he passed around notices to the effect that if had always been his custom to give employees a share of the profits at Christmas and that, no doubt, his present bosses would institute the same plan as soon as the studio could show a profit.

Hollywood studio p. a. finding he couldn't get any breaks in Los Angeles papers on a picture his studio was making, checked up. He found that the p. a. at a local theatre, showing the stage production from which the picture was being made, had given orders that no press material be printed on the picture during the stage run.

Insinuation was that the theatre ads would be yanked, and the papers fell for it.

Ready to make the hand-to-hand fighting, bombardment, and trench scenes in Universal's "All Quiet on the Western Front," the company is now camped on the Irvine ranch 50 miles south of Los Angeles.

Encampment covers 6,000 acres with more than 500 extras and an equal number of technicians housed in tents. A German trench a mile in length has been built along with a 1,000-yard concrete pavement for running camera shots.

Hollywood's biggest picture stage, covering 500x100 feet and on Radio's coast lot, will be completed within two weeks. Construction started two months ago with a crew of several hundred men working three shifts a day.

New stage is especially designed to facilitate the filming of large sets to be used in future wide angle film productions.

Although most contract players at various studios are forbidden to fly without the written consent of execs, several studios have doubled up on protection. All employees now must sign releases from liability in case of accidents from air flights not sanctioned by the studios. Fox air disaster the reason for the added caution.

Motion pictures, banned at Auburn Prison, New York, following the second riot, have been restored to the program of recreation offered at that institution. Pictures are screened four times weekly and inmates are divided into groups so that each sees at least one film a week. Audience has been limited to 200.

Jack Warner showed Col. Lindbergh through the First National studios. But not until he first promised the aviator that no publicity would be given the event.

Result was the party went through the studio with very few people recognizing the flyer.

Exchanges having asked for marginal numbers in prints of color talkers, Par has made special arrangements with Technicolor to include the margin guide on prints for "The Vagabond King," soon to be released.

Customary marginal numbers were not placed on the print for "Glorifying the American Girl."

Biggest barber shop hook-up ever effected is for Pathe's short, "Barber College." About 20,000 national shops are participating. When the picture opened at the Colony, New York, 200 of the best class cutting rooms in New York displayed posters of the picture in their quarters. All cards and miscellaneous expenses defrayed by a soap lathering device company.

Eddie Cline, First National director, just returned from what he originally thought was going to be a vacation, but wound up by being a 4,000-mile tour of the country visiting First National exchanges to see how pictures he made were clicking.

Received a load of advice from various exhibitors throughout the country on how pictures should be made.

Somebody missed in Pittsburgh last week on Don Jose Mojica. Mojica arrived under auspices of the Twentieth Century Club for a one-night concert and none of the local film scribes knew a thing about it. If they did, then they didn't know the Spaniard has made a Fox talker that hasn't been released yet.

When Tiffany's "Party Girl" opened at the Gaiety, New York, New Year's Eve, Al Selig had pictures taken of the theatre completely jammed in front with holiday celebrants. Selig is not making any record attendance claims—just letting the pictures speak for themselves.

Since Albany papers have their theatre advertising rate three cents a line a day, Jan. 1, theatres have been cutting down on space, although spending virtually the same amount of money on an average each week. Warner houses have started a tabloid with news of activities of their

Inside Stuff—Legit

"Candle Light," presented by Gilbert Miller, is due to tour under the direction of the Shuberts. Eugenie Leontovitch is named as replacing Gertrude Lawrence. Miss Leontovitch is a Chicago favorite. Last season she followed Yvonne Arnaud in "And So To Bed" after it left New York. When the show opened in Chicago her name went up in lights.

La Argentina, in Los Angeles for a concert, visited the Metro lot, where execs offered her plenty of back to do a number in its revue. She turned it down cold, saying that if she goes for pictures it will be to star in a feature length or nothing. Nothing further to report yet.

Morris Rose, insurance man and sometime producer, is reported representing the interests of Mosby, the Cincinnati Konjola king, who backed "Wolf, Wolf." The show was produced by Bernard Lohmuller and William Demarest, but Rose is signing contracts now. Just before the show arrived Mosby was sued for divorce, the wife naming Gladys Deering, who is in the cast of "Wolf, Wolf."

Macloon-Equity truce signed on the Coast called for no publicity comment by either side beyond the statement that terms were "satisfactory." Neither side was to claim a victory, with Equity in dropping the matter of the Albertson pamphlet not wishing that fact gloated over by any unsympathetic publication, such as the Los Angeles Times. The Macloons agreed to settle all old debts and hereafter be Equity to the bone.

In a recent lecture at the University of Buffalo, Professor Henry Perry, talking on "Plays of the Present Season," declared that because of the paucity of acceptable road shows practically no plays of interest to intelligent theatregoers come anyway near the vicinity of Buffalo or similar road cities and that lovers of the theatre were being forced to go to Broadway if they cared to see the best in contemporary drama.

The Brickman Construction Co. has bought the Casino theatre lease from the Shuberts, whose tenancy would have expired April 30, the deal being arranged through Joseph O'Gara and Irving, Maidman, realty brokers. Razing of the theatre is expected to start before Feb. 1. A 30 story loft building devoted to textile and dress industries will replace the one time popular play house.

A dramatic stock troupe settled in a Coast town, failed to hit with \$1 top and closed after five weeks. The producer had \$1,400 posted with Equity covering salaries, but when the cast came to collect, the amount had shrunk so that everybody was out part of the last week's salary. It seems the troupe had brought in some guest stars without posting additional guarantee, and one of the guest stars got back to Hollywood first.

A Broadway lady on cabaret vacation in Chicago gave loop showgoers a performance of "Strange Interlude" an extra show. In the middle of an act she made a bee-line for the lounge and in another moment her husky voice was heard in a telephone conversation with someone, and she was using her favorite expletives.

Heard in the rear rows, she started a disturbance that spread to the stage, with the cast visibly annoyed. But she resumed her seat and stayed until the blither end.

With theatres doing nicely during cold weather in Southern California, where stay-at-homes shiver behind thin walls, the premature closing of one stock house is laid to the failure of its heating system.

Customers downstairs were reported huddled in their coat collars during the show's last week. One of the lines in the play, "The steam pipes must be frozen," got mean giggles.

Producers' lease had two months to run when he folded. A number of theatres in the Southland have their heating plants on the roof, architects in that balmy land never figuring that heat goes up.

Matter of wanting to chisel a new dress for a publicity stunt prevented an actress appearing in Chicago (at \$1,500 per) from a tie-up with the city's largest department store. When apprised that she was the first performer ever to gain exploitation by the store that until then had never consented to any sort of tie-up, the actress, instead of showing enthusiasm, gave her press agent a nod and said:

"Sure—I'll do it if they give me a new dress!"

The department store's record for not tying up with theatres remained unbroken.

Coast Masquers Revel, Jan. 19, had Charlie Chase, Felix Adler, Bert Wheeler, Jack Hallor, Bob Woolsey and Joe E. Brown doing singles. "The Claw," by Jean Partene and George Renevent, and "The Fourth Degree," by Maverick Carroll were dramatic sketches, and "Snow White" by Roger Gray, "Hollywood" by Robert Woolsey, "Closest" by John C. Brownell and "The Battle of the Century" were the comedy sketches.

Olsen's band and Loney McIntyre's Hawaiian trio furnished the tunes. Henry Clive was m.c. Lee Moran was jester for the revel, but delegated the general stage direction to Edward Earle, jester of the previous revel.

Cast and chorus of "Wonderful Night" were called upon the carpet this week by Lee Shubert and lectured for a let down in performance.

Shubert hopped in Friday night and found principals ad libbing and clowning and choristers going blah on the vocal ensembles. He immediately notified all to show for rehearsal Monday when he addressed them and told them they'd have to perk up or else.

The let down is said to have been precipitated by a rumor that "Nina Rosa" was to supplant "Wonderful Night" a couple of weeks hence and an alacrity upon part of principals and choristers of the latter show to be shunted roadward when the operetta was doing business here. Sigmund Romberg, composer of "Nina Rosa," is said to have insisted upon the Majestic, New York, for the new one and with Shubert agreeing.

houses. About 22,000 of these giveaways are distributed or mailed each week.

Harry LaCossitt, now preparing the screen treatment for Universal's prison revolt, is the second studio person to voluntarily intern himself within San Quentin to study conditions.

Mervyn Le Roy, now directing a similar picture for First National, was the first.

At Aurora, Ill., is a theatre with Paramount and Fox on it. One day last week a visitor in town seeing the two names on the one theatre said, "So it's all set. Sooner than I expected."

But it seems the Fox, named after the Fox River, is merely owned by Paramount.

When Loew's 116th Street theatre played the Roach-M-G "Ladrones" (Spanish for "Night-Owls") on a two-day stand, Laurel-Hardy print drew over 4,000 admissions the first day and about 3,000 the second. This is a 60 percent increase over the daily average.

Harlem's Spanish speaking populace live on the brim of the black belt.

Nicholas Murray Butler, president of Columbia University, has been named by RCA Photophone for showing in February at a big gathering of alumni in California.

Boyce Smith, vice-president of Inspiration Pictures, and an alumnus of Columbia, arranged the recording.

All the big ocean-going steamships showing pictures for passengers will soon be wired, it is believed.

EQUITY SLAPS IT ON COAST INSURGENTS

Three members of Equity, who were nominally posted as suspended during the fight on the coast to organize the picture field last summer have drawn long suspensions, the punishment including heavy fines.

Two members will not be permitted to work on the legitimate stage for six months, the amount of the fines not being given out. A third member was also set down, the term of suspension said to be for a lesser time. It appears that the three were considered separately by the council, with apparently a difference in the matter of charges.

Over 100 members were suspended during the coast battle, but since Equity failed to gain control of the picture field the ban applied only to the legit. In the case of the three members punished, they requested adjudication of their cases, desiring to return to the stage from pictures.

One of the coast-suspended people was in a road show. It was reported he was pulled out the show would have been forced to close. The management was given two weeks to replace him.

Should the three punished members return to picture work during the term of their legit suspensions, "their cases may be further considered," it was stated by an Equity official.

There are no new developments in Equity's coast aspirations. Matter appears to be latent.

First Canadian Troupe Survives Death Trail

Vancouver, Jan. 21. About the first legit company to get across Canada this season without going broke has reached Vancouver. That was Maurice Colbourne, who gives five George Bernard Shaw plays a week.

It has been the toughest season for road shows in Canada to date. Around a dozen companies have failed to get across the western states.

Half a dozen English companies folded up when they got as far as North Bay, Ont., and either went home or disbanded. From Winnipeg westward was the tough stretch.

Colbourne got across without cutting the wages of the cast. To do it he had to take his own name from the pay list and just took bar expenses and cigar money. Now he is drawing good houses in Vancouver. Seems to be an indication that western Canada has more money for shows.

The tough year is blamed on the stock market. Also the farmers hadn't sold last year's wheat crop. They have more money now.

Schwab-Mandel Films

Lawrence Schwab departs for the coast Jan. 25 to work on the production of "Follow Thru" for Paramount.

While Schwab is on the coast, his sidekick, Frank Mandell, is scheduled to do "Queen High" for Paramount in the Astoria Studios.

Schwab and Mandell are under contract to do two productions a year for Paramount. With Schwab doing one on the coast while Mandell works in the east, they expect to finish both during the spring and will be free to do a stage musical.

ELSIE JANIS, LANDLADY

Judgment in favor of Elsie Janis, now on the Coast for Paramount, was rendered in New York Supreme Court against Gladys Rigant.

Amount covers a year's rent bill of \$2,416 and \$328 for telephone, water and electricity on Miss Janis' Tarrytown home, known as "Phillips Manor," which the defendant leased.

ZELMA'S APPENDIX

Hollywood, Jan. 21. Zelma O'Neal went from an aeroplane accident Sunday at Palmdale, en route from San Francisco to the Osteopathic Hospital, Los Angeles, where she was operated on Monday for acute appendicitis by Dr. H. B. Willis. Now out of danger and mending.

TICKET AGENCY SCHEME AWAITS MGRS.' ACCORD

Further developments in the proposition to hold down high prices of Broadway theatre tickets were reported by those interested in solving the problem. There were meetings of ticket brokers, the managerial committee and a committee made up of representatives of the managers, Authors' League, Equity and the agency men.

The plan which the leading brokers says they welcome and which is dated to go into effect March 1, calls for holding for direct sale a proportion of good seats for all attractions at the box offices, the managers to make no more buys with the agencies and the agencies to sell tickets at not more than 75 cents premium (plus the government tax of 4 cents).

Funds for an executive committee are to raise but cost has not been worked out. This committee is to have disciplinary powers and could withdraw tickets from any agency violating its rules. Also agencies would be prohibited from handling tickets from any manager who violated the rules.

It is proposed to do business with 16 agencies, those offices being considered the leaders in ticket distribution and supplying their own patrons, and the hotels and clubs. Some houses do business with 23 brokers, however. There are actually 42 ticket agencies of one kind or another, while there are city licenses issued to 70, taking in sidewalk workers.

Indications are that not all the 16 leaders can get by on the 75 cents premium basis. But all the latter are willing to accept the managers' plan if it can be made 100 per cent or virtually so. The brokers are to post bonds to carry out their end of the plan, the managers likewise to be bonded not to demand buys and to abide by the rules.

Depends on 100%

There is no question about A. L. Erlanger and Charles Dillingham subscribing to the plan if they are convinced it is bona-fide—that is to say, that all the managers agree to it. Before he went to the Coast, Erlanger made that definite to those in his confidence.

However, should the plan go through, it is doubtful that it would start March 1. Some current tickets buy extend beyond that date, and it is estimated that several other managers have sought buys or extension of those in force, to start Feb. 27. One of the brokers who is ready for the 75 premium experiment gave it as his opinion that if agencies were permitted to make 100% rates of unsold tickets, it would ruin some managers.

Another broker is said to have a private deal with the Shuberts whereby he has the full return privilege in return for plugging their attraction via his customers and the smaller agencies supplied through his regulations. It is said to be denied getting allotments from Erlanger theatres, but probably delivers by making an exchange with other offices.

See Leaks Likely

Box office men are not ready to accept that holding a liberal number of good seats on sale at the theatre will prevent them reaching the hands of gypsies. They point out that mail orders could drain the box office without the house knowing whether such tickets went to legitimate customers or to gyp agencies. The leading brokers appear quite willing to try the managers' plan because of the argument that it would result in business in the legitimate theatre. Whether the plan would actually solve the 15-year-old problem is conjectural, because the demand for hits has always exceeded the supply at times during the runs and when the demand is strong or insistent enough, tickets turn up in some manner—"at a price."

No "Pilsen" Tour

"The Prince of Pilsen," revived at Jolson's, will not be sent out. Other revivals at the house this season are touring, but it was considered that "Pilsen" did not look strong enough for the road.

Its support here has been principally subscriptions.

"Susanna" Frisco to N. Y.

Los Angeles, Jan. 21. After a thrice-week run in the Columbia, Frisco, where it opens Feb. 13, "Oh Susanna" will jump to N. Y.

No theatre has been set for the eastern showing.



BILLY AND ELSA NEWELL

"The Newells added considerable weight as the only show stopper in the first half of the new production, 'Woof Woof,' Royale Theatre, New York.

Direction JACK CURTIS

EQUITY TESTS CASTERS' LONG-TERM CONTRACTS

Equity reported Monday that Richard Pitman, one of the legit casting agents rated among the personal representatives who have been opposing the permit system of agency restrictions, had signed a permit. It was further claimed that during the week several other members of the casters' association would follow suit. Pitman was formerly with Jenie Jacobs.

Since the U. S. Supreme Court decision denying a review of the Edelen case, Equity has been attempting to lighten up its rules which prohibit a member from accepting engagements from an agent who is not enfranchised with a permit.

Personal representatives, with players under long team contract anticipate continuing with permits but Equity seeks to find out if such players have bona-fide agreements with the casters. It is said that several will be called before the council to prove the existence of the contracts.

The William Morris office has not become identified with the Equity licensing group of agents and has no intention of so doing under present Equity regulations. Neither has Lyons and Lyons.

Pitman's action brings the total of casters working under permits to 36.

Situation, however, unlikely to change. The reason being Equity's biz is principally legit, now after its failure in Hollywood, and legit going in a bad way with little production expected until the fall. The casters have the vaude and film fields open in which to do biz without regard to Equity's say so or not.

Releases on Current

Plays to Pep Stocks

Play restrictions for stock are being lessened in the hope of giving the producers needed encouragement.

Heretofore there wasn't a chance of stock getting a play while it was current either in New York or Chicago. A number of plays have been released since the ban was lifted for these cities have been running.

Illustrations of this about face attitude on the part of play brokers and authors is in the stock release of both "Your Uncle Dudley," now at the Cort, N. Y., and "Salt Water" at the John Golden. Incidentally "Let Us Be Gay" (Francine Larrimore) is playing Chicago with a stock release on for the piece.

Rain Cures Tenters

Hollywood, Jan. 21. The Shelly tent players go under a roof Jan. 27, and the Huntington theatre, for some time pictures, goes legit.

The company played in the tent through two weeks rain. When "Yon Yonson" closed Saturday Shelly Cong hung a fer-sale sign on his canvas. After a week's rest the company opens in the Huntington.

M-G Has "Band"

Metro has the screen rights to "Strike Up the Band," which opened last week in New York.

The New Crusade

By Brock Pemberton

Every two or three years the spectre of ticket reform rears its ugly head, and boys up and down the street take pot shots at it. Heretofore their aim has been good and off has come the head. Again the head is up, but this time the sniping has been desultory and the target refuses to down.

Those who read as far as the big moment in the third act, toward the bottom of this column, may agree with the author of this scenario that for the first time in 15 years ticket reform is upon us.

The crusade started in December with a series of conferences by a small group of managers held first at the Henry Miller theatre at the suggestion of Gilbert Miller. The conferences were informal with everybody "talking out loud," as they say in film circles, a procedure that was possible since only a few of those managers know how to favor some sort of change were invited. Everyone was urged to think along new lines, old plans having failed of adoption, and various schemes, such as utilizing the telegraph or telephone, were suggested and discarded as impractical.

Then William Harris, Jr. reminded the brethren that most of the metropolitan newspapers had branches throughout the city and suggested they might be interested in selling tickets through these branches, thus forming the nucleus of a new city-wide system of distribution. The idea was at least new and accordingly a steering committee was appointed to meet representatives of the publishers, Arthur Hopkins, as one of the most level-headed and forceful of the managerial group, was made chairman. Mr. Miller, as the originator of the conferences, was the second on the committee and the writer, as an ex-newspaper man, became the third sacrificial goat.

The meeting with the newspaper representatives was interesting and encouraging if nothing concrete came of it. Every metropolitan daily was represented. All professed to be alive to the evils of the existing system. Some said their papers believed the adding of a theatre ticket service to their agencies would help their subscribers and themselves. Others expressed the belief that ticket selling had no place in the publisher's bright lexicon, and that if secured in the theatre, the managerial could act as agents on the basic system would have to be corrected.

One significant result of this meeting was an invitation to the committee to join Adolph Ochs, publisher of the "Times," at luncheon. Mr. Ochs expressed himself as greatly interested in the problem and pledged the support of his paper to any sincere effort to solve it.

The die was cast. The offer of the support of a powerful journal was too much for the battle-scarred veterans of many a ticket fight. The day after New Year's was set as the earliest date on which the managerial mind might be expected to concentrate on anything but grosses. Faced with the necessity of a decision as to the plan to be submitted, the steering committee chose that of licensing existing brokers as agents as against that of establishing a central agency. While the latter seemed more perfect, the one adopted appeared more practical. The central agency plan, in the sum of the morning, was defeated, because the brokers, threatened with extinction, lined up enough managers against it to make its adoption impossible. It was reasonable to expect a similar alignment in the event of a new threat to wipe out the ticket men.

The committee was further influenced, believe it or not, by the consideration that since the brokers were largely the creation of the managers, and had trust to their present strong estate through managerial cooperation, it was only fair to give them a chance in any reform system that might be adopted. The resolution drawn up by Mr. Hopkins outlining the proposed plan was simplicity itself. Its salient points were: To abolish all "buys"; to fix a maximum premium of 75 cents above box office price for the resale of tickets; to license all brokers and restrict the sale of tickets to those so licensed; to bond both managers and brokers; to require the brokers to post bond and publish their bond; to forfeit bond and license as to brokers, forfeiture of bond and the right to deal with licensed brokers as to managers; the fixing of March 1 as the date when all this should go into effect.

Within two days all but two theatre proprietors had signed the resolution. The two were A. L. Erlanger and Charles B. Dillingham. Mr. Erlanger was about to depart on a trans-continental trip that still keeps him away from here, but he was near the justified indignation in the crusade was just another one of those things. Mr. Dillingham, as a partner of Mr. Erlanger in several of his theatres, naturally concurred with his associate. Most of those who know Mr. Erlanger, still the largest individual theatre proprietor in the United States, do not doubt that he will join the movement on his return.

The alacrity with which the managers responded was remarkable, but the unanimity with which the brokers accepted the proposal was miraculous. The answer is that the present crusade is one of self-protection by necessity. The week was launched, the publicity followed, general conferences among themselves the brokers appeared before the committee with a resolution at once dignified, conciliatory, reasonable and practical.

Why this scramble to correct a system to which both managers and brokers had contributed evils and which both previously had fought to sustain? The answer is that the present crusade is one of self-protection by necessity. The week was launched, the publicity followed, general conferences among themselves the brokers appeared before the committee with a resolution at once dignified, conciliatory, reasonable and practical.

Too few had hits and those possessing them didn't have to put their ear to the ground to hear the saws of a public outraged at paying premiums of \$10 and \$15. The margin left the brokers after paying for the tickets to dead ones they were forced to buy with premiums from the hits they were eager to get wasn't sufficient to comfort their nerves, ragged from the risks they were constantly taking, while the managers with hits, between the yelps of the public and the thought of so much money going to others for their tickets, were far from happy.

And now for the climax promised in the introduction. The usual sniping is going on in an effort to wreck the movement. Some of the smaller brokers are grumbling and mentioning "boloney." This is natural, since there can be little chance for the four-ticket man in the new scheme, which, if it eventuates, will probably develop into a two or three company affair with McBride's on the one hand and an amalgamation of some of the remaining important brokers on the other. Some of the managers are reported as having signed the plan, but the scheme means anything, while others are said to be engineering buys that run indefinitely beyond March 1.

All of these rumors may be true, but the point to remember is this: The steering committee has announced the appointment of an auxiliary group to work out the details of the plan and on that committee, in addition to the managers, are representatives of the Dramatists' Guild, Equity Association and one of the Dramatists' Guild. As far back as the meeting of the American Theatre Board a year ago these organizations became convinced that a system which scattered millions spent for tickets outside the box office was uneconomical for both the actor and dramatist. Having reached this decision, the two groups have studied their basic agreements and the statutes. It will be their privilege to announce the results of their study and to make the committee feel pretty cheerful about the strategic date of March 1.

For what shall it profit a man if he own the whole world full of theatres and lose his own plays and players? Let any of the boys who are contemplating running out laugh that off.

'Papa Juan,' \$19,000, Leads Phila; 'Robin Hood' Revival, Shubert, Flop

Philadelphia, Jan. 21. Business in local legit houses continued promising and well above early fall average, although there was no "Whoopee" to lead the pack at smash figures.

Offerings that reported profitable box office response were "Papa Juan," "Dear Old England," "Jenny's End," "Sari," "New Moon" and probably "Naughty Marietta."

Real surprise dramatic smash was "Papa Juan," which went clean the last half of the week and claimed almost \$19,000. Two-week engagement of this Skinner piece at the Broad was a real sensation and started show off on tour under new management with a bang. Could have held here a month and made money.

"Journey's End," which had been dramatic leader until "Papa Juan" struck town, reported around \$14,000 in its fourth week at the Lyric. May round out another month.

"Dear Old England," which started very lightly at the Adelphi under the auspices of the Professional Players and then began to climb about the middle of its first week, thus to \$10,000, may stay in here justifying decision to move it to Chestnut. It is being announced for only a single week at latter house, but probably will stay a fortnight.

City's fourth non-musical, "Escapade," very low in final week at the Walnut, reporting around \$4,000. "The New Moon," second in "eye-and-ear" shows in fourth week at the Forrest. Last two weeks are being announced, but if trade holds up management will probably try to round out a month or stay in all. Upstairs bit is tremendous here.

Mitt's revival of her old light opera success "Sari," presented by Eugene Andre, Hungarian impresario, at the Garrick last week, but taken over about Wednesday by George Wintz, got good notices and climbed all \$10,000. Monday was coney and gallery draw was biggest; both went clean virtually every performance. "Sari" moved to Shubert for this week and advance is heavy.

"Naughty Marietta" claimed satisfactory business in second and final week at Keith's. Advance for "Babes in Toyland" indicates it will do well. "Robin Hood" fourth musical, was total flop in fortnight at Shubert.

This week sees plenty of activity with "The Infinite," "Shoeblack," fourth Professional Players' offering at the Adelphi; "Jenny," with Jane Cowell at the Walnut; "Porgy" (return) at the Broad; "Egypt" in Egypt; try-out with George Jessel at the Garrick; and "Babes" at Keith's.

Next Monday brings William Gillette's "Sherlock Holmes" into Broad, and Thursday finds "The International Revue" at the Shubert. Bookings for Feb. 3 to date include "Rope's End" at the Adelphi; "Teller" at Keith's; "Hot Chocolates" at the Garrick and animal picture, "Hunting Tigers in India," at Chestnut. Last-named house gets Fritz Leiber's "Shakedown" Feb. 17, and "Scandals" comes to Shubert on the 10th.

Estimates of the week only—Advance indicates almost capacity week. Gillette in "Sherlock Holmes" next Monday. "Papa Juan" real smash at \$19,000 last week. "Sari" (Shubert) next week only—Moved here from Garrick. "Robin Hood" total flop in two weeks here. "International Revue" next Thursday.

"Even in Egypt" (Garrick, first week)—George Jessel comedy try-out in for fortnight. "Sari" built steadily all week to \$17,000 or better. "Infinite Shoeblack" (Broad, first week)—Fourth offering under auspices of Professional Players. "Dear Old England" hopped to \$10,000 last week and has been moved to Chestnut.

"Jenny" (Walnut, first week)—Jane Cowell in for two weeks with matinee advance heavy. "Escapade" no longer \$4,000. "New Moon" (Forrest, first week)—Fourth offering under auspices of Professional Players. "Dear Old England" hopped to \$10,000 last week and has been moved to Chestnut.

"Journey's End" (Lyric, 5th week)—Off from initial pace, but still solid hit. Over \$14,000. "New Moon" (Forrest, 5th week)—Also off from first gain, but town's leader at that, with about \$30,000.

Claudette Colbert on Air—Claudette Colbert, from legit, will go on the air for Paramount over the Columbia system Feb. 6. Actress under contract to this company.

Shows in Rehearsal

"You Don't Say" (J. J. Leventhal), Bryant Hall.
"Rebound" (Arthur Hopkins), Plymouth.
"9:15 Revue" (Ruth Selwyn), Belmont.
"Echo" (Harold Winston), Lyric Studios.
"Flying High" (George White), Apollo.
"Simple Simon" (Florenz Ziegfeld), Ziegfeld.
"Street Scene" No. 3 (W. A. Brady), Playhouse.
"June and Paycock" (Irish Players), Irish Theatre.
"International Revue" (Lew Leslie), Shubert.
"Out of a Blue Sky" (Tom Van Dyke), Booth.
"Apron Strings" (Forrest Haring), Bijou.

COPS THREATEN MORE SUNDAY DANCE ACTION

Magistrate Edward Walsh in West Side Court granted adjournment until Jan. 29 to six persons connected with the Guild and the Craig theatres, who were served with summonses for violating section 2152 of the Penal Law that deals with giving dance recitals on Sunday.

Three others served with summonses at the Walter Hampton theatre will answer their summonses tomorrow (Thurs). They will ask for an adjournment until the same date so that all the cases may be heard at the same time.

In the meantime, the bluecoats last took shorthand notes of the performance, have transcribed them and they will be examined by the corporation counsel to see if the city has a case.

The serving of the police summonses was done quietly and after the shows were over. The managers contend they have violated no law. They assert that as long as they don't change the scenery they are within the law.

Many theatre owners and managers came to West Side Court to see how the defendants fared. The defendants were paroled in the custody of their attorneys. They entered formal pleas of not guilty.

Police Captain Louis Dittman, 47th street, bought the tickets at the Guild and Craig theatres. Captain Edmund Meade of the West 68th street bought them at the Craig theatre.

The police stated that they intend to serve summonses again next Sunday if recitals take place. Both these theatres are booked for several Sundays and tickets have been purchased far in advance.

Indignation of managers is hardly necessary unless the coppers interfere at the place, which is remotely probable. The attorneys for the defendants were asked to comment.

The defendants in the Guild and Craig theatres are, respectively: Max A. Meyer, manager; Leah Carpenter, ticket taker; Elsie Nichols, ticket seller.

(Craig theatre) defendants: George McGregor, manager; George McElroy, ticket seller; Henry Ward, ticket taker.

Endor-Leedom Suit Delay

Atlantic City, Jan. 21. The alienation suit for \$400,000 instituted by Mrs. Doris K. Endor, divorced wife of Charles (Chick) Endor, against Mrs. Edna Leedom Doelger, former actress and wife of Frank G. Doelger, heir to an \$8,000,000 brewery fortune, has been postponed until some date in February.

The case was to have come up Monday before Judge Sooy in the Circuit court, but was held over because Julius Liebsch, of Jersey City, counsel for Mrs. Doelger, is confined to his home by illness.

ERROL AS PAR M. C.

Hollywood, Jan. 21. Leon Errol will be back here to m.c. for "Paramount On Parade," revue.

Except for the introductory patter the picture is now complete other than for one short sequence.

'SAP' CAST PERCENTAGE

Arrangement Also Calls For Split On Possible Picture Rights

"The Sap From Syracuse," which opened at the Harris under the title of "So Was Napoleon," was for a time doubtful of continuing this week, but under an arrangement with the actors will play at least one more week, remaining longer if business warrants.

The players now working under a percentage plan. They are to receive a pro rata split on takings over \$1,500 and up to \$5,000. If the gross exceeds the latter figure full salaries are payable. The actors are also to receive 10% of the picture rights if or when sold.

FUTURE PLAYS

"Apron Strings" by Dorrance Davis, which Forrest Haring is producing, will now in cold at a Broadway house Feb. 10. Cast includes Jefferson De Angeli, Mabel Turner, Walter Glass, Ethel Intripoli and others.

"Rebound," by Donald O'Grady Stewart and produced by Arthur Hopkins, bows in at the Plymouth, New York, Feb. 10. Cast includes the author, Hope Williams, Don Cook, Walter Walker, Robert Williams, George MacQuarrie, Corinne Ross, Katherine Leslie and Ada Potter.

"The 9-15 Revue" may follow "The Little Show" at the Music Box, New York, when the latter departs for the road Feb. 1.

Heavy hookup on the revue, demanding 70% of intake and demanding house share on 21 stagehands, is reported holding up the deal.

Sam H. Harris, sojourning in Florida, has been sounded on the unusual terms, with nothing set until Harris objects.

Elsa Shelley has been selected by Irving Kaye Davis, playwright, for the one-act play written by himself, called "Courtesan," which he will produce on his own hook.

Rehearsals scheduled for next week. George Ford is returning to producing after three years of retirement as author-producer of "Gulliver's Travels," now casting and due for rehearsal in two weeks. Ford previously figured as producer of the Fields-Rodgers-Hart musical "Dearest Enemy."

"You Don't Say," new musical starring Mary Hay and produced by J. J. Leventhal, will bow in at Werba's Playhouse, Brooklyn, Feb. 3, and comes into a New York house, the week following.

"Way of the World," by Arthur Ward, is listed as first for Harry Rankin Productions, Inc. It goes into rehearsal next week and opens cold at a New York house Feb. 17.

Cast includes Frank Farnell, Marion Clare, Lulu Heaney, Tom Franklyn, Joseph Gray, Luke Keller and others. Harry Rankin is directing.

"The Hometowners," by George M. Cohan, will be revived by the Washington Square Players at the Gansevoort, Greenwich Village, New York, as their next bill, succeeding current revival of "Seven Keys to Baldpate," Feb. 3.

"The Little Show" winds up its season at the Music Box, New York, Feb. 1, and will be sent on tour.

A new and second edition of "Little Show" is now in the making and will open in March.

Joe Wright, formerly connected with Walter Plimmer, is taking a flier as legit producer with "South Sea Love." Now casting and goes into rehearsal next week.

One Show Out

One show will close this Saturday. Another two are on the verge, but in the case of one, removal to another house is claimed.

"It Never Rains," independently presented, will bow out of the Eltinge. Has been on for 10 weeks, first showing at the Republic. Business week all the way, with cast said to be commonplace lately.

SEVEN

Opened Dec. 27. Second stringers caught this one. Variety (Rush) said: "Brief cut-rate stage sums it up."

JUDITH ANDERSON ILL

Chicago, Jan. 21. Judith Anderson has left "Strange Interlude" on account of illness. Gale Sondergaard, from "Red Rust" in New York, replaced.

Miss Anderson will return in two weeks.

Legger Meets Art

A former bootlegger is backing a forthcoming Broadway drama, explaining that while he once cleaned up in his racket, he thinks backing shows less hazardous.

He was given a shock last week when one of the leads, a \$400 a week actor, walked up and returned the script, saying: "I don't think I would be happy in the part."

The legger cannot get over an actor tossing aside "400 coconuts," as he put it.

Clark-McCullough Served

In "Bath Between" Suit

Bobby Clark and Paul McCullough were served with papers last week in the suit of Chuckles, Inc., against the team and Fox Films Corporation for \$100,000. Fox company was served with the papers earlier in the season.

Chuckles, Inc., is holding all three parties liable for the \$100,000 which it claims is due for infringement on the play "Chuckles" through producing and distributing the Fox "talking" short, "The Bath Between."

Chuckles, Inc., demands that all negative and positive prints be turned over for destruction and an accounting of all profits derived. Lou Randall and David Greenstein representing Chuckles.

CAST CHANGES

A number of Guild cast changes have gone into effect.

Alexander Kirkland goes into "Meteor," replacing Douglas Montgomery. Ernest Cossart has been recalled from the Guild touring company to enter cast of "The Apple Cart," the Guild's next for New York with Harry Mestayer, supplanting in the tourists.

Frank Conroy goes into "Strange Interlude," eastern company, displacing George Gaul who shifts to another assignment in same company, with Ralph Morgan hopping into assignment of Tom Powers with company at the Blackstone, Chicago, and with Powers recalled to appear in a forthcoming Guild production.

Marjorie Lytell replaced Pauline Drake in "It Never Rains."

Ralph Morgan, replaces Tom Powers in "Strange Interlude," Chicago. Powers enters the New York cast of "Appelcart."

Thomas W. Ross for "Your Uncle Dudley," New York, replaced Walter Connolly.

Town Stock Subsidi

Albany, Jan. 21. To maintain spoken drama in Albany, a group of influential business men of Albany met with members of the Chamber of Commerce and agreed to give the Capitol Players financial and moral support.

A meeting was planned in Albany to obtain a subscription list that will insure the theatre attendance. In this campaign the women's clubs, dramatic groups, college and service clubs will be appealed to. The group is headed by Peter D. Kieran. The stock company has been playing 17 weeks. The management broke even in only two of these weeks and lost heavily in the others.

Row On Lambs' Prices

Shepherd Fritz Williams has called a special meeting of the Lambs on the demand of a faction within the group. The faction appears to be dissatisfied with prices charged in the dining rooms.

It was explained that under the rules the Lambs must call a special meeting upon petition of 20 or more members. Such a petition was filed. Prices for a la carte service were raised several times recently, which inspired the petition.

As in most clubs, the dining service is a losing proposition.

New "City Haul" Shift

The management of "City Haul" at the Hudson has again changed hands. Show is now controlled virtually in whole by its author, Elizabeth Miele. The presentation was made by Gil Boag. Arthur Klein stepped in and helped with salaries one Saturday.

A few days later, stepped out and Miss Miele took charge. Business is said to have improved slightly last week, but trade would have to jump materially for the attraction to operate at a profit.

BUT 2 COMMONWEALTH PRODUCTIONS IN SIGHT

Few commonwealths are listed at Equity this week for the first time in months.

Despite unemployment in the legit field through retarded local production activity and the road gone, it looks like the trouperers are smarting up and no longer playing with the shoestringers.

Equity has discouraged its membership from waiving security, which is the out for the short roll producer since it takes his production beyond the pale of Equity supervision other than that he must employ 100% Equity cast.

Only two commonwealth, bond-waiving attractions are listed for the month, Hyman Adler's forthcoming "Challenge of Youth" and "June and the Paycock" revival for the Irish Theatre, Greenwich Village. Both attractions are reported operating on a minimum wage arrangement with cast against percentage, but neither with bond up.

Equity, under current regulations cannot restrain its members from appearing in productions on the gambling basis, merely advising against it.

Few of the gambling cases ever get a break even when productions hit with exception of the cast of "Cat and the Canary" produced by Kilbourn Gordon several seasons back. Gordon, unlike other producers clicking on same basis, maintained the percentage arrangement throughout two seasons run of the piece and with the actors share of the takings far in excess of former set salaries. The others generally reorganized and put the cast on a salary basis after a show got over instead of cutting the profit plumb with them.

With the legit actors now thumbs down on any approach for commonwealth productions things are getting tougher and tougher for the short rollers and a lot of them will have to go to work.

Deadlock of Producer, Author to Arbitrator

Brady & Wiman have filed charges against John Floyd, co-author of "Mrs. Cook's Tour," with Dramatists' Guild, alleging breach of contract. Producers maintain that Floyd had failed to make required revisions in script of play which was withdrawn after tryout. Floyd wrote the piece in collaboration with T. Kerby Hawkes and has entered a general denial to the producers' complaint.

Brady and Wiman state they have invested \$70,000 in the production and that present charges against the playwright have been made to protect their investment. They claim that Floyd has refused to co-operate in turning in an acceptable revised script and ask that the Dramatists' Guild permit their calling in a third collaborator. Floyd claims he has made a script which the producers have refused to accept, and he says he intends to present, as far as possible, the calling in of a script doctor.

The Dramatists' Guild has sent the matter to arbitration with William A. Brady, Sr., selected to represent Brady & Wiman in arbitration, while Charles Richman will appear for Floyd.

AHEAD AND BACK

Forrest Crosman, ahead; James Carroll, back, "Vanities" (Erlanger), Chicago.

Tom Kane, ahead and back, "Let Us Be Gay" (Studebaker), Chicago.

Bernard Sobel, ahead; Victor Kraly, back, "Whoopee" (Illinois), Chicago.

George Holland, company manager for Coast "June Moon."

Capt. George Mailes doing publicity for "City Haul."

Charles Vinton, company manager "Strike Up the Band"; Arthur Kober, publicity.

TIBBETTS' M-G DEAL

Lawrence Tibbett, Metropolitan Opera tenor, has an arrangement with Metro for one opera yearly on an option basis extending for several years.

This permits Tibbett to continue at the opera and make his usual concert tour.

SUNDAY LEGISLATION

That section of the Lankford bill aiming to prohibit Sunday performances to any attractions traveling in interstate commerce is incorporated in a general story in the picture section of this issue.

'Strike Up Band,' \$33,000 Start; B'way Hits Bigger, Others Lower

Business was okay last week for the front runners, that being true generally when there is a downward tendency generally. There are at least eight musicals drawing big money and eight or nine dramas and comedies getting real coin. The dark group on Broadway comprises 15 theatres.

A new winner came to town last week in Edgar Selwyn's musical, "Strike Up the Band." It opened Tuesday at \$11 top. Regular scale thereafter was \$6.50 high and the takings in seven performances went close to \$33,000. That meant considerable standee trade. This week should see a gross of \$36,000, the agencies finding the tickets in heavy demand.

Last week's other entrants didn't mean much. "Nana's Private Affair" has some chance at the Vanderbilt at moderate money; "Everything's Jake" was liked at the Assembly, a little theatre; "Phantoms" at Wallack's should have been taken off; "The Sap From Syracuse," which started the previous week, was shown to fold Sunday, but is playing co-operative.

Frenchmen Still Tops in Call

Among the musicals, "Fifty Million Frenchmen" is rated first called in the agencies and is capacity at \$46,000; "Sons of Guns," however, is on a par and the tops road, way with a weekly pace of \$45,000; nearest to the actual leaders last week appeared to be "Bitter Sweet" which claimed \$40,000; "Sketch Book" was rated over \$35,000, with "Sweet Adeline" a bit less; "Wake Up and Dream" eased somewhat, though claiming well over \$30,000; "Heads Up" maintains a steady and profitable gain, \$30,000; "Top Speed" never a real draw, \$25,000; "Wonderful Night," "Street Singer," "Little Show" and "Woof Woof" complete the field, the latter the weakest; "Little Show" tours after another week.

The non-musical field is now bunched as to leadership. "Strictly Dishonorable" appears to be the actual leader at close to \$22,000, and has top call for tickets; "June Moon" and "It's a Wonderful Child" also approximated the same gross; "Kelsey Square" was new with over \$19,000; "Young Sinners," \$18,000; "Meteor," \$16,000; "First Mrs. Fraser," \$15,000; "Death Takes a Holiday" and "Waterloo Bridge" around \$14,000; "Street Scene" and "Red Dust."

"Michael, Mary" Good
In addition to these "Michael and Mary" is rated very good at the Little Hopkins; "The Criminal Code," over \$10,000; "Subway Express," \$10,000; "Bird in Hand" and "Mendel, Inc.," \$9,500; "Children of Darkness," \$9,500; "Broken Dishes," \$8,000; "Salt Water," \$7,500; "Your Uncle Dudley," \$7,000, with the balance \$5,000 and less, one show getting about \$2,500. Some of the light gross shows, however, are said to be showing a profit.

The new show list is weak. Only two new productions this week. Next week will offer "Recapture" at the Eltinge; "Sari" will be revived at the Liberty; "The Women Have Their Way" will be added to the Civic Repertory and "General John Regan" will replace the "Playboy of the Western World" in the Village. "Seven" at the Republic, which gets "Subway Express," moving from the Liberty, while "It Never Rains" stops at the Eltinge. Other weak shows probably will be added to this week's exiting list.

PITTSBURGH FIGURES

Pittsburgh, Jan. 21.
With the legit field to himself again, Thurston, at Alvin, played near capacity in second and third week. At \$1.50 top, equalled initial takings of \$13,000, and could have stayed another fortnight, but house is booked for several weeks. Night in Venice, return.

Sharp stock at Pitt continued good takings with "The Nut Farm." Nixon reopened this week with "Gambling" and "special" mats. of "Sporting Blood" after two weeks of darkness, and will follow up with "Brothers" and "Papa Juan."

Singer-Stone Co. Blows

Spokane, Jan. 21.
After six weeks of less than fair business, the Music Box Company folded up.

The all-musical resident show failed to click from the start. Opened by Harry Stone and John Singer.

Hub's Weather Bad

Boston, Jan. 21.
Five legitimate shows in town last week didn't fare so well because of bad weather days. "Pygmalion" at the Hollis did very well. The Tremont theatre saw its last week of "Hot Chocolates" and now is dark.

At the Shubert "Pleasure Bound" did \$26,000. Figure not extremely high for that house.

The Majestic slid off \$2,000 to \$18,000 with Fritz Schert in Victor Herbert's "Mlle. Modiste." Eleanor Painter in "The Fortune Teller" replaced there this week.

At the bottom of the list stands the Plymouth with "The House of Fear" ended a week's engagement. "Little Accident," that finished in Philadelphia last week, opened Monday in place of "The House of Fear."

Last Week's Figures
"Pleasure Bound"—Shubert. Third week \$26,000.
"Pygmalion"—Hollis. Third week of Theatre Guild production, \$15,000.

"The Fortune Hunter" with Eleanor Painter—Majestic. Fritz Schert in Victor Herbert's "Mlle. Modiste" closed at \$18,000.

"Little Accident"—Plymouth. "The House of Fear"—closed \$3,000.
"Dark-Tremont." "Hot Chocolates" did \$12,000 last week.

FRISCO GROSSES

San Francisco, Jan. 21.
Business about average, with "Bambina" at the Curran topping the list. This new opera in its premiere production grossed \$16,000.

Columbia had the Columbia Grand Opera Company in repertoire and got \$15,000 with indications coming week will be much bigger.

Kolb and Dill in "Give and Take" at Henry Duffy's Alcazar in first week hit below \$4,000.

"She Colin" with Charlotte Greenwood at President maintained usual pace, about \$7,000, closing suddenly.

The Capitol had "Bad Babies" but drew very little. Management claimed \$7,000 but in doubt.

Rehearsing Coast "June Moon"

Los Angeles, Jan. 21.
"June Moon" rehearsals started at the Belasco theatre this week. Patricia Moran, Cedric Belfrage, April Morris Foster, Harry Willard and Bess Strauss reading parts. Frederick Sullivan is casting.

Chicago, Jan. 21.

Loop legit business was all-around excellent. Only weakness recorded among 12 attractions was Pauline Freney's new place, "Queen Was in the Parlor." Drama received poor notices and was not above \$8,000 in its first week at the Garrick.

"Ship Boat" concluded a good 15-week run at the Illinois, leading everything, and went on the road, "Whoopee" replacing. There was some hesitation late in December, when the outlook was gloomy, regarding booking "Whoopee" here, but all Ziegfeld's fears have now been allayed by a brisk advance, with agency demand very good. "Animal Crackers" in its fifth week at the Grand did near capacity to remain a comfort to Sam H. Harris as producer.

"Nina Rosa," the much revised Shubert operetta at the Great Northern, began with a flourish and the demand is growing. "Vanities" opened with stency push at the Erlanger, also near capacity.

"Strange Interlude" is steady at the Blackstone. The other big money makers, "Street Scene" and "June Moon," also held in the groove.

At the Princess "Infinite Shoeblack" ended a four-week run, topping off previous figure at \$15,000. "The Matriarch," a G. B. Stern adaptation of the G. B. Stern novel, opened with most-of-the London cast.

"Illegals" (Princess, 2d week). Despite noncommittal notices this began excellently with \$30,000.

"W. C. Fields" appears to be the draw. Booked in for three weeks only, it should do well during that time.

"Vanities" (Erlanger, 2d week). Eddie Kane and cohorts replaced "Show Boat."



ROSCEO AILS

Schwab & Mandel "New Moon" Co. Enroute

Direction LOUIS SHURR

Harriet Pettibone Clinton, "Milwaukee Leader," said: "In Roscoe Ails meet the personification of comedy and grating dance. Unbelievable steps slip nonchalantly from this big comedian's limber legs. The comical contrast on jerking muscles and the innocent face Ails achieves is the panacea for any kind of audience in any kind of operetta or musical."

"Journey's End" 4 Shows

In Minn. Does \$10,000

Minneapolis, Jan. 21.

Here for three nights and a matinee, "Journey's End," at the Pantages, played to large audiences, but short of capacity. Around \$10,000 for four performances at \$3 top. Fine, considering 15 below zero temperatures and blizzards.

"The Bachelor Father" was only a fair draw for the Bainbridge dramatic stock company at the Shubert, getting about \$4,500.

"The Bachelor Father" continues to have tough sledding at the Palace where "Naughty Nitties" grossed only around \$3,000.

Leslie Picks Majestic

"The International Revue" will probably be spotted at the Majestic, a Shubert theatre. Lew Leslie first planned showing in an Erlanger house, but none of the required size was available for the booking.

The operating cost of the revue is \$10,000 over the price to be paid. A reported salary roll of \$29,000 weekly, thereby requiring a large capacity theatre.

Chicago, Jan. 21.

Off to \$12,000, but that is a profitable figure. Complaint is too much smart dialog, if that is a complaint.

"Blackbirds" (Adelphi, 9th week) Up \$1,000 over the price paid to be paid.

"Nina Rosa" (Great Northern, 2d week). Was slow the first two days, but received big notices and business jumped. Around \$30,000.

"Queen Was in the Parlor" (Garrick, 2d week). Clicks didn't like Paula Frederick as a queen of a European. With a prospective advance through conventions bringing the city 50,000 showgoers, sees at least three more profitable weeks ahead.

"Illegals" (Princess, 2d week). Steady at \$5,000 and saved by two-for-ones.

"June Moon" (Selwyn, 5th week). There is no complaint; \$19,000 for this comedy.

"Nina Rosa" (Great Northern, 2d week). Was slow the first two days, but received big notices and business jumped. Around \$30,000.

"Queen Was in the Parlor" (Garrick, 2d week). Clicks didn't like Paula Frederick as a queen of a European. With a prospective advance through conventions bringing the city 50,000 showgoers, sees at least three more profitable weeks ahead.

"The Matriarch" (Princess, 1st week). Fourth play on the Dramatic League of Chicago schedule, opening Tuesday with Constance Celler stars.

"Street Scene" (Apollo, 5th week) A drop of only one G to \$23,000 for the city's leading drama. Advance demand is excellent.

"W. C. Fields" appears to be the draw. Booked in for three weeks only, it should do well during that time.

"Vanities" (Erlanger, 2d week). Eddie Kane and cohorts replaced "Show Boat."

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacity and in varying overheads. The variance is also explained in the difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale are given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over \$2

"Berkeley Square," Lyceum (12th week) (C-\$57-\$4.00). Broadway's business remains good for leading attractions which are holding pre-war week's pace; "Berkeley" over \$19,000.

"Bird in Hand," Forrest (43d week) (CD-1,015-\$3.85). May run out the season; got \$9,000 last week; making money right along; has not been in cut rates as yet.

"Bitter Sweet," Ziegfeld (12th week) (M-1,622-\$6.60). Should last until Washington's birthday, perhaps longer; due to move to another house; business claimed around \$40,000 mark.

"Broken Dishes," Masque (12th week) (C-700-\$3). Doesn't cost much to operate this small cast comedy; moderate money from the start, but claimed profit; \$7,000 to \$8,000.

"City Haul," Hudson (4th week) (CD-1,094-\$3). Slow improvement; change in management, show now being operated by author; not rated over \$4,000.

"Children of Darkness," Biltmore (3d week) (D-1,000-\$3.85). Improved somewhat with fairly good agency support; business nearly \$5,500 and hopeful of climbing.

"Death Takes a Holiday," Barrymore (5th week) (D-1,090-\$3). Claimed to be picking up right along; with increased agency sales; last week's takings estimated around \$14,000.

"Fifty Million Frenchmen," Lyric (9th week) (M-1,406-\$6.60). One of two big shots on musicals; capacity to take all performances for a \$45,000 weekly pace.

"First Mrs. Fraser," Playhouse (5th week) (CD-879-\$3.85). Extra matinee to be added starting this week; business better; capacity to date with \$15,000 pace.

"Heads Up," Alvin (11th week) (M-1,387-\$5.50). Good business prevails here; not actually up to musical level, but quite profitable at better than \$3,000.

"Her Delicate Condition," Little (C-530-\$3). Possible added entrant this week, with Saturday (Jan. 25) mentioned.

"Houseparty," 48th St. (20th week) (D-969-\$3). Will probably leave after another week, at which time "The Bourgeois Gentleman" due; current show a bit over \$4,000 last week.

"Inspector Kennedy," Bijou (6th week) (CD-\$43). William Hodge preparing a new play indicating this one won't stay much longer; \$5,000 to \$6,000 estimated.

"It Never Rains," Eltinge (10th week) (C-392-\$3). Business lately cast has been on percentage and getting very little coin; "Recapture" due next week.

"Journey's End," Pantages (1st week) (D-946-\$4.40). Eased off to \$11,000, which is lowest figure to date, but should keep that pace into spring and to profit.

"Joseph and the Amazing Technicolor Dreamcoat," Dillingham (1st week) (D-1,520-\$3). Presented by Charles Dillingham; adapted by Ashley Dukes from the novel "Power"; "The Bourgeois Gentleman" due; current show a bit over \$4,000 last week.

"June Moon," Broadway (16th week) (C-1,118-\$3.85). About tied for first week at \$22,000; had been the gross leader of non-musicals and still very big.

"Mendel, Inc.," Ritz (8th week) (C-945-\$3.85). The party show; nearly every night one organization buys a part or all of the capacity; \$9,000 and better for a claimed profit.

"Nancy's Folly," Shubert (1st week) (CD-914-\$3). Confident this one will extend well beyond Guild's six weeks subscription period; business around \$16,000 weekly.

"Nancy's Folly," Shubert (1st week) (CD-914-\$3). Confident this one will extend well beyond Guild's six weeks subscription period; business around \$16,000 weekly.

"Phantoms," Wallack's (2d week) (CD-770-\$3). Doesn't seem to mean a thing; first week's gross was less than \$10,000, with actors supposed to work for cakes.

"Red Rust," Beck (6th week) (D-1,189-\$3). After strong start, business is sliding; but mentioned about \$12,000 was the gross; quite a profit at the pace.

"Salt Water," John Golden (9th week) (CD-914-\$3). Laugh now getting between \$7,000 and \$8,000 and apparently making a little money; may move if "Even in Egypt" is readied during try-out.

"Scandal," Ritz (8th week) (R-1,168-\$6.60). Last three weeks reported, with new musical, "Flying High," due mid-February; revue's takings about \$27,000 last week.

"Sever's Repentance," Ritz (R-1,168-\$6.60). Last three weeks reported, with new musical, "Flying High," due mid-February; revue's takings about \$27,000 last week.

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broke even at \$4,500 last week; "Subway Express" moves over from Liberty next Monday.

"Sons-o'-Guns," Imperial (9th week) (M-1,446-\$6.60). Broadway's gross leader; going along to great takings, standee trade all performances.

"Sketch Book," 44th St. (30th week) (R-1,323-\$3.85). Some prospect of show going to London; but business continues excellent; little revenue position; over \$36,000 claimed.

"Street Scene," Ambassador (55th week) (C-1,200-\$3.85). Has made a fine run; engagement expected to last well into spring; business at \$12,000 will probably stick at pace for some time.

"Strictly Dishonorable," Avon (19th week) (C-830-\$3.85). Comedy since week 16 to 22 last week; playing nine performances; balcony scale tilted upward accounts for added money.

"Strike Up the Band," Times Square (3d week) (M-1,205-\$6.60). Immediate popularity for new musical hit that started like smash; \$11 first night, but in seven performances nearly \$33,000; standee

"Subway Express," Liberty (18th week) (D-1,202-\$3). May last well into spring; one of a flock of cast-in-show plays that may be made; something over \$10,000; moves to Republic, "Sari" following here next week.

"Sweet Adeline," Hammerstein's (21st week) (M-1,265-\$6.60). Good business; business better; rated around \$35,000; was the leader for a time and still well up in the going.

"The Changing of the Guard," 49th St. (1st week) (C-708-\$3). Presented independently; written by Ashley Miller; opened Monday.

"The Criminal Code," National (17th week) (M-1,114-\$4.40). Holds to better than \$10,000 weekly pace, which is profitable; engagement indefinite and may go into spring.

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caution. She liked to tell of the prices she paid for her clothes, and she knew no better. Birdie furnishes a lavish apartment and invites a group of young people of the community who she thought to be of the "400." Among them is a girl, a sister, whom she worshipped and whose room she had cleaned day after day at her former rooming house.

Carter is her quest and she is willing to give up all her money for him. Carter, however, is in love with another girl, but Birdie's money lures him to the altar with her, and they elope during the party. Carter revolts a week later and returns to his old room, because he refuses to live on his wife's money. But with her strategy, Birdie wins him back.

Miss Foster unfolds her talent as a comedienne of great charm and personality. The play is in every sense and it may with some revision and with the drawing power of Miss Foster serve on Broadway.

The director, H. E. Dillson was admirable. The wise-cracking Eddie Cain of Clyde Dillson helped a great deal to enliven the evening. With Miss Foster piece can be put across.

Refondo.

SHE'S NO LADY

Eric, Jan. 18.
Force-comedy in three acts, presented by H. F. Frazer, Jr. and J. H. Spaulding (Nellie Stewart), and Anthony Baird (Mary Kay). E. J. Hunkali staged it. In cast: Lynne Overman, Patricia Chapman, Bertha Greenhouse, Pauline Mason, Ernest Welford, Louie White, Delores De Monde, George Murdoch, Lawrence Tuck, Josephine Geary, Marjorie Murray, Hays, Robert White. At Park theatre, Erie, Pa., Jan. 17, 1930.

Nothing original about this. They dragged "Charley's Aunt" of a couple of decades ago and livened it up with some modern kind of sex appeal. Plotted in a story to make it more adapted for a musical comedy. Natives here liked it and chuckled which doesn't prove anything. They've had this season wear heavy weights—"Strange Interlude" and "Porgy."

Lynne Overman carries the play with a line of subtle comedy. "Walter Greaza, for the first time Greaza, Price Glory" and "Remote Control," fed for most of the wise-cracking lines. Overman's part is a delicate one which is a line shape. He's a female impersonator who helps out a cheating actor (Greaza). Isabel Jewell plays a sweet, simple and girlish lead and does well.

There is about Ernest, a leading man, Rex Gormont (Greaza), married and the parent of three. Wife is always on his trail. Instead of being a leading man, he is regarded an engagement. His wife finds him at a swanky Long Island (of course) country club where he is on the make for a young Junior Leaguer who is also daffy about him.

He tells her he's going to Paris for a divorce and wants her to accompany him. She can't unless properly chaperoned. Gaylord Jordan (Lynne Overman), a female impersonator, is a friend of Gormont, the latter pressing him into service as a chaperone. No one is a room at the Ritz in Paris. Jordan and Leonora (Isabel Jewell) have separate rooms but certain intimacies result. Leonora is deeply disturbed when she meets Ernest in her room at the Ritz in Paris. Jordan for her "chaperon." She thinks she's queer and her lines here bring out a lot of guffaws. Jordan falls for her, and Gormont is left to chafe.

Jordan does a fade-out before the girl finds out that he's a real artist, a he-man who doesn't sing soprano. The show goes on. Ernest, who he is playing back in New York. They fall in love. Fearing that he'll give her the same fake love as Gormont, he tells Jordan that she anticipates a blessed event so they speed for the altar and from then on its love in a cottage or apartment.

Show is jumping into Detroit and then Chicago from here. Why Erie was the dog nobody explains other than it might bring good luck, which the play will bring. "Ernest Irish Rose" played here once for four weeks. Play needs dressing up and shrinking. Doesn't look hot.

Meat.

BAMBINA

San Francisco, Jan. 21.
Opera in two acts by Myrtle Bel Gallagher. Produced by Daniel Curran. Staged by Edward Royce. At the Curran theatre, San Francisco, Jan. 13.

Giulio.....Fred Walter
Pico.....Peter Pope
Dr. Balanzoni.....Hedley Hall
Fernando.....Ernest Welford
Beatrice.....Nancy Welford
Rosaura.....Nancy Welford
Cassida.....Victoria Alden
Giulietta.....Lorraine Du Val
Ezio.....Ezio Welford
Rosina.....Evelyn Duff
Antonio.....Dorothy
Attilio.....Dorothy
Mario.....Al Scott
The Duke.....Al Scott
Bambina.....Marie Wells
Bianca.....Marjorie Moore

So much color that the eyes are dazzled, music that is intense in quality, a story so slender and commonplace you almost wonder why the author, bothered with it, about sums up "Bambina" opera in

two acts by Myrtle Bel Gallagher which has its first production at the Curran theatre here last week. In all fairness "Bambina" should be given a little time to get under way. Even toward the end of the first week it showed readiness in a great many of the numbers which have been worked out with considerable skill and originality by Edward Royce.

The producer, Daniel C. Blum, has done his part of the job well and generously, providing beautiful costumes and a massive scenic investment. In the matter of cast he has not been so fortunate. Perhaps that isn't his fault. He is said to be new to show business, but Royce is credited with having staged some pretty big stuff.

To this reviewer it seemed the material, musically at least, was too much for the principals. There were too many of them. They have all the earmarks of hits. One is "Bambina" and the other "Inspiration Wait." Marie Wells played Bambina and sang the number of the title. It was a duet with her, all she had in it, but it wasn't enough. The same, unfortunately, applies to Laurel Nemeth, who sang "Inspiration Wait" a duet with Wilbur Evans. Miss Nemeth's soprano is too harsh and the number seemed beyond her vocal powers. "Inspiration Wait" in quality brought the music to a level of excellence. If one may cite that as a standard of excellence.

Where the author has excelled as a composer, she has failed as a writer of comedy. The few "funny" scenes in "Bambina," most of them handled by Al St. John, left the greater portion of the audience bored. St. John probably felt the weakness of his material and worked overtime to bolster it with humor, prat falls and every conceivable sort of comedy. There was nothing in the intended humorous situations themselves to bring more than a smile.

Notwithstanding "Bambina" is a work which has many more spots of genuine beauty and not a flash of vulgarity. For instance, there is a balcony love scene of deep sincerity, loveliness and poetry in language. The carnival scene, laid in Venice, are exceedingly well done, the dialog is bright, albeit a bit slow and there is a veritable riot of it.

The opera is in two acts, the first being laid in its entirety in a street scene in Venice and the second divided into three scenes. Lello, son of Giulio, the merchant of Venice, is expected home from Rome. He has been betrothed in babyhood to Rosaura, daughter of Dr. Balanzoni, a physician of Venice, and close friend of Giulio. Lello arrives unexpectedly, meets Rosaura without knowing who she is and falls in love with her and she with him. Lello has a number of adventures and presses his suit ardently and clandestinely.

He is progressing when Bambina arrives, having followed Lello to Rome. Lello has been philandering with Bambina and led her to believe that he would marry her. Bambina learns of his infatuation with Rosaura and proceeds to throw a monkey wrench in the machinery of his romance. She succeeds for a time but love triumphs and Lello gets his Rosaura and probably will get to New York. Before it does a skilled hand should be put to work on its structure and a few more lines of tragedy. The music will stand on its own anywhere.

There isn't anyone in the present cast with the exception of Nancy Welford, who is being pointed out. Skillfully revised and carefully cast "Bambina" should eventually bring a lot of prosperity to its producer and author. Rivers.

QUEEN IN PARLOUR

(2d Review)

Chicago, Jan. 13.
Comedy-drama in three acts. Presented by Fredrick, produced by Noel Coward. Staged by Edward Elmer. Starring Pauline Frederick.....Pauline Frederick
Nancy.....Nancy Welford
Beatrice.....Nancy Welford
Rosaura.....Nancy Welford
Cassida.....Victoria Alden
Giulietta.....Lorraine Du Val
Ezio.....Ezio Welford
Rosina.....Evelyn Duff
Antonio.....Dorothy
Attilio.....Dorothy
Mario.....Al Scott
The Duke.....Al Scott
Bambina.....Marie Wells
Bianca.....Marjorie Moore

Produced on the coast by Belasco & Curran, and presented here by Pauline Frederick, this play opened last week at the Lyric theatre and night to a half-filled house. Miss Frederick was here last year at the Cort in the "Scarlet Woman," in which she achieved moderate success. This play is slated for three weeks at the Garrick. It is doubtful whether it will make real money. The play itself shapes up as a weak rehearsal of the old the thwarted love between the high-born lady and the commoner, closing with the supposedly modern note of the unhappy ending. The plot is simple, the self-exiled queen is induced to return to her country on the very eve of her marriage to the man she loves. A year later the man she loves, and Sabien, saves her from assassination, and is given an audience before the queen. The old love flames, and she finally gives in to his entreaties to allow him to

Use Town Halls as Road Troupes' Jump Breakers

The use of auditoriums for legit road shows is gaining favor in the booking offices. Auditoriums, in fact, are a way out in any number of instances to the problem of spotting road shows and avoiding long jumps.

Recently the Erlanger office sent a representative to a convention of auditorium managers in the central west. No special tie-up was necessary entered into, the object being to discover auditoriums which had been overlooked. Nearly all auditoriums have stages with modern equipment.

Auditorium bookings are generally for one or two performances, according to size of the town. The highest priced attraction is said to have grossed \$15,000 in two performances (matinee and night). Another got \$9,000 in a single performance.

Booking franchises are held by managers in many of the smaller stands. The franchises have either been turned in on the houses have changed policy—pictures or stock.

Guild Cuts Some Tours

Two of the Theatre Guild attractions are off the road. "Wings Over Europe" closed last Saturday, it being stated the show was toured only in subscription spots. "Porgy" will be brought in at the end of the week.

The colored drama was due for the coast, but cancelled because of adverse business reports, it is said. Guild shows remaining on tour include "The Merchant of Venice," "Strange Interlude" and two repertory companies.

Rennie for "Escapade"

James Rennie is named to join "Escapade," which has been out for several weeks but which is laying off this week. Lou Tellegen was the star of the show. He was severely burned in an Atlantic City hotel but insisted on appearing there.

Tellegen is now under treatment at the Polyclinic hospital.

Shows Closing

The eastern company of "Follow Thru" will close at Jamaica, L. I., Feb. 1. The attraction is current at the Windsor, Bronx. Schwab and Mandel, the merchant of Venice, on tour are two companies of "The New Moon" and the mid-western "Follow Thru."

STONE O. H. PASSING

Elmira, Jan. 21.
The Stone Opera House, Binghamton, one of the best-known legitimate houses in New York State, will be razed to make way for a new apartment office building, if present plans are carried through.

The theatre is now occupied by the Guy Harrington Players, dramatic stock. Mr. Harrington announced from the stage that unless business improved he would surrender his lease.

"LADIES OF JURY" WEST

Hollywood, Jan. 21.
"Ladies of the Jury" will open at Duffy's El Capitan theatre in Hollywood, Feb. 2, with Mary Boland. Henry Duffy will bring some members of the New York cast west for his production.

Kolb and Dill, in "Give and Take," will follow "The Cat and the Canary" in the President, downtown.

BELASCO SHELVES PIECE

David Belasco has again side-tracked production of "Virgin City" for a third time, due to casting difficulties, and has diverted attention to revising script of "Blind Window."

"Leo" was tried out some weeks ago and closed for revision. It will be given another try in March.

come to her that night. While together, revolution breaks out, which the couple quite by her very returns from the balcony to be told that a man had been shot climbing through her window. This leaves everything clear and impossible for the marriage, albeit diplomatic, between the queen and the prince of a neighboring land.

The piece requires two sets, which will follow with wild dashes of color and gold ornamentation. Otherwise the sets showed wear. The writing is slow, talky, and without any big scenes or sparks. The acting is for the most part ordinary, with Miss Frederick seizing too many opportunities for emotional acting in the old-fashioned way.

Loop.

YARD TIGHTENS REIN ON CLUBS

London, Jan. 15.
Latest development in Lord Byng's fight against London night life is a big scale combing of the clubs. Scotland Yard has drafted provincial coppers into the pleasure belt to check on the spotters, and do a little investigating of their own.

Idea is that the night clubs generally come under two or three stations at the most, and the clubs get to know the bobbies pretty well. The law places the Yard is so strict that the laws governing clubs are more strictly enforced. Acting in this direction, they have even gate-crashed the exclusive portals of the swagmen's clubs up Pall Mall way to remind secretaries that even a posh private club, plastered all over with generals and aristocrats, cannot give its members drinks between hours.

Number of raids recently made on the night dives is the highest since Byng took over the police reins. Apart from tightening on the drinking place, the Yard is also hitting out at the gaming clubs—meaning more raids. Gambling in a public club is strictly illegal in England.

"Miracle" Tied Up

Dallas, Jan. 21.
All the costly trappings of "The Miracle," covered with moth balls and wriths of attachment, will remain in Dallas until Morris Gest can take them out of hock. There is also the matter of paying off 300 Dallas extras.

They were less fortunate than the backstage people, who held up the last performance 30 minutes between the first and second acts until they were paid off.

Dallas did well by Gest as \$74,000 was grossed during the stay, according to Milton Stiefel, Gest's right hand man. Stiefel lingered in Dallas a few days after the crash, pacifying the more impatient with promises relayed from New York by Gest.

Stock Goes Touring

Bond Players will close their stock at the Westwood, Westwood, N. J., Feb. 1, and will go on touring in the next two weeks repertory companies in New Jersey and Pennsylvania.

With the stock out the Westwood will revert to former vaudeville policy.

NEW COAST REVUE

Los Angeles, Jan. 21.
"Gone Hollywood," a new revue written by Roger Gray and Redmond Wells, will be produced in Feb. No theatre has been set for the production as yet.

Gray is leaving the cast of "Oh, Susanna" at the Mayan to direct the new production. The music is by Jesse Greer. Pert Kelton, Charles MacNaughten and Jimmy Morgan will be in the cast. Dances will be staged by Bud Murray.

YALE'S UNION JAM

Northampton, Mass., Jan. 21.
The Yale Dramatic Club (New Haven) ran into trouble with the local stagehands' union (No. 232) through a dispute over traveling crew with the club.

Things reached a head whereby William A. Dillon, field representative for I. A., was dispatched there by the home office to effect a settlement.

STILL SHY ON CHORUS BOYS

Hollywood, Jan. 21.
Scarcity of chorus boys out here resulted in First National renewing options on 35 for another year. This kept the studio list of stock line workers up to 200 girls and 80 boys.

FIXING "FLAPPERS"

"Flappers," produced by Frank Hetherington, will not steer into a New York house next week as per schedule, but is being withdrawn for revision and recasting. It will be sent out again next month.

"Little Show" in L. A.

Los Angeles, Jan. 21.
John Hill plans local production of "The Little Show" at the Mason theatre. Starts casting middle of February.

Talk of "Sketch Book" For New London House

Negotiations are pending between a representative of English banking interests and Earl Carroll to sell his "Sketch Book" to London. The house in mind is a new theatre being completed in Soho, the same as reported some time ago as built to house Ziegfeld shows over there.

Conditions under which the Carroll show would go across are far from agreed on and it was intimated that the deal might fall through because of guarantees asked by Carroll, but not conceded by the English end. Laurence Steinhardt of the Samuel Undermyer office is handling the matter for the Brits.

When the new house was first announced it was stated that Ziegfeld proposed to occupy the theatre continuously with his American-made attractions for a term of years. A bonus to Ziegley was supposed to have been paid. Since then that manager has not been mentioned.

"Bitter Sweet" Moves; "Simon" at Ziegfeld

"Bitter Sweet" is due to move from the Ziegfeld late next month, with the Liberty mentioned, although the latter house gets the revised "Sart" next Monday. The English opera has been holding up strongly and has not neared the stop limit.

The switch was agreed on between Arch Selwyn and Ziegley, who has an interest in "Sweet." "Simple Simon" is expected to be the next attraction at the Ziegfeld. "Subway Express" is due to move from the Liberty to the Republic, replacing "Seven."

Sweden Thumbs Down On American Hit Shows

Stockholm, Jan. 21.
American dramatic hits when translated into Scandinavian and done by Swedish actors seem to lose their pep and distinction. Latest imported hit to lie down and roll over is "Street Scene" which got a few weeks of indifferent business. "What Price Glory" was another flop, but "Broadway," due to excellent presentation, was an exception and did well here.

Boag Doing Revue

Gil Boag, who withdrew from control of "City Hall" last week, is not washing up as a producer as reported, but will next produce an intimate revue.

Boag is lining up material and cast, with production set for March.

Waukegan, Wis., Jan. 21.
Gilda Gray, erstwhile Milwaukeean, and Gil Boag were officially separated by the divorce court here last week. A son, by a former marriage, is now being educated by his mother.

Miss Gray made her debut as a singer and dancer in a Milwaukee cafe at which time her name was Marianna Michalski.

L. A. Negro Novelty Fades

Los Angeles, Jan. 21.
The Lafayette Playhouse, A's only colored dramatic stock company, closed at the Lafayette theatre Jan. 18 after two months of bad business.

Opened two years ago as a novelty, the company drew heavily from both the whites and colored. When the novelty wore off, the colored patronage as well as the whites dwindled.

At the end the house was admitting an entire family to any performance for one buck. Robert Levy brought the company here from the Lafayette, New York.

Rosalie Claire Verdick

Chicago, Jan. 21.
Dorothy Weiner, 7, daughter of the late Rosalie Claire, was awarded \$10,000 damages against Julian Black, for her mother's death. Rosalie Claire was killed in June, 1928, while appearing here in "Sunny Days." Black, owner of a south side cafe, was driving her into the loop when his car crashed on the boulevard.

Miss Shelley's "9:15"

Frances Shelley, who appeared with "Wake Up and Dream," has returned to Ruth Selwyn's "9:15 Revue." Miss Shelley holds a run of the play contract for the English revue. Arthur Schwan arranged the change of shows. "9:15," which opened in New Haven Monday, is slated for the Harrie.

Literati

Hayden Talbot's Film Work

An English writer and newspaper man, Hayden Talbot, arrives here shortly under contract to Fox. Talbot was in America recently with Premier Ramsay MacDonald and came here in 1924 with the Prince of Wales, representing English papers on both occasions.

He will write originals and do other authoring work on the Fox lot.

Employment Story Request

Harvard University has requested Merian L. Mel's manuscript on "Employment Problems in the Motion Picture Industry" for publication in "Vocational Guidance Magazine."

Miss Mel is director of the women's and children's department of the Central Casting Bureau, Los Angeles.

Business and Art

Drama editor of a Chicago daily received \$15,000 from his publication in 1929. Through a special contract as head of the amusement department he shares in the amusement advertising receipts. Income from this source was six times his salary as a play reviewer.

Rob Eden, Hollywood fiction writer, contributing serials to the Tribune and Bell syndicates, is having two of his latest stories published in book form by Grosset and Dunlap. Titles are "Short Skirts" and "Redhead."

All From N. Y.

New officers of the New York State Legislative Correspondents' Ass'n at Albany are all associated with metropolitan dailies.

President is William E. Lawby,

in the film colony. Title is "Hollywood Gold."

Telling the Ladies

Most of the women's magazines are edited by men. Charles Hanson Towne is in charge of "Harper's Bazaar"; Otis L. Wiese, "McCall's"; Nelson Antrim Crawford, "Household Magazine"; Loring A. Schuler, "Ladies Home Journal"; Arthur T. Vance, "Pictorial Review"; and Maxwell Alek, Woman's Home Companion.

On the other hand, A. T. Gallico, who is Mrs. Paul Gallico, writes on men's fashions for the New York Daily News.

Charles Yale Harrison, of the copy desk of the associate editors of the "New Masses," has had a novel accepted by Smith & Cape. Book is called "Generals Die in Bed."

Return Compliment

The local writers' colony is preparing a reception to Col. George Warburton Lewis, chief of the Porto Rican Insular Police, and a short story writer and poet, who comes here soon to remain and write. Col. Lewis used to act as host to all American writers on vacation in Porto Rico, and they now want to return the compliment.

With Richard Halliburton again on the trail for more adventures and to write a new book, Don Blanding is now the principal darling of the ladies' clubs. Blanding is handsome and is allowed to read his own poetry at ladies' clubs gatherings.

Cornering Chatterers

A belief that Woolworth's "New

RITZY

Flora Zabelle, widow of Raymond Hitchcock, is still an attractive woman, although she first appeared on Broadway in 1906, in "San-Toy" at Daly's theatre.

In that same production Minnie Ashley made a hit singing and dancing. She is now in the Social Register as Mrs. William Astor Chanler, mother of two grown-up sons, William, Jr., and Ashley. Her husband is descended from the first John Jacob Astor. His brother, Robert Winthrop Chanler, the artist, was first divorced by Julia Chamberlain and then by Lina Cavallieri, the opera singer. Lina later divorced Lucien Muratore, the singer. Lina's brother was, until a couple of years ago, an American Express Co. guide in Rome.

The Gilded Cudahy

Various people, in and out of pictures, wonder about the marriage between Michael Cudahy, 21, heir to the Cudahy mining house fortune, and Muriel Evansen, 18, known on the screen as Muriel Evans. They were married last July, and in August he was arrested for driving while intoxicated. When 19 he wanted to marry Marla Astaire, actress, and later wanted to wed Joan Crawford, now the wife of Douglas Fairbanks, Jr. His mother, the widow of John Cudahy, balked, both plans. Her husband shot and killed himself. Years ago this husband attacked and cruelly injured Jere S. Lillis, president of the Western Cichang Bank in Kansas City, whom he had found in his home.

Reimers' Concert

Paul Reimers, tenor, member of the faculty of the Juilliard Graduate School of Music, gave a concert in the Knickerbocker Hotel, attended by some of the society people he cultivates. Along with other temperamental musicians, including George Bagby, he is favored by various doyens.

Baby, a nephew of Albert Morley Bagby, who has conducted "Musical Mornings" for a generation past, was an intimate friend of Romelly Johnson, who, as G. Romelli, wrote the music of "Floretta," which was backed by the venerable millionairess, Mrs. Frederic Courtenay Bentham. After his production Johnson committed suicide by plunging a breadknife into his heart.

Screen People

Gilbert Emery has become a featured player in pictures. Originally Gilbert Fortin, he was educated at Amherst College, but acquired an English accent. For some time he lived with Grant Mitchell. Two of his plays were Broadway hits, "The Hero" and "Tarnish." He has published a novel, "Handicapped," and is now in the picture business. He runs a florist shop in Hollywood.

Engene O'Brien recently returned to the stage in California, appearing in "Girl Trouble" at the Hollywood theatre. A generation ago he was leading man with Ethel Barrymore, and later starred in pictures. Was last seen in vaudeville. Lennox Pawle, English actor, was known in Broadway productions for his ability to make faces and squeaky noises. After appearing in "Mima," he landed a contract in films. In "Hot for Paris" he does a bit.

Florida Sojourners

Mr. and Mrs. Gilbert Miller are at Palm Beach with her father, Jules S. Bache, the financier. It is rumored Mr. Miller will become Sir Gilbert. Mr. and Mrs. Messers Kennedy are at their villa on Golf View road. Octavius Roy Cohen, the author, is at the Breakers with his wife. He will participate in the annual golf tournament of the Artists and Writers' Association, which starts Jan. 29. Mr. and Mrs. Arthur Somers Roche ("E. Pettit"), novelists, are doing considerable entertaining. Mr. and Mrs. John Emerson (Anita Loos) are at their villa. She made a fortune out of "Gentlemen Prefer Blondes."

There have been an unusual number of drags of late. Gene McFall gave a successful one in Bryant Hall. Jack-Mason gave one at the Renaissance, but it was raided. The most popular are the Strobeck affairs. A recent one in Harlem was attended by many notables, to say nothing of three sailors in uniform. A ludicrous report has circulated that the New York drags are controlled by a mysterious syndicate. Anyone can give one. Many people do. Just as they do in Roston, Philadelphia, Chicago and San Francisco.

London As It Looks

By Hannen Swaffer

London, Jan. 4.

A letter I have received from Billy Smith of the "Chicago Defender" shows the difficulties about mentioning a person's race, even without comment.

He complains that, in a recent article in one of my London columns I use the caption "Truth About a Negress." "How do you get that way?" he asks. "Can it be possible that you use the phrase with the deliberate intention of offending all those who happen to be not Nordics, or that you do not care?" Whatever my intention was, he considers it does me little credit and cheapens what claims I may have toward gentleness and kindness. Mr. Billy Smith, in resorting to using the word negress in reference to Ethel Waters, signs himself "Very disrespectfully yours."

What Does It Matter?

Now may I, as a friend of the negro people, say that a great deal of the harm is done by stupid letters of this kind? There was no intention to reflect upon Miss Waters when I called her a negress. She is a negress, and I have no doubt she is proud of it.

"Face-Slapping" From Afar

You will be interested to know that, my slapping cuttings are coming in now from Australia. The story seems to have gone all round the world. Most of the overseas cuttings do not mention the name of the woman who said she was an actress.

In Sydney, though, the "Daily Telegraph" interviewed the artists then working in that city. Generally speaking, they sided with me, which rather pains me. They ought to have sided with the woman, who already has my sympathy. My New Year's card, which some of you will have seen, consists of a photograph of myself being slapped by a woman's hand. It shows my face with a slightly shocked, slightly pained, but generally benign expression. It bears on top the words, "Wishing you a slappy New Year," and says underneath it:

Ejected, banned and barred,
The other cheek I proffer
Though stammered and scorned and scarred
I still am

HANNEN SWAFFER.

I hope you got one.

Failure of a Psychic Play

One of the failures of the Christmas season is a psychic play called "The Last Enemy," and written by Frank Harvey, a very competent actor who has been some years in Australia. I understand the Shuberts have bought it for America.

"The Last Enemy," which was a very well written drama, shows two Polar Antarctic explorers die at the South Pole, go to the other world and then return to help people on this side. It suffered the fate of most psychic plays, although people who went said it was better than "Outward Bound," how consoling it was and things like that.

Unfortunately, very few went. The Monday night Christmas, they took \$145, the next night \$120, the next night \$185, and then, suddenly, after a piece for it, expressed by myself, the takings went up to \$340 for the next matinee! That shows the mighty power of the Press!

I hope this play survives, because it is the only serious play that London has seen for some weeks. Besides, it is very well acted and reflects great credit upon Tom Walls, the farce producer who staged it.

Not a Merry Christmas

Still, we must face the fact that Christmas is a bad time for business. In many of the theatres, they have been running two shows a day, ever since Boxing Day, with the result that few of them have been taking more than about \$300 a matinee. The average has been \$400.

"Charley's Aunt" is one of the most successful of Christmas attractions, as usual in fact, it has been taking \$1,000 in the afternoon at Daly's! That's a lot, here.

The Christmas myth is exploded every year. Yet managers still begin to believe in it about the end of each November.

Wanted—A "Variety" Biscuit

I think "Variety" ought to copy my new London practice of awarding a biscuit every week. I call it the Swaffer Biscuit and it is for some act of prowess, or some deed of daring do. The person who received the Swaffer Biscuit last Sunday was Miss Peggy O'Neill, who sent her manager in order to get publicity for her two-plays-a-day heroism.

As I knew she could not become engaged to another Serbian sculptor, whose love for her she once advertised in the public press, as she could not have any more jewels stolen or any more motor-smashes, or dive in the Thames, this cold weather, to rescue a drowning man, I cynically suggested that she should go into a lion's cage. Much to my surprise, she consented. Then we discovered that all the lions in London were frightened.

Peggy Loves Publicity

Yes, the dear Peggy will do anything for publicity. A few months ago, whole pages of photographs appeared in the "Sketch" showing her diving into her favorite bathing pool, walking through her grounds, and all that, although it seemed that she had merely borrowed a house in the absence, on the Riviera, of a man of my acquaintance, who first heard of it when he and his wife opened the "Sketch" and his wife said, "What does this mean?"

I admire her nerve. Why, in "Paddy the Next Best Thing," she rattles off her dialog at such a speed that, the other afternoon, when one of the men in the cast was second late in picking up his cue, she said, "Go on, ask me, is the house sold?"

Peggy, indeed is, after Tallulah, who, of course, has no compeer, the most discussed American woman in England. Oh no, I forgot Lady Astor.

Cyril Maude Coming Back Again!

They printed in an evening newspaper that Cyril Maude was returning to the stage. Now, we did really think that "The Wicked Earl," that at that was all over. But no, Charlton Mann is a man, for all that. He and Mrs. T. C. Dagnall are staging Cyril Maude in joint management. I do not think it a wise policy.

The retired actor managers of pre-war days do not realize that the playgoers of today do not know who they are. Even actresses like Irene Vanbrugh are not known to the great masses of the population.

Film publicity has killed all that stuff, which reminds me that one of my foolish fans, writing me today, says, "I believe you and Rudolph Valentino are the two who will never be replaced."

Sometimes it is me and Valentino; sometimes it is me and Al Jolson; sometimes it is me and Crippen. Unfortunately, it is always me.

Talkie, Talkie

The talkie situation in London means roughly that the Empire, formerly a music hall, has been rebuilt as a talkie; that the Carlton, a new theatre, is now a talkie; that the London Pavilion, once a revue house, is now a talkie; that the Alhambra, until recently a music hall, is now a talkie; that the London Hippodrome has been wired, but not used as a talkie; and that now the Dominion, which was built for musical comedy at popular prices, has just been wired. So, after "Follow Through" comes off at the end of January, I believe, the Dominion will become a talkie house.

The Dominion has been having its troubles. People write to me complaining that you cannot hear. It does not interest me, because I have not been allowed inside the theatre.

Hollywood's Reading

(Best-selling consensus by the Hollywood Book Store, The Satyr, Pat Hunt and Esme Warde.)

Fiction

"A Farewell to Arms," by Ernest Hemingway.
"Ex-Wife," by Ursula Parrott.
"Sincerity," by John Erskine.
"Ex-Husband," Anonymous.
"The Galaxy," by Susan Ertz.
"They Stopped to Fly," by Ellen Glasgow.

General

"The Incredible Borgias."
"Franklin, the Apostle."
"Believe It or Not," by Robert L. Ripley.
"Twelve Against the Gods," by William Bolitho.
"The Universe Around Us," by Sir James Jeans.

Each Hollywood book shop's dealer in the general list was exclusive last month. Hollywood Book Store reports "The Specialist," Pat Hunt's was "Queen Elizabeth," Esme Warde's was "Best Plays 1928-29." Satyr's was "Peter Arno's Parade."

New York "American," Murray G. Tanner, "Evening Post" vice-pres.; Albert L. Warner, "Times," second vice-pres.; John C. Cray, "Sun," sec., and George M. Janvrin, Staten Island Advance, treas.

New American News Officers

Harry Gould, president of the American News Co. He was elected at a recent meeting of the board of directors. With his advancement, M. A. Morrissey became general manager.

Mr. Gould came to New York about two years ago from the Boston branch as general manager of the American. Mr. Morrissey about the same time left the Springfield, Mass., branch news company, to be assistant to the gen. mgr.

Another importation and important New York executive of the American is William Spillane. He left the Western News at Chicago to join the home office staff.

Under the impetus of the new blood and methods of the reorganization, the American has shot forward. Last year is said to have been its best in net for a long period.

Too Late

Book, written by R. W. McNeel, to be published this month by Duffield and Co., is titled, "Beating the Stock Market."

Hugo Gernsback, who started a comeback recently after the flop of his large chain of publications, has added a second mag.

New one is called "Scientific Detective Monthly," with the other "Science Wonder Stories."

Phyllis Gordon Demarest, who authored "Children of Hollywood," has written another with scene laid

Movie" magazine pays a higher rate for material than any other existing fan publication is forcing a number of free lance screen chatters to abandon the old standby cheaper publications and devote their entire time to the new sheet.

Homer Croy, consulting editor of the new publication is now in Hollywood making personal contacts with the studios and lining up new writers.

Heinrich Frankel is in Hollywood from Berlin, digging copy for 90 German Sunday supplements. Will stay only a few weeks.

Rin-Tin-Tin's Diary

Lee Duncan, owner of Rin-Tin-Tin, will write the life story of his dog for Doubleday-Doran. Story will be written in the style of a diary, similar to "Black Beauty."

Edwin Hallinger is spending several weeks in Hollywood writing a picture survey for "The North American Review."

Harry Luce, founder and editor of "Time," is in Hollywood trying to interest a producer in a "Time" type of newswear.

New weekly due on the Hollywood stands Feb. 1 is "Topics of the Times," 24-page literary and artistic mag published by Bob Morrice.

Provincetown Again

William Blake has taken over the former Provincetown Playhouse, Greenwich Village, and rechristened it the Macdougall.

"Tread the Green Grass," by Paul Green, is listed as first under Blake's management. Now casting and goes into rehearsal next week.

Film Bookings Help Music Sales

West; New Favorites in List;

Holidays Boom Disc Trade

New York, Jan. 21. To the majority of the publishers December was a surprise month in that business, was much better than expected. To others it was as expected, slow. Those publishers reporting good business for the month take into consideration the middle and far west where sheet music sold surprisingly well. In the New York district jobbers report sales were below normal.

No reason given except the usual pre-holiday slump happening every year throughout the country, but this year appeared centered in the east. The last week of December was a considerable factor in boosting sales for the entire month and the spurt that started the last seven days of December was improved during the first two weeks of January.

Same Leaders

The standing of the best sellers has not changed a bit from that of the preceding month, November. Witmark's "Tip Toe" and "Painting the Clouds," both from "Gold Diggers," appear to have taken a steady hold on the market, with the New York and for the second time in succession led the list in first and second places.

Robbin's "Singin' in the Rain" from "Hollywood Revue," is still holding third place, but is pressed by DeSylva's "Love, Your Spell Is Everywhere," which is listed fourth. Feist's continental pop tune, "Love Me," fifth for November, has been supplanted by Berlin's "Love," from Swanson's "Trespasser." Latter tune is catching hold fast with the sales, rising toward the close of the month.

"My Sweetest Than Sweet" from "Sweetie," published by Famous Music, grabbed the sixth rating away from Witmark's "Am I Blue" from "On With the Show," which is past its peak. A song coming fast on the heels of the month was Harn's "A Little Kiss Each Morning" from Rudy Vallee's "Vagabond Lover," which seems definitely heading for a rating among the best six for January. Feist's "Love Me" sold well toward the beginning of the month, but declined in sales toward the close.

For the first time in the Monthly Surveys two songs appear to be the favorites of the continent. They are Witmark's "Tip Toe" and "Painting the Clouds," which are listed first and second respectively in Chicago and Los Angeles also.

Leading Mechanicals

For the mechanicals, December was a rather disappointing month. Much was expected from it since record sales for the year are usually highest prior to and during the holidays, but this year, they did not seem to materialize. Two of the recording companies reported that it even fell behind the other full months. Brunswick's first seller, "Painting the Clouds," was also listed first for November. "Turn on the Heat" crept from third to second and took the place of "Sunny Side Up," which disappears from the list for last month.

Earl Burnett's orchestra appears a favorite Brunswick seller with three of his recordings among the best six. Columbia's "Painting the Clouds," coupled with "Wabash Blues" took first place from "Lady Luck." Two production recordings, "Great Day" and "Without a Song," from Vincent Youmans' "Great Day," nabbed the second spot from "I'm a Dreamer."

Among the Victor recordings a number not listed, "Frankie and Johnny" by Jimmie Rodgers, is reported to be among the best sellers. Otherwise "Tip Toe" has given way to "Sweetest Than Sweet" and Robbin's new selling song, "Chant of the Jungle," took second away from "Painting the Clouds."

Picture Dates Boom

Chicago, Jan. 14. Sheet music sales followed these song trends during December, but discs found greater plugs in broadcasting results all around was stronger. Lyon & Healy, doing heaviest sheet music business, reported sales up near 10% over November.

Victor led the principal disc companies with an 18% increase over the preceding month. Columbia and Brunswick were both up 10%.

and "Singin' in the Rain," continued the three best sheet sellers, as in November, "Love, Your Spell Is Everywhere," moved up, and "Picollo Pete" finally dropped from the first six.

"Singin' in the Rain," disappeared from the leading half dozen on the discs, but "Tip Toe" moved up on all three lists.

These results are directly in line with picture showings, "Gold Diggers" (Warner's) following "Hollywood Revue" (M-G-M) in loop showings, the former pulling heaviest in December.

Paul Whiteman finally hit popularity on Chicago discs for Columbia with two records. His "Great Day" leads the Col. list, and at the bottom of the choice six comes his recording of "Talking Picture," with "Aren't We All?" on the reverse side.

In the wake of the loop showing of "Untamed," "Chant of the Jungle" hit high on Brunswick and Columbia lists, second and third respectively.

Radio results showed particularly in the sales of De Sylva, Brown & Henderson's "Talking Picture" and "Aren't We All?" Although "Sunnyside Up" (Fox) had not yet hit the loop screens, these two numbers were fifth and sixth, respectively, on the sheet lists. On the Columbia backing each other, they were sixth, and on the Victor list "Talking Picture" was sixth. They do not appear among Brunswick's first choices, however.

These two numbers have been itching ears nightly from the loud speakers, with "Aren't We All?" receiving favoritism, although disc companies expect, with release of the picture, that "Talking Picture" will do more business.

Jenkins' "Picollo Pete" remains the surprise disc number. With tenacious strength it holds second place again in the Victor group (Ted Weems recording), although it has dropped from the Brunswick and Columbia leaders.

Columbia had two surprises among its first six. Released late in November, a disc of "Wabash Blues," backed by "Farewell Blues" and recorded by Ted Lewis and his orchestra began to spurt in the middle of the month and landed in fourth place. In fact, the race for honors among the Columbia discs last month found the first four discs extraordinarily close together.

Following the Lewis record in demand, and another key disc, is a Ruth Etting disc, "The Right Kind of a Man" on the featured side and "What Wouldn't I Do for That Man?" on the other.

Guy Lombardo keeps his pace as a Columbia seller with "Singin' in the Bath Tub," which holds second among the first six.

"Lonely Troubadour" (Santly Bros.) struck fourth place on the Victor list, recorded by Rudy Vallee and his orchestra, but cannot be attributed to the Vallee name draw in conjunction with loop showings of "Vagabond Lover" (Radio) as the picture did not open until Dec. 25.

"Jungle Chant" Jumps

Los Angeles, Jan. 14. Whether it is influenced by the general holiday cheerful spirit or an optimism for the new year, both jobbers and retailers of sheet music declare unanimously that they sold more sheet music in the last week of December than they did the preceding three weeks.

This one factor has an important bearing in selecting the best six sellers and made it possible for "Chant of the Jungle" destined to be another "Pagan" to just barely get into the tail end of the best six group.

The new Robbins number made an instantaneous hit when it was first introduced on the coast the early part of December, and sales became so great that a number of the dealers were unable to procure shipment toward the end of the month.

In determining the preceding best five numbers a very difficult problem asserted itself in the fact that none of the six leaders has much of a lead on the runners up, and in fairness to a dozen other good numbers selling almost on a par with the leaders it would be well to list

(Continued on page 56)

MONTHLY MUSIC SURVEY

For December

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING DECEMBER BY THE LEADING MUSIC JOBBERS AND DISK DISTRIBUTORS IN THE TERRITORIES DESIGNATED

Six Best Sellers in Sheet Music as Gathered from Collective Sales Reports of the Leading Jobbers at Points

	NEW YORK	CHICAGO	LOS ANGELES
No. 1—SONG	"Tip Toe Through" ("Gold Diggers")	"Tip Toe Through" ("Gold Diggers")	"Tip Toe Through" ("Gold Diggers")
No. 2—SONG	"Painting the Clouds" ("Gold Diggers")	"Painting the Clouds" ("Gold Diggers")	"Painting the Clouds" ("Gold Diggers")
No. 3—SONG	"Singin' in the Rain" ("Hollywood Revue")	"Singin' in the Rain" ("Hollywood Revue")	"Love" ("Trespasser")
No. 4—SONG	"If I Had a Talking Picture" ("Sunny Side Up")	"Love" ("Trespasser")	"Aren't We All" ("Sunny Side Up")
No. 5—SONG	"Love" ("Trespasser")	"If I Had a Talking Picture" ("Sunny Side Up")	"Love Me" (Pop)
No. 6—SONG	"Sweetest Than Sweet" ("Sweetie")	"Aren't We All" ("Sunny Side Up")	"Chant of the Jungle" ("Untamed")

Three leading phonograph companies reports their six best sellers in the following order. Side responsible for the major sales are only reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	"Painting the Clouds" (Nick Lucas)	"Congratulations" (Jack Denny Orch.)	"Tip Toe Through," "Painting the Clouds" (Nick Lucas)
BRUNSWICK—No. 2	"Turn On the Heat" (Earl Burnett Orch.)	"Chant of the Jungle," "That Wonderful Something" (Roy Ingraham Orch.)	"Look What You've Done to Me," "What Do I Care" (Earl Burnett Orch.)
BRUNSWICK—No. 3	"If I Had a Talking Picture" (Earl Burnett Orch.)	"Tip Toe Through" (Nick Lucas)	"If I Had a Talking Picture" (Earl Burnett Orch.)
BRUNSWICK—No. 4	"Singin' in the Rain" (Earl Burnett Orch.)	"My Fate Is in Your Hands" (Earl Burnett Orch.)	"Out of the Past," "If I Can't Have You" (Burnett Orch.)
BRUNSWICK—No. 5	"Find Me a Primitive Man" (Colonial Orch. and Libby Holman)	"All That I'm Asking Is Sympathy" (Regent)	"Tip Toe Through," "Painting the Clouds" (Roy Fox Orch.)
BRUNSWICK—No. 6	"Sally" (Abe Lyman Orch.)	"Through" (R. W. Kahn Orch.)	"Look What You've Done to Me" (Burnett's Orch.)
COLUMBIA—No. 1	"Farewell Blues," "Wabash Blues" (Ted Lewis Band)	"Great Day" (Whiteman Orch.)	"Farewell Blues," "Wabash Blues" (Ted Lewis Orch.)
COLUMBIA—No. 2	"Great Day," "Without a Song" (Paul Whiteman Orch.)	"Singin' in the Bath Tub" (Lombardo's Orch.)	"Great Day" (Paul Whiteman Orch.)
COLUMBIA—No. 3	"Singin' in the Bath Tub," "Little By Little" (Guy Lombardo's Orch.)	"Chant of the Jungle" (Paul Specht Orch.)	"Aren't We All," "If I Had a Talking Picture" (Paul Whiteman Orch.)
COLUMBIA—No. 4	"A Place to Call Home," "More Than You Know" (Ruth Etting)	"Wabash Blues," "Farewell Blues" (Ted Lewis Orch.)	"My Little Dream Boat," "Lady Luck" (Ted Lewis Orch.)
COLUMBIA—No. 5	"Sweetest Than Sweet," "My Strongest Weakness Is You" (Ipana Troub.)	"Right Kind of Man," "What Wouldn't I Do for That Man" (Ruth Etting)	"Painting the Clouds" (Knickerbockers), "Pala Forever" (A. Weeks Orch.)
COLUMBIA—No. 6	"Daddy's Lullaby," "Old Virginia Moon" (Ford and Glenn)	"If I Had a Talking Picture," "Aren't We All" (Whiteman Orch.)	"Melancholy Baby," "Congratulations" (Vic Meyer Orch.)
VICTOR—No. 1	"Sweetest Than Sweet" (Reisman's Orch.)	"Love Me" (Shilkret Orch.)	"Lonely Troubadour" (Vallee Orch.)
VICTOR—No. 2	"Chant of the Jungle" (Victor Orch.)	"Picollo Pete" (Ted Weems' Orch.)	"If I Had a Talking Picture," "Sunny Side Up" (J. Hamp Orch.)
VICTOR—No. 3	"Singin' in the Bath Tub" (Chick Endor Orch.)	"Tip Toe Through" (Jean Goldkette's Orch.)	"A Little Kiss Each Morning" (Vallee Orch.)
VICTOR—No. 4	"Tip Toe Through" (Johnny Marvin)	"Lonely Troubadour" (Vallee Orch.)	"Tip Toe Through," "Painting the Clouds" (J. Goldkette's Orch.)
VICTOR—No. 5	"Sunny Side Up" (Hamp's Orch.)	"Satisfied" (Busse Orch.)	"Chant of the Jungle" (N. Shilkret Orch.)
VICTOR—No. 6	"My Fate Is in Your Hands" (Gene Austin)	"If I Had a Talking Picture" (Johnny Hamp's Orch.)	"Painting the Clouds" (Johnny Marvin)

Below are the three best sellers in sheet music for the entire country as reported by the official record of sales from the home office of the publishers herewith listed. Publishers are listed in alphabetical order, not according to position their numbers held in the present market.

PUBLISHER	No. 1 SONG	No. 2 SONG	No. 3 SONG
Ager, Yellen & B.	"I May Be Wrong" (Pop)	"Lucky Me, Loveable You" ("Chasing Rainbows")	"Happy Days Are Here Again" ("Chasing Rainbows")
Davis, Coats & E.	"I'm Only Making Believe" (Pop)	"Why" ("Sons o' Guns," prod.)	"Blue Eyes" (Pop)
De Sylva, Brown & H.	"If I Had a Talking Picture" ("Sunny Side Up")	"I'm a Dreamer" ("Sunny Side Up")	"Look What You Done to Me" ("Why Leave Home")
Donaldson, Douglas & G.	"Through" (Pop)	"Taint No Sin" (Pop)	"There Must Be Somebody Waiting" ("Glorifying An' Glir")
Leo Feist	"Love Me" (Pop)	"Love Made a Gypsy Out of Me" (Pop)	"You're Always in My Arms" ("Rio Rita")
Green & Stept	"Congratulations" (Pop)	"Love Is a Dreamer" ("Lucky in Love")	"Stream of Dreams" (Pop)
T. B. Harms	"A Little Kiss Each Morning" ("Vagabond Lover")	"Sweetest Than Sweet" ("Sweetie")	"Moanin' Low" ("Little Show" prod.)
Jack Mills	"Ain't Misbehavin'" ("Hot Chocolates," prod.)	"Mistakes" (Pop)	"I Was Made to Love You" (Pop)
Joe Morris	"Sympathy" (Pop)	"Georgia Pine" (Pop)	"Sweetheart" (Pop)
G. & A. Piantadosi	"Hello Baby" (Forward Pass)	"Gotta Have You" ("Forward Pass")	"Deep in the Arms of Love" (Pop)
Remick's	"Close My Eyes" (Pop)	"If I Can't Have You" ("Footlights and Fools")	"Nobody's Using It Now" ("Love Parade")
Robbins	"Singin' in the Rain" ("Hollywood Revue")	"How Am I to Know" ("Dynamite")	"Just You, Just Me" ("Marlaine")
Santly Bros.	"My Fate Is in Your Hands" (Pop)	"Lonely Troubadour" (Pop)	"Beside An Open Fireplace" (Pop)
Shapiro-Bernstein	"What Do I Care" (Pop)	"He's So Unusual" ("Sweetie")	"I'll Still Go on Wanting You" ("Song of Love")
Sherman-Clay	"Web of Love" (Great Gabbo)	"I'm in Love with You" ("Great Gabbo")	"Wedding of the Painted Dolls" ("Broadway Melody")
Spier & Coslow	"True Blue Lou" ("Dance of Life")	"I Have to Have You" ("Pointed Heels")	"Lonesome Road" (Showboat)
Witmark & Sons	"Tip Toe Through" ("Gold Diggers")	"Painting the Clouds" ("Gold Diggers")	"Singin' in the Bath Tub" (Show of Shows)

DISC REVIEWS

By Bob Landry

Seger Ellis
(Okeh 41349) And here comes Mrs. Ellis' talented boy, all bedazzling in a special silver label, patent of masculinity among the mechanicals. Paul Whiteman and Ted Lewis get similar ticketing.

Ellis is hot, mingling a piquant piano accompaniment of the own providing with heart-throb crooning. And able to offer "A Little Kiss Each Morning" without intruding upon Rudy Vallee in any way. Nicely combined with "Have a Little Faith in Me," it's a disc of popular appeal.

Smith Bellow

(Okeh 41341) "My Love Parade" will in time probably be well-established around the country. "Dream Lover" again stands out for its suggested similarity to "Romona" and others. "Parade" carries this one. Pleasantly rendered.

Ruth Etting

(Columbia 2073) "Crying for the Carolinas" done colorfully with a variety of ear appeal, is reversed by "If He Cared," constituting a nifty couplet.

Vincent Lopez

(Pathe 37078) From the silken St. Regis Hotel, New York, Vincent Lopez, paradoxically the ace recorder for Pathe, appealing to the economical disc shopper. Attractively handling "Charming" from "Devil May Care," and "Should I" from "Lord Byron."

Carolina Club

(Okeh 41338-7) "Glory to Georgia" and "Carolina" are sung between halves at the respective colleges indicated. Two old numbers, "How I'll Miss You" and "Memories," reverse. Local rather than general appeal.

Arthur Schutt

(Okeh 41346) "My Fate Is in Your Hands" and "If I'm Dreaming" make a smooth combination. Schutt's orchestral style is rather above Okeh average.

Imperial Dance Orch.

(Pathe 37079) "I'm Following You," backed by "A Year from Today," recorded by the Clevelanders. Okay, but that's all.

The Cavaliers

(Columbia 2079) Nothing to pre-empt big sales in "Romance," from "Cameo, Kirby," and "Doughboy's Lullaby" from "Blaze of Glory." As tunes they're just production fillers with meagre charm.

Annette Hanshaw

(Okeh 41351) "I Have to Have You" and "Housekeeping for You" provide Miss Hanshaw with an opportunity to demonstrate her technique. Which she does pleasingly.

Ed Lang

(Okeh 41344) Blues of the wa-wa school do seem terribly old fashioned these days, but it requires no imagination to understand that the countrypolitan is still and them devastating.

"March of the Hoodlums" is rather negative, but "Walking the Dog" has the sock that were out many a saxophone before its time.

Glee Club

(Pathe 37076) "You're Porter's Do Something to Me," from "50 Million Frenchmen," gives the Eskimos a chance to show "That Thing" already waxed by most of the companies and is doped as one that will find response from the hot polli.

Billy Jones-Ernie Hare

(Pathe 22503) Laughs of "Poisoned Kiss of That Spaniard" are antipathetic rather than actual. But, then, that's so often the case with comies on the mechanicals. And, of course, Broadway is so sophisticated its judgment is not too reliable. Anyway, it's reversed by "Singin' in the Bathub."

RUBY IN HOLLYWOOD

Hollywood, Jan. 21. Harry Ruby is preparing the lyrics and score for "Radio Rhapsody," which Radio will put into production. He is here minus Bert Kalmar.

Several new tunes will be incorporated into the picture and Sidney Claire has been assigned to work with Ruby on the score. Film is the screen version of "The Ramblers," former New York musical.

LEWIS PUBLIX DATES

Signed as an added attraction for several Publix shows, including this week's date at the Paramount on Broadway and similar time at the Brooklyn Paramount, Ted Lewis opens Feb. 13 at the Metropolitan, Boston. His second date is New York. Lewis will act as the m. c. in the houses.

Columbia Phonograph Sues
Cruze Firm Over Film Disks

James Cruze Pictures, known as James Cruze, Inc., made the object of an attachment suit filed in the New York Supreme Court by the Columbia Phonograph Co. for \$10,000, which the latter claims is owed for goods sold and delivered. Goods in question comprise sound disks, according to the phonograph company's petition, and were delivered to the picture company under certain terms of credit between Oct. 1, 1929, and Jan. 1 of this year. These terms of credit have now expired and the phonograph company claims the right of action in this procedure because the picture company is a foreign corporation, organized under the laws of Delaware. Cruze pictures distribute through World Wide and thus far have completed one picture which has received national release. It is "The Great Gabbo," with Eric von Stroheim and Betty Compson.

Disc Overproduction

Despite the fact that there is a heavy over-production of records, which is realized by the mechanicals, they are still going ahead with the recordings of the same scale as heretofore, unwilling to gamble as to where the line should be drawn if they did want to slice.

Publishers, also suffering from a slump in record sales, are bombarding the mechanicals with pictures containing anywhere from one to eight songs. Mechanicals usually comply with the requests, and record the songs which to them appear to have pop value. The many recordings continue because the mechanicals are afraid to make them afraid of their own judgment and keeps them rolling out new records.

It is this surprise element that apparently makes them afraid of their own judgment and keeps them rolling out new records.

Famous Music Its Own
Distributor After Jan. 30

On Feb. 1 Paramount will make its first move toward building up a large music organization for the composition and release of songs used in their pictures.

This will be done through the Famous Music Company, which is jointly owned by Paramount and Warners, the latter company receiving its interest through Harms.

Paramount has reached an agreement with Harms whereby, after Feb. 1, Harms will no longer act as the selling agent for Famous, but Famous will thereafter act as its own distributor. Agents and branch offices will be established throughout the country by Par for the Famous Music.

Spie & Coslow, subsidiary to Famous, will be absorbed by the latter corporation.

Disc Engagements

New artists engaged to record for Brunswick during 1930, are Winnie Lightner, Marion Harris, Isham Jones' band, George K. Arthur, Jack Benny and Douglas Stanbury.

MUSIC SURVEY

(Continued from Page 55)

them in their order of total sales. This list includes "Talking Pictures," "Lonely Traveler," "Little by Little," "At the End of the Road," "Always in My Arms," "Sweeter Than Sweet," "What Do I Care," "That Wonderful Something," "Rio Rita," "It Ain't No Sin," "Look What You've Done to Me," and "If I Could Have You."

Distributors of discs report a slight increase over November, yet far from what they anticipated. Few vocals are reported in the list of best six from each of the three major phonograph companies taken in the survey, yet this is attributed to the fact that the homes demand dance records more than the vocals or monolog type. This, however, is accounted to the fact that most every home has a radio, and while they are fed up on ballads they must have the dance music whenever they want it.

LAYOFF TRAGEDY

Seal act laying off for six months finally grabbed a date. Manager now sorry because all the seals were drowned at the first show. They had forgotten how to swim.

\$500,000 IN RED STAR
TIE-UP FOR ENGLAND

Jimmy Campbell, representing Campbell & Connelly, English publishers, completed the deal with Fox's Red Star Music Co. whereby his firm will have the British rights to the Rer Star catalog for a period of three years starting at once. Agreement was signed and sealed in New York last Wednesday night. Financial end involves around \$500,000 spread over the three year period.

In addition to the publishing rights Campbell & Connelly will have exploitation access to the British Gaumont chain of picture houses in England controlled by Fox. They will be privileged to open sheet music counters in the lobbies similar to the counters now maintained in most of the larger American deluxe palaces. This will be an innovation in England.

Because of their wide representation of American publishers Campbell & Connelly are now planning the organization of a second company in London to provide additional outlet. New company will be separate from, although controlled by, the parent company.

They have just organized in France and Germany a company to handle these countries. W. De Mornay, a Belgian millionaire, is associated with them in the continental venture.

Besides Red Star the British rights for Jack Robbins, Billy Rose and Vincent Youmans are controlled by Campbell & Connelly.

Red Star Campbell & Connelly deal for the English distributing rights is to be closed today (Wednesday), and is for a period of two years. Transaction will mark the highest figure ever paid for the English releasing rights, it is said.

It is reported that Campbell and Connelly will pay Red Star \$200,000 a year, with \$100,000 to be paid when the contract is signed and another \$100,000 July 1, 1930.

It is reported that the Red Star will also close a deal with Davis of Australia this week. This again sets a precedent for Australian releasing rights. Davis, it is reported, will pay \$20,000 a year to the Red Star. This contract with Davis is for one year only, with Fox holding an option to purchase 51% of Davis Co. and operate it as a Fox subsidiary.

Pat Flaherty, general manager of Fox's Red Star Music Company, was made an executive vice-president of the firm last week. W. R. Sheehan is first vice-president with William Fox president.

LETS RICHMAN GO

Harry Richman leaves the Paramount, New York, next week upon completing his contracted four weeks with Public.

Option on further services will not be exercised.

OPERA'S NEW BOOK

Vienna, Jan. 13. A new book, "Simone Bocca-negra," opera by Verdi, has been written by the Viennese author, Franz Werfel. First performance took place successfully at the Vienna State opera house last night.

Leading parts were sung by Maria Nemeth, Rod, Pataky and Manowarda. Dr. Lothar Wallerstein and Professor Roller are responsible for the production and the scenic decorations. Director of the opera house, Clemens Krauss, will copyright the new version.

HELEN KANE AIR M. C.

Paramount will have a girl m. c. for its radio hour Jan. 25. Helen Kane will act as interlocutor.

Paul Ash will broadcast from the Oriental, Chicago, looking in on the hour from that stage, and others on the program include Jesse Crawford, organist; Lillian Gordon, Paul Small, David Mendoza and the Paramount Symphony Orchestra, and the Paramount-Publix Playhouse air show, entitled, "Jazz a la Carte."

Inside Stuff—Music

But the adherents of either cause say plenty. It is said in music circles that it is hardly likely that Mengelberg will be with the Philharmonic next year.

Carl Hemmer must pay \$1,066 in an arbitration with Brian Marlow and Burton Lester on their claim for \$1,000 royalties under a judgment filed in the N. Y. Supreme Court. The judgment represents \$1,000 awarded by Daniel A. Poling, John W. Searles and Knowles Entrikin last April on their contention that they delivered the synopsis of a book for a musical comedy and were to have had \$1,000 advance royalties.

Hemmer contended they should have nothing because the book submitted was not suitable for production.

Robbins' House Organ

Robbins Music Co. on Jan. 22 issues its house organ, "Round Robbins," which will be a semi-monthly affair for all employees, associate and dealers. No other music publisher maintains a house organ.

Another innovation from the same company is a bulletin service under the title of "Robbins Radio Ripples," which will go to all radio announcers, program directors and advertising managers with radio accounts to assist them with suggestions, etc. It will resemble in this particular Victor's Monthly phonograph bulletin to dealers.

Both of the Robbins' pamphlets will be edited by George Lottman.

Warings Are Back

Warings Pennsylvanians are back in New York recording, the Florida boat engagement being off. Band had an agreement with the Amphitrite Company for the sunny climate engagement with Ed Strong, theatre and race track owner, guaranteeing the instrumental outfit.

Band and Florida authorities refused to permit the craft to enter Biscayne Bay. An attempt to move furnishings and personnel to the Hollywood Country Club down there is also reported to have failed.

Cutting Music Units

The sock that the Plantados received two weeks ago when Warners broke up their organization, after building it up and letting it run for seven months, is taken by publishers as an example of how the picture industry can make and unmake music units. Heretofore, it was all make, new organizations were established or bought; they were fed theme songs and all looked rosy for them. Then the film companies decided that they were carrying too much music overhead and started trimming costs.

Warners' overtures to Paramount for the sale of its interest in Green & Stept and Davis, Coots & Engle were an example of how they are trying to trim sail. Then the Plantados were disbanded, which meant one organization less.

It is still reported that Warners wants to lessen the number of its smaller publishers. The only thing smaller organizations would lose in a sale by Warners to another company might be their names. Their contracts are so fixed that arrangements have to be satisfactory to both before the sale can be made. One of the companies also has the arrangement in their contract, being privileged to purchase back their own stock before it can be offered for sale to an outside company.

Spier & Coslow will also lose their identity as a name when they are absorbed by the Famous Music, which now controls them.

Trouble started by Stokowski's barring of late-comers to his concerts having quieted down, there is another and hotter row going on in high-hat music circles.

The chief contestants are Arturo Toscanini, the Italian Flash, and William Mengelberg, the Flying Dutchman—both members of this club, so to speak, serving as associate conductors of the New York Philharmonic Orchestra. Subscribers of the orchestra are divided into two hotly partisan camps, ready to do battle for their man's cause.

There may have been undercurrents of feeling between the two conductors when Toscanini had such a triumph as visiting conductor last year, but sub rosa enmity went right into forte at the ringside when Mengelberg took up the baton this season after Toscanini had concluded the first series of concerts, according to printed reports.

Mengelberg is said not only to have criticized the personnel of the orchestra at this time, but to have made definite aspersions as to the way the Italian Flash had given them a work-out. Toscanini heard about it and bitter letters and cables are said to have passed between the two maestros, with the supporters of either side also taking up the cudgels. When asked for a retraction of his statements, Mr. Mengelberg denied ever having made them. It is presumed they may have come from his manager. Mengelberg's supporters are said to have staged the wonderful reception given the former at the first concert he conducted this season. Since the public has been more or less tepid about showing enthusiasm for the Dutch conductor, Toscanini-ites considered the furore (which probably surprised Mengelberg as much as anyone) a demonstration against their man.

Another thing resented by the Mengelbergians is the fact that Toscanini alone is slated to conduct the New York orchestra on its European tour. Wealthy Mengelberg supporters are said to have offered to subscribe to a fund for their man to conduct extra European concerts after the regular Toscanini series is ended.

Directors state it has not yet been decided who will tour the orchestra through Europe. They deny the rumor that Mengelberg's absence from several concerts due to an alleged attack of gripe had anything to do with the heated discussion.

HERE AND THERE

Jimmie Carr's band follows Ben Pollock into the Silver Slipper this week. Carr, recently at the Hollywood Restaurant, is in on an indefinite engagement.

Nueman Fier, formerly with the Plantados, is now connected with the professional department of Remicks.

Harry Grey now in the professional department of Donaldson, Douglas & Gumble.

Phil Levant's Royal Revelers (MCA) opened at the Vanity Fair, Chicago.

Jan Garber has replaced Jimmy

Carr and band at the Hollywood restaurant, New York.

Jack Johnson, former fighter, opened Jan. 17 at the Canton Palace, New York.

Peter Tinturin, 19, composer from Vienna, has joined Harms staff. He will work with Irving Caesar.

Ken Walters is new floor manager at DeSylva, Brown and Henderson's.

Gilbert Jaffe, violinist, quits as orchestra director at Paramount, Omaha, to join Henry Santrey's band.

A bus in which the Al Sky orchestra of Wisconsin was traveling in Canada went haywire and was wrecked when it jumped the road outside London, Ont., Monday. No injuries to the 15 occupants.

Radio Monopoly Charged Before Senate in Interstate Committee

Washington, Jan. 21.

Continued radio hearings before the Senate interstate commerce committee on the Couzens bill still bring charges and counter charges of monopoly for the love of it, hold up methods, etc., etc. Hearings also brought, and are still bringing, some of the biggest names in the industry. M. H. Aylesworth, head of N. B. C., shot answers to the Senators' questions so fast that he had the committee calling for him. He was actually the first witness to convince the committee that he knew what it was all about.

In contrast, Clarence Mackay, head of the Postal Telegraph, couldn't answer a question on finances of his company or practically any other phase without referring to his secretary. Mackay was there as the Couzens bill proposes to put all communications under one commission.

Grigsby Charges

B. J. Grigsby, president of the Majestic Manufacturing company, conceded to be the fastest selling set of them all, urged a pooling of patents. Majestic is paying 7 1/2 per cent. to RCA, General Electric, Westinghouse and the A. T. and T. as a combined holder of receiver set patents. On this Grigsby said:

"We did not pay this royalty because we consider these patents worth such a royalty, but because the radio combine had so terrorized the industry and had so intimidated the jobbers everywhere that they are afraid to handle so-called 'unlicensed' sets."

In answer to Senator Couzens, Mr. Grigsby stated that he firmly believed independent manufacturers could turn out their sets without the use of a single RCA patent.

Royalty of 7 1/2 has netted the RCA group from Majestic alone \$5,302,879.15, said the witness.

Politics Out

Aylesworth's appearance before the committee brought out that no government official had ever been

paid for broadcasting and that William Hard, recounting the situation in Washington each week for NBC, gets \$100 a broadcast. This brought up the question of politics by Senator Brookhart, to which Mr. Aylesworth stated that he was endeavoring to keep his system nonpartisan even to such an extent that "he even couldn't be a Republican any more."

William S. Paley, head of Columbia, stressed the large number of programs over his chain that are not sponsored. He stated that during the past week but 22 percent of them were paid accounts. He further said that the advertisers have learned that when they plug their products too hard during a sponsored program the listening public tuned out. Hence these announcements are boiled down to the very bone.

Columbia increased six-fold from July, 1928, to March, 1929, stated Mr. Paley.

And in the midst of these hearings the question of re-appointing the members of the Federal Radio Commission is causing no end of conjecture and also the U. S. Supreme Court has started to listen to arguments on the property rights of a decision upon which the whole future of the broadcasting industry depends.

Radio's 5th Ave. Office

At 711 5th avenue is located the headquarters of the Radio Music Corp.

It's the holding company for Felt's and Fischer's, the latter working publishers operating their own organizations.

First time a popular music house has been represented on the avenue.

Sirovich Heads WMBS

Congressman William I. Sirovich has assumed the chairmanship of the board controlling radio station WMBS. Plans are afoot for expansion of that station by entrance into a national tie-up.

WHAT, NO ZITHER!

Hollywood, Jan. 21.
Local music stores are displaying the latest in compact entertainment for the home. It's a combination radio-bookcase + phonograph + piano-writing desk.

Briton Proposes Little Theatre for U. S. Radio

Cecil Lewis, dramatic production manager for the British Broadcasting Company, who is over here on a leave of absence to look over the American broadcasting situation, was introduced to the American press last week by N. B. C.

Mr. Lewis had a number of suggestions to make on the subject of American broadcasting.

After he was introduced by Mr. McClellan of N. B. C., Mr. Lewis began his talk.

He believes that the American idea of commercial broadcasting is all wrong. It is not right that the radio public should receive all entertainment without paying and then the competition that commercial programs create limits and hinders the best possibilities of radio work, he says. We merely make programs that will sell instead of giving the public what they want and thereby destroy or rather hinder the new art form that has been created for the radio. There is a new art form in the guise of radio plays and Mr. Lewis has some with him.

The time limits on programs also hinder the best possibilities of radio programs and our programs do not cater to the intelligent minority of people in our country.

Mr. Lewis's main suggestion centered around the formation of an altruistic station where art for art's sake would be considered.

Mr. Lewis stressed plays as the new art form, although discussions of controversial subjects would also be an item.

"An altruistic station is what is really needed," he said.

Mr. Lewis then offered to answer all questions asked. There was rather a lack of questions, but one newspaper person suggested that the "altruistic station" would have to be an experimental one and in its art aim somewhat equivalent to the little theatre in America.

"Splendid," said Mr. Lewis. "Someone like Otto Kahn would have to back it," the reporter added.

"Splendid. Couldn't be better."

Silence reigned and no questions. After a pause the m. c. of the meeting said, "I can't think of anything better than to say that the meeting is adjourned."

Mr. Lewis again said, "Splendid."

Clash on Band Account

An unusual broadcasting situation has arisen between C.B.S. and WMCA with the installation of Jan Garber's band in the Hollywood Restaurant.

Previous to Garber's entrance into the eatery the two previous bands went over WMCA exclusively. This was secured through Nils T. Granlund holding an interest in the eatery and also being special agent paid \$200 weekly for the broadcast. When Garber came, being an M.C.A. band and M.C.A. bands mostly go over C.B.S., the latter network put a wire in the eatery and etherized Garber's music gratis twice weekly. They did not use N. T. G. as announcer due to his WMCA arrangement and because they wanted an announcer of their own. The restaurant also refused to give up its WMCA broadcast because of N. T. G.

Meanwhile both C.B.S. and WMCA are using Garber with the Hollywood paying \$200 weekly to WMCA for the thrice a week broadcast and C.B.S. putting him on the air twice weekly and free of charge.

KWKH to Be "Good"

Washington, Jan. 21.
KWKH, Sirovich, has written the Federal Radio Commission that it will be "good" from now on.

It will drop all "hells" and "damns" which so riled Senator C. C. Dill as to cause many to think an opening wedge for censorship of the air was in the offing.

WHITEMAN'S 10 NUMBERS

Most these songed pictures will be Paul Whiteman's. Universal is putting 10 special note numbers into the revue.

The Air Line

By Mark Vance

Must be running excursions into the N. Y. stations to carry the great number of sopranos and female instrumentalists running at large on the air.

Midweek sing via WEAF featured a mixed quartet. Arthur Hillings Hunt, baritone, sang pleasingly. Harry Horlick's orchestra enlivened Stars of Melody program (WJZ) on same hour. Piano quelling by Phil Ohman and Victor Arden worth while. Irving Kaufman in good voice during Champion Sparkers' period. Coward Comfort music (WEAF) came over effectively.

Value Hour Of Rudy Vallee and his Fleischmann Hour program were missing. Period turned over so NBC could broadcast speech of Charles E. Hughes. Smith Brothers on WJZ for usual weekly vocal hurrah. Brothers impersonated by Billy Hillpot and Scrappy Lambert; teamwork showing.

WABC worked in a special hook-up with WMAL in Washington on fourth anniversary celebration of latter station. Senator Jones spoke on "The Voice of Washington." Spotlight mainly on U. S. army band in spiffy program.

Cowboy Song Revived John White seems to know about all the songs the cowboys of yesterday.

U. S. Air Control at Stake Before Supreme Court

Washington, Jan. 21.
U. S. Supreme Court seemingly is going to sidestep a decision on the battle of WGY for full time on the air.

Justices during the hearing hinted the lower court decision should stand and that the case was improperly brought before the highest tribunal.

When it came to counsel for the broadcasting company to argue he was excused.

Broadcasters as a whole were hopeful the court would follow this course and thus force a decision on the other pending case, that of a small station near Chicago that brings up the one direct question—property rights.

It will be an important decision from every angle, attorneys here admit, and, if favoring the station, upset the present entire system of broadcasting and take control actually from the government.

RCA Defends Patents

Wilmington, Del., Jan. 21.
Permanent injunction against the Universal Radio Co., to prevent infringement of patents on amplifying units, was filed by RCA in Federal Court here in Delaware. DeForest Radio Corporation, because of refusal to act as co-plaintiff, is also named as a defendant.

Development of the patents by RCA through indirect license agreements has involved expenditures of millions. They were obtained by Lee DeForest in 1914, based on inventions made by him prior to 1914. Licenses to develop a part of the patents was assigned to the American Telephone & Telegraph Co., which in turn assigned them to RCA.

It is a rule that a license holder may act against infringement of patents only if the patent holder acts. Otherwise the patent holder is made a defendant, as in this case with DeForest. A. T. & T. is acting as co-plaintiff. Bill is signed by William Brown, vice-president of RCA, and officials of A. T. & T.

The disputed patents cover a feed-back regenerative arrangement of three electrovacuum tubes or audions whereby current variations in one circuit create corresponding variations which feed back to the Lee DeForest circuit, amplifying in the first tube, and in turn amplifying in the second. This is a vital principle in modern radio construction, as well as in other amplifying devices such as talkers.

Judge Morris will hear the first arguments on February 12. W. G. Mahaffey attorney for RCA here. None has been named for the defendants.

DeForest Corporation was the victor recently in the same court when Judge Morris handed down a decision against RCA, after that company had been charged by DeForest with violation of the Clayton anti-monopoly act. Decision has since been appealed.

"Taps"—Shaw Settlement
"Taps" suit against Milt Shaw, band leader, to collect \$400 overdue as commission, was settled out of court last week for \$240.

year used to sing, and he's reviving 'em via W.C.R. Julius Tannen was bright, particular star of Philco period WABC. Roy Ingram and band showed up on early assignment (WABC) and registered.

Jack J. Melody moments (WEAF) holding its own in general musical layout. RCA Victor hour offered Countess Olga Mendolago Alhaini, Spanish soprano; has voice of high range that came over nicely.

Mendoza Standard
More good music during Maxwell House period WJZ. Dave Mendoza's orchestra doesn't miss. Atwater Kent program WJZ becoming a station standard. Orchestra unusually good. Ludwig Laurie's music WJZ for Slumber.

Emery Deutsch and orchestra effective with Dream Boat music from WABC.

Guy Lombardo again offered splendid air program WABC. Ann Leaf WABC appeared to have better organ layout than generally.

Happy Troubadours have vocal signature (WMCA), and they appear via WOR as the Minstrels. Announced as formerly of Major Bowes' Capitol Family. Village Grove Nut club WMCA repeating former crazy-quilt program. Mike returns depend greatly upon Lou Dolagoff's rapid ad libbing as m. c. He was away for a time, with Bud Murray doing the splicing.

Stromberg-Carlson period (WJZ) had Rochester Circle Orchestra. Here's a fine organization and great musical entertainment. Guy Lombardo and band (WABC) for Burns giglet period; period embellish by Frohne Sisters in vocal harmony and Ted Husing's announcing. Delivery Boys, Shuster and Tucker (WMCA), hit best on the double numbers.

Dorian strided out on WOR keeping up excellent musical pace.

Vic Irwin and Mayfair roof orchestra (WMCA) revived some ancient. A lusty-voiced blues singer by name of Chickensoup. Real folks had a sleighing party (WJZ). Country life episode, with the comedy weak. Pleasing songs via "An Evening in Paris" (WABC). A little bit called the New Yorkers (not from the Hotel New Yorker) on WGBS.



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If You Don't Advertise in

VARIETY

You Don't Advertise

Florida Night Clubs

Miami Beach, Jan. 19.

Six major night club premieres were launched in a glittering sea of champagne, lovely women and tanned men last week, which marked the official opening of Florida's winter splurge. White flannels and afternoon frocks were dispensed with in favor of formal attire. Ideal weather dressed the occasions with all the natural glamour of over-sized moons, brilliant stars and clear, deep skies.

Most notable were the class premieres of the exclusive Deauville in Miami Beach and the Embassy Club's dinner dance in Miami. The Villa Venice and Floridan opened last Tuesday night, although the former did not announce its premieres until Wednesday, the Tuesday night opening being for special guests.

Roman Pool's Casino premiered last Thursday night, drawing the largest Broadway following. Nearly 400 guests assembled, although there was room for more. Sophie Tucker's premiere at the Floridan drew about 300. Accommodations for 500. Even the splendid premiere of the Embassy, which attracted as big a Rolls-Royce patronage as the Deauville and Coral Gables Country Club, was not overcrowded. Plenty of tables unoccupied, despite a mob of 300 distinguished visitors. Majority of the ringside guests were easily recognized as followers of the Lido, Montmartre, Trocadero and Casino in New York. There is little question that the New Yorkers are the most inveterate of the night clubbers.

Several of the clubs have gambling rooms adjoining. The folks are constantly leaping from tables to roulette wheels and back to catch parts of the lavish floor shows. It is especially remarkable that Florida has perhaps the poorest array of talent in its history. Aside from Sophie Tucker and Ramon and Rosita there are virtually no names, except in the orchestral division.

Villa Venice

Bouche's Villa Venice was bought from Patterson, of the National of the Ringside company, and cost \$372,000, according to inside figures. It is situated on the ocean in Miami Beach, the Roney Plaza slightly more than a stone's throw away. Its show in no way conforms to its dazzling environs. Bouche is remembered as the man who tried to succeed Hector on Broadway by opening the Claridge several years ago. He is direct from Chicago, and owner of the Moulin Rouge there.

His show features the Darling Sisters, who harmonize well, al-

though they had been separated a year. Show opens with nine girls in tableau hokum, two cave men tossing them on the floor and the devil mesmerizing their figures for a finish.

The work of Eastern and Hazelton, dance team, was excellent. Sonia Kasten's Hawaiian and snake dance also liked. Show has only a fast finish to the high credit. Ensemble is composed of large girls, few pretty. Fortunately there is comedy supplied by Wadimoff, Ferguson and Emil, which do a comedy grind comedy number. There are three sister teams in the show, including the Darlings and LaRues, the third pair, Lorraine Sisters, doing fine high kicks and expert whirling. John Shevelin and Mario Vero are respectively the tenor and prima donna, the latter highly operatic, but with little floor show value.

Villa Venice is new. It seats about 400 in the main room, and as many on its circular veranda. It did not approach capacity opening night, unless the show is strengthened cannot hope to draw a regular crowd. Al Moore's band from Boston is moderately good. Show also needs girls to properly display the dazzling costumes. Three shows a night, including the supper hour.

Embassy

An \$8 covert was attached to opening of the Embassy, which is inhabited by sophisticates, the majority elderly, yacht-bronzed men and gay, exquisitely adorned young women. Gaiety of this throng was enhanced by music coming from the long balconies, on which Hawaiian guitarists, male and female, strummed during intervals of the floor show. This club has no ensemble, and no outstanding names. Covert during the week is \$4.

Florence, acrobatic, formerly with Maurice Chevalier at the Casino de Paris, performs a tap dance and then her rhythmic contortions. Plenty of class to her maneuvers. A mere handstand is elevated to an art by her technique. Val and Marion Vestoff bore down on the crowd, Vestoff himself receiving tremendous acclaim for his ballet business. A lounge dance, something unusual, was done by Elvira and Harris. The monochance and able work of this team ties up the show. Among the other entertainers were, Margarita Howard, coloratura prima donna, well received. Fuzzy Knight, who only goes on when the place is in the correct mood—very late—Rhylis Ray, high kicks and songs; the Carter Elys, two fellows who chant blues passably; and Holly Hall, blues singer. Then there is Rex Reynolds, director of entertainment, a young man who knows all the folks here and has quiet methods of m.c'ing. Paul Ruben's orchestra is in its fourth season here.

Floridan

Although there is not an extra large floor show at the Floridan, it has the combined weight of Sophie Tucker and Al Wollman. Ted Shapiro is at the piano for Miss Tucker. This club is a hotel affair and has the environment of such, the guests parading the lobby and dropping into its coffee shop between dances.

Fairbanks Twins are dancing together here, and the casters—Carlos, Chita, Leet and Albin—are a sensation. Appearance, class and ability combined to perfection in their work. Nina Susoff, Russian dancer; Dulce Mooman, blonde prima, with unusual range, but poor floor presence; and Dorothy Van Alst complete the show, aside from Freddy Hamm's orchestra. Place seats more on the balcony than in the main room. Situated on Bis-

cayne Bay. Karl, of Guinan's old Salon Royale, headwaiter. Wohlman and Miss Tucker conflicting occasionally on songs. Both go over strong, but acoustics are not so hot.

Roman Pools Casino

Roman Pools Casino burst into bloom with a \$10 covert. Fee will be \$4 henceforth.

'One of the Crying Goldmans'—Al—directing the place, Christo and Steinberg the operators. They get the Broadway mob proper. A group of N. T. G. dancers are direct from the Stem. Several pretty husky, but do seem to be the type desired in Floridan retreats. Ethel Merman, billed as a picture star, is here from the Les Ambassadeurs in New York. Her work is gratifyingly improving. Grace Kay, White and Ralph Wonders singing and dancing. Wonders serving as m. c. Irving Aronson and his Commanders are the only ones in lights outside.

The former Richman club orchestra is one of the best in the resort sector. Its entertainment surpasses the floor show. Grandlund is not with his girls. Show is slapped together in a hurry with only a day or two rehearsal down here. Yet it goes better than the others.

Deauville

Deauville's premiere, with Emil Coleman's orchestra and Ramon and Rosita the sole entertainment drew the cream trade. Bluebloods flocked to the opening in Miami Beach. Nothing to surpass this spot in sheer class. Gambling hall.

A general view of the night club situation is that many will flounder. When even the premieres are not strong enough to require employment of the silk rope, it is scarcely likely the future will be bright. Miss Tucker has been singing to groups of less than 100, and the other clubs on nights following the premieres were virtually deserted.

Broadcast Self to Jail

Pittsburgh, Jan. 21.

Al Schenk, formerly m. c. here at Eddie Kleins' Villa and later at Tracy-Brown's Plaza, broadcast himself into jail last week. When Schenk ended his engagement at the Plaza several weeks ago, he departed forgetting his bill of \$400 at the William Penn hotel. An information was filed against Schenk but police were unable to locate him.

The other night two city detectives, one of them Bill Sullivan, were listening in on the radio at headquarters.

'Station WOR broadcasting. Al Schenk speaking. I will now sing you a little song and I hope you will like it,' was what they heard. Sullivan liked it so well he hoped a rattler immediately for Newark. Arrested Schenk and hurried him back to Pittsburgh. He furnished bail.

"Cap" Churchill Dies

Captain James Churchill, 66, famous as a Broadway restaurant operator for years before the advent of prohibition, died in Atlantic City Jan. 19 of pneumonia.

With him at the Hotel Traymore were his wife and three daughters. He resume of Churchill's career will be found in the obituary column.

EDWARDS' MIAMI SHOW

In a deal arranged by Charlie Morrison, Gus Edwards goes into the Floridan Hotel, Miami Beach, four weeks starting Feb. 4 for a flat salary of \$20,000 for himself and a show.

Edwards will stage the show and numbers.

CHEZ LES BORGIA (PARIS)

Paris, Jan. 2.

This characteristically French cabaret, by no means an inexpensive spot, is the sole saving grace of the Rue Lafeviere, an otherwise notorious side street in Montmartre where, if you're not wary, escorting a nice party or not, you'll be accosted from almost any doorway.

The Borgia is another of those intimate Parisian rooms, not unlike the Casanova of the Sheherazade, and much warmer. Ever since somebody mentioned that the Casanova waiters looked and acted like ex-Russian royalty, the snobbish vodka crew of waiters seem to have taken it literally, reacting against the name already. Sheherazade isn't so bad, yet, but unlike both these ultra-Russe joints, the Borgia is characteristically native.

J. Roff, the impresario, gives one the fullest value of any current nite club impresario in town, having an important array of talent to attract the wine-buyers. No covert obtains, excepting a nominal 10 or 20 francs top, but the 260 francs per bottle for champagne (the real McCoy, of course), that stands the house 40 or 50 francs is enough of a margin to please everybody.

Lucienne Boyer is the leading spirit of the Borgia. She was Shubert-revued, a season or two ago but obviously means little for America, having no command of English for one thing. As a looker she's exotically satisfactory in close-up but could hardly be as effective at long range. She's a personality lyric songstress, doing too much. However, she knows how to handle her crowd, her lyrics are seemingly compellers.

Same goes for Pizella, juvenile with Mistinguett's "Paris-Miss" at the Casino de Paris and a standard Casino juv. Pizella knows his oars a bit better, not overdoing it so much, and clicking heavy with the femmes on the male s. a. With a little more English he could be handled as a cafe personality; the Frenchness might be a class novelty.

Go-Bill, just back from America, is international timbre. His novelty ventriloquial act with the novelty dummy contrived from his fist is in itself different. His spiel is effective judging from the returns.

Oiga Galitch, Pierre Dac, Tessie Harrison, Madeo Stelly and Lucette Jousy are an assortment of vocal specialists. Gordon's Rumanian orchestra, a string quartet, with the inevitable cymbalom, fits perfectly into the room.

Embassy Club Bankrupt

Toronto, Jan. 21.

It's a tough season in Toronto for night clubs. The Embassy Club has gone into bankruptcy, with cash in the bank listed as \$473. Liabilities total \$122,438.84.

Eugene Desjardines is president and Hartland P. Rowell secretary. A large proportion of the liabilities is made up of \$80,820 due the Embassy Holding club.

UBERALL-MOSS TO TRY ROAD

Benny Uberall and J. Moss, who clicked with the Hollywood restaurant on Broadway, have virtually closed negotiations for Woodmansen Inn.

The roadhouse is closed via government padlock, but the closure expires May 1. Plans call for a Nils Grandlund floor show.

Coast M. C. Shuffle.

Los Angeles, Jan. 21.

M. C. shuffle puts Ralph Pollack in front of the stage band at the Colorado theatre, Pasadena, with Slim Martin brought here to work with Paul Tiffenworth's band at the Fox Boulevard.

Boston's Floating Spot Ready to Open Feb. 1

Boston, Jan. 21.

Officials of Show Boat, Inc., a corporation formed to convert the schooner Cora F. Cressy into a floating dine and dance palace, have asked a hearing before the Massachusetts Public Utilities Department as an answer to an order of the department that forbade further stock selling.

According to the department, it was learned that salesmen had sold seven "first mortgage notes," each of a value of \$25,000, to Miss Laura Boorman, 75 years old, of Becket, Mass. Miss Boorman and the salesmen attended a private hearing in the office of District Attorney Charles R. Clason in Springfield and at that time she expressed resentment for "interference" in her affairs.

The notes were said by the company officials to be secured by a mortgage of \$20,000 on the schooner. The mortgage has been deposited with the Gloucester National Bank and the notes were made payable to that institution.

According to Consulting Engineer Kaufman plans for the boat's equipment and usage have been 98% completed. It is expected to accommodate 1,500 persons and will be permanently attached to a wharf at the Northern avenue bridge, Boston. The opening date has not been set, but will be near Feb. 1.

Club Wreckers

In spite of damage done to the Plantation Club in Harlem Thursday afternoon when two men posed as federal agents and mangled the furnishings, the club re-opened Saturday. Revue members donned overalls and helped fix up the place.

Management estimated the extent of damage to fixtures, musical instruments and girls' costumes at \$25,000. Police placed the blame on opposition clubs in the neighborhood.

WITMARK'S "AT-HOME"

Witmark's held its formal opening in its new professional offices in the Cunningham Building yesterday (Tuesday).

Every publishing house along the main stem was represented. A 13-piece band supplied dansapation music during the afternoon, and the music broadcast over WMCA.

Fort Wayne Bands

Ft. Wayne, Ind., Jan. 21.

Harry Swift, former piano player with Ted Lewis, has opened at the Mandarin restaurant here with his own orchestra.

Wilbur Pickett and his outfit are at the Hotel Anthony, doubling after the stage show at the R-K-O Palace.

EARL BAILEY

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Management HARRY WALKER

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Obituary

GEORGE LE MAIRE

George LeMaire, 46, for years prominent in vaudeville and musical comedy died suddenly Jan. 20 of a heart attack in bed at his home, 15 W. 55th street, New York.

LeMaire, with Frank Conroy, became an ace comedy team on the Keith and Orpheum circuits some years ago after which they landed in musical comedy. LeMaire became known in the profession as one of the best "straight" men in the business.

Conroy and LeMaire appeared in many Shubert revues. Later they dissolved partnership, with Joe Phillips replacing Conroy when LeMaire returned to vaudeville. In addition LeMaire later was with the Ziegfeld "Follies" and "Scandals." In 1920 he was associated with his brother, Rufus, in the producing of "Broadway Brevities."

Last year LeMaire was selected by Pathe to stage and appear in a series of comedies known as the George LeMaire shorts. As star and producer he made 17 two-reelers for this company. His first shorts were considered successful and his contract was renewed for two more

THE JEWISH THEATRICAL
GUILD OF AMERICA, Inc.
Mourns the loss of a faithful
and loyal brother.

GEORGE LEMAIRE

series. He was under Pathe contract when he died.

LeMaire was an active member of the Friars' Club, Masons, Jewish Theatrical Guild, N. V. A. and other theatrical organizations. He is survived by his widow, Marie; a son, Jack, who was in a number of the LeMaire pictures; a sister, Mrs. Ida Goldgraber; and three brothers, Rufus, now in Los Angeles; William, now in pictures; and Sam, theatrical manager, now handling Public units.

The funeral was held at 5 o'clock yesterday (Tuesday) evening from Elverside Memorial chapel, 76th street and Amsterdam avenue, N. Y. The body was taken to LeMaire's old home, Fort Worth, Tex., for interment.

JAMES CHURCHILL

James Churchill, 66, one of Broadway's best known restaurant men of the days before prohibition, died Jan. 19 of bronchial pneumonia in the Traymore hotel, Atlantic City. Mr. Churchill was staying there with his family when he became ill. Jim Churchill, prior to opening Churchill's restaurant was a New York policeman, serving 20 years, starting as a patrolman and ending as a captain. He was "Cap" Churchill to his friends to the last.

Churchill's first restaurant after he resigned from the Police department was on Broadway on the block above the Amsterdam avenue run by "Jake" Wolf. He moved from there to the northwest corner of Broadway and 46th street where now a Child's flourishes. It was at this spot that he developed one of the first dance and cabaret places on Broadway.

In the midst of the new Broadway night life the spot was frequented by show folk with whom "Capt. Jim" was extremely popular. Here Rudolph Valentino is said to have been a "dance partner" for unaccompanied women for the afternoon dance sessions. One of the unalterable rules of Churchill's was the exclusion of unescorted women at night.

Churchill moved to the new location at 49th street, in a building he built out of profits in the 46th street corner, in order to have an establishment of his own. He never prospered to the same extent after the change and when prohibition came he leased the property to a Chinese company.

He is survived by his wife and three daughters, Mildred, Dorothy and Mrs. Margaret Funston.

ART HICKMAN

Art Hickman, 42, west coast band leader, died in St. Francis Hospital, San Francisco, Jan. 19, of intestinal trouble. Hickman had been very sick for six months and his condition showed such improvement that recently he was permitted to leave the hospital. A relapse sent him back and three blood transfusions

were made in an effort to prolong his life.

Art Hickman was credited with being the first to hit the east with modern dance music designated as jazz tempo. Hickman and band, who had achieved an enviable reputation through their jazz at the St. Francis Hotel, San Francisco, were brought to New York as a musical feature for his Amsterdam Roof show. Hickman beat Paul Whiteman into Broadway with his style of music. Hickman in recent years had been with the Ziegfeld "Follies Revue" at Palm Beach. He gained some recognition as a composer and had turned out several hits.

His mother, Mrs. Lucinda Hickman, and a sister, Pearl Hickman, dancing instructor, survive.

HOWARD LANGFORD

Howard Langford, 41, vaudeville and light comedian, died Jan. 20 in Kings Park State Hospital, Long Island, of a complication of diseases.

Mr. Langford was given a start in vaude some years ago in Chicago by William B. Friedlander, who, with Joseph Sullivan, was producing musical tabs in vaude. His first stage prominence came through his work in "The Four Husbands" (tab).

He later teamed up with Ida Fredericks and played the Keith houses for several years. When T. Roy Barnes left "Katinka" (musical), Langford was chosen as his successor.

About a year ago he suffered a collapse and was removed to the Kings Park State Hospital under the care of the N. V. A.

He is survived by his wife, Myra Langford, now playing vaude, and a child.

BEN R. COOKE

Ben R. Cooke, vaudeville, died Jan. 17 at his home in Crystal Beach, Ont., of heart disease. He is survived by his widow and a brother, Will Cooke, also on the stage.

Mr. Cooke was the originator of the Bison City Quartette, consisting of Cooke, Harry West, Lester Pike and Frank Girard. Of the four, only Pike and Girard are alive. The quartette was a feature with Hoyt's attractions and with Neil Burgess' "County Fair."

Interment in Forest Lawn, Buffalo.

WILL COBB

Will Cobb, 64, songwriter, died in Metropolitan State Hospital, Ward's Island, New York, Jan. 20, of a complication of diseases. The funeral will be held tomorrow (Thursday)

MRS. FRANK NEWELL

Cousin of Yesta Tully Devoted and beloved mother of Mrs. Swor, wife of Bert Swor, now one of the "Two Swors" passed away Jan. 3, 1929, in Brooklyn, N. Y. A devoted and beloved mother passed into the great beyond, gone, but never to be forgotten.

at 10 a. m. in the Riverside Chapel, 76th street and Amsterdam avenue, New York, auspices American Society of Composers, Authors and Publishers, of which Cobb was a member.

Among his most popular numbers are "Good-bye Dolly Gray," "School Days," "Sunbonnet Sue," "Yip-I-Addy-I-Ay" and "Waltz Me Around Again, Willie."

WILLIAM RHINOCK

William Rhinock, 43, treasurer, Keith's, Cincinnati, for many years and until it changed from two-day vaude to pictures in 1928, died Jan. 12 at Booth Memorial Hospital, Covington Ky., of stomach ulcerations.

He was a nephew of the late Joseph Rhinock, Kentucky Congressman and a business partner of the Shuberts.

His widow and a sister survive. Interment in Covington, Jan. 16.

The mother (colored) of Princess Iona (vaude) died recently in Frederick, N. E., Can. The girl attempted to run home from Bombay, India before her mother died.

Carl Hentschel, 65, died in London, Jan. 9, after a short illness. He was an ardent player for over 50 years and published a paper called "The Player," later founded the "O. E. C. Club," which was an offshoot of the Players Club.

His business was printing, and founded a firm of photo-engravers and electrotypes, and he claimed to be a pioneer in newspaper illustration. Originally of American-

Bearing Whales

Hollywood, Jan. 21. Chap here is selling whales short.

With demand for outdoor shows exceeding the supply, a local carnival man has sold six Jonahs to showmen in various parts of the country at 10 grand each. He is hoping to get his whales at the prevailing price of \$6,000, f.o.b. San Pedro, before the market goes up.

Seamen are reporting a scarcity off the California coast and the whale gambler fears a bull market and the loss of his anticipated profit of \$24,000.

FOREIGN ACTS

Numerous Outdoor Bookings Set For Acts Never Before in U. S.

According to booking plans in New York there will be more new turns from Europe booked for fair and park dates this year than in any previous season.

"First time in America" appearances will be set for the following: Rassana, female gymnast; Paul Salvaros and partner, perch act; Six Wilkes, triple bar act; Lya and Wolf, double trapeze turn; Victor Zschonit, cannon act, all from Germany.

Three Blerios, aerial novelty, from France; Eight Faludy, gymnasts, from Hungary; Les Urbanis, equilibrists, from France; Five Ehtors, riley and tumbling act, from Germany; Three Morleys, cycling novelty from Germany; Four Lyons gymnasts and perch workers, from Spain; Seven Arcolis, German acrobats, and Four Shamrocks, Irish acrobats.

"Swede" Olsen's Grief

Davenport, Ia., Jan. 21. H. C. Price, also known as "Swede" Olsen, carnival wrestler, is in jail here while federal investigators check up on him for a Mann act squawk made by his wife who told police he had been traveling with a girl. Price claims to be an ordained minister of the Emanuel Church of Christ, but he gave up saving souls to grapple with yokels who thought they could throw him.

He said he toured through the south with several carnivals including the Atkins show and the Hansen show. Biz was bum so he came home and when he landed his wife called for the law. She said he sent her two bux in June, but since then he hasn't come through.

DELLOYE PARALYZED

Milwaukee, Jan. 21. Johnny Delloye, who has appeared for the last two decades with circuses and carnivals, is gravely ill, paralyzed from the hips down, at Green Bay, Wis.

Polish extraction, he lived most of his life in England and was one of the characters in Jerome K. Jerome's famous book, "Three Men In A Boat."

John R. Crabb, 68, owner, Arena ballroom and skating rink, and the circus lots in Denver, died recently.

Clement A. McMahon, 48, treasurer, United Theatres Corp., Chicago, which operated two west side houses, died in Milwaukee, Jan. 14. Widow and daughter survive.

The father of Helen Starnard (Two Sternards) died Jan. 13 in Evansville, Ind.

The father of Polly Bartholdi died Jan. 18. Latter formerly conducted the Bartholdi Inn, later the Princeton hotel.

Mary M. Horrie, 61, non-professional, and sister of Walter F. Driver, secretary of the Showmen's League of America, died at Grand Rapids, Mich., her home, Jan. 16.

Deaths Abroad

Paris, Jan. 12.

Eugene Morand, 75, French playwright, died in Paris, he was born in Russia.

Herr Landecker, 73, German musician, died in Berlin, where he founded the Philharmonic orchestra in the former Skating Rink.

Sea Elephants as Rivals To Embalmed Whales

Los Angeles, Jan. 21. Four sea elephants have been brought from the Mexican seaboard to L. A. by Capt. George Breder. The elephants have been installed in the plunge at Bimini Baths where Breder hopes they will live for four months.

In the past two years the Ringling Circus has brought two of the sea giants to this country. Both of them died within four months. Breder figures that if they are allowed to become acclimated in the plunge here, they will be good for a season on the road. If they last that long they will be exhibited by F. W. Fowler, in special railroad cars, similar to those used by him in exhibiting his embalmed whales.

Two of these animals were the ones which got into a fight and the press.

Ill. State Fair Auction For Carnival Deferred

Springfield, Ill., Jan. 21. Annual meet of the state fair managers here this week failed to place the privilege for State Fair carnival. Matter has been laid over for another month, thereby leaving in the many carnival agents here for event empty handed.

Last year the date was sold to Rubin Grubbers for \$13,000. He reported a \$45,000 week. Date of the fair this year will be Labor Day week.

This is the only fair in America that auctions off this privilege. Is done in an effort to keep out of politics.

N. C. Fair Dates

Durham, N. C., Jan. 21. The North Carolina state fair for 1930 will be held the week of Oct. 13, it was decided at a meeting of the directors in Raleigh.

Dates for other fairs in the state will be determined at a meeting of the North Carolina Association of Fairs, to be held in Raleigh January 20 and 21.

T. S. White, of Hertford, N. C., president of the fair, presided. The fair will be financed this year by the state to the extent of \$50,000.

"101" PERSONNEL

Chicago, Jan. 21.

Executive personnel of the "101" Ranch will be:

R. M. Harvey, general agent; John Nevin, local contractor; Frank Mahery, manager Car No. 1; B. H. Kerns, manager Car No. 2; E. J. Blachford, boss hill poster; Harry Doran, secretary; Geo. (Spike) Henney, opposition brigade; E. J. Sheehan, route rider, and R. O. Scatterday, banners.

Press agents have not been closed.

M. G. Outdoor Meeting Springfield, Mass., Jan. 21.

The annual convention of the New England Men's Amusement Association will take place in this city on Feb. 26 and 27. More than 150 delegates from all sections of the New England states will attend.

Will L. White is secretary of the association. He is manager of Norumbega Park at Auburndale, Mass.

OUTDOOR SLANTS

The Flying Floyds, The Kitchens, Hodgini, Frank Zerador and the Jacks, to the L. A. Shrine Indoor Circus, Feb. 1.

Zibby, Fisher, vice-pres. of the Showmen's League of America, Chicago, is in L. A. looking over the west coast carnival field.

National Printing Co. is still trying to dispose of Cole Bros. circus. Has had offers from Fred Buchanan, Floyd King and C. W. Finney, but no one has laid on the line.

S-F circus will take an early Spring crack at Montreal after its indoor dates.

Jake Newman is at Hot Springs. Leaves shortly for California. Giving up the circus game.

Geo. Melghan is in Sarasota. So is W. H. Horton.

Pat Vardo is helping John Ringling arrange all circus programs for 1930.

Animals at Peru thought the season had started. All caged and ready to move in case the high water gets higher.

MOVE FOR NAT'L ASS'N FOR BIG STATE FAIRS

Springfield, Ill., Jan. 21.

"Take the hook out and put in more agricultural exhibits. Forget about running a carnival and make your fair an agency of service to the men and women and children of the community and the attendance figures will begin to swing upward again," said Governor Louis L. Emmerson at a banquet of Illinois Association of Agricultural Fairs.

Fifty fair associations in Illinois were represented.

Barnes, Carruthers, Gun Sun, Robinson-Lavilla and others were seeking signature on the dotted line, but the Illinois State Fair and one or two of the larger fairs are holding off until later.

Prospect of the formation of a National Fair Association to include a number of the bigger state fairs is said to be good. A meeting is to be held later in Chicago. The Illinois State Fair will send a delegation to the meeting.

Ringling Free of Trust Charge in Circus Deal

Washington, Jan. 21.

Department of Justice attitude on attempts through Congressional circles to bring anti-trust suit against John Ringling on his acquisition of the tented outfits is to be one of "hands off," according to those close to the department.

Justice officials are said to see the baseball decision backing up Ringling. That decision, briefly, had it that transporting baseballs, bats and other equipment was for the purpose of exhibition only. The circus equipment, it is said, lines up in the same manner.

Coast Carnival Dates

Los Angeles, Jan. 21.

The John T. Wortham Shows will open their season at the National Orange Show, San Bernardino, Feb. 13. Other carnival outfits opening on the west coast are Greenburg Amusement Shows, Phoenix, Ariz., Feb. 3; Hall-Miller Shows, Tucson, Ariz., Feb. 3; Pacific States Klein Shows, Tucson, Ariz., Feb. 20; Orville Craft Motorized Shows, San Diego, Cal., Feb. 2.

The Pacific Craft Motorized Shows, an outfit traveling on 80 trucks and trailers, plays the entire season of 44 weeks in California.

Galveston's Mardi Gras

Galveston, Jan. 21.

Mardi Gras celebration March 1 to 4 now being planned on statewide scale, illuminated night parade March 3 with floats representing principal cities.

Booster's club, which took over carnival last year, again handing event. Grand ball masque on night of March 4 will conclude.

Big band contest with entries from different parts of state scheduled for March 2.

\$100,000 for Auspices

Detroit, Jan. 21.

Annual Shrine circus will be held at the Coliseum at the fair grounds, Detroit, beginning Feb. 3. Two weeks engagement. R-K-O will book the acts under direction of Orrin Davenport.

Program and banners this season will net approximately \$100,000, all of which goes into Shrine kitty.

COAST SHOWMEN ELECT

Los Angeles, Jan. 21.

At the election of the Pacific Coast Showmen's Ass., J. W. "Paddy" Conklin was chosen president; Harry Fink, vice-pres.; A. J. Ziv, sec.; B. W. Hunsaker, treas.; L. H. Kuntz, tyler, and J. S. Lyons, chaplain.

The annual banquet and ball was held at the Alexandria Hotel, Jan. 16.

MUGIVAN-BOWERS' PLAN

Peru, Ind., Jan. 21.

Mugivan-Bowers interests are engaged on plans for two 10-car shows out of here in the spring. Zack Terrell will be general manager.

Passion Play Charity

Chicago, Jan. 21.

Freiburg Passion Play will give 30 performances at the City Stadium in May. Will play 15 days. Percentage goes to General Foot Hospital who will plug tickets.

CHICAGO

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Belmont

Capacity biz Friday night for the preview in spite of intense cold. Opening were Gardner and Douglas, hoke comedy dancing and tumbling pair; over to good returns. Watts and Ringold, colored man and woman team, missed with comedy and singing; the femme's hoofing got the best results. Chas. F. Clarke and Co. proved a weak juggling turn, with simple stunts, made worse by plenty of misses.

Johnny Payne, blackface pianist, was the first click of evening. His singing and playing two pianos were surefire. Bud and Margie Reed and Co. (the senior Reeds) were satisfactory. Bud Reed, 10, serves as m.c. and got across here in spite of his falsetto and squeaky voice. The act belongs to the two kids, who do comedy with the two kids, who do comedy with old-fashioned and modern ways.

Brown and Wells drew some laughs with their clowning. Ferris and Ray revue, three girls and a man in a fair flash, opened the regular bill and disclosed an ordinary routine of singing and hoofing. Packard and Dodge, hoked up, made music with saws and inner tubes. Act exceedingly long but entertaining. J. Robert Pauline, hypnotist, closed. Has cut out the comedy and is building up act as strictly scientific demonstration. A master showman.

"Racketeer" (Pathe) feature. Loop.

Englewood

Ten acts ran under two hours on the Tuesday night showing bill before a packed house.

Topping were the Four Kennedys, father and mother, who in years gone by were the Dancing Kennedys, now assisted by two young sons, Ken and Bert. The boys were the cream of the turn with songs, dances and crossfire. Bert showed himself a natural trouper. The senior Kennedys open and close with their fast whirl standbys.

Tex McLeod, next to closing, went well with his Irish spinning. Dault and Lemar did fairly in opening

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spot, with some table balancing a la Bert Melrose.

In the duce Marcus and Pal chattered and fought as husband and wife will, but overran their finish.

Four Kennedys, on third, were followed by Connie, Billie and Manie (New Acts), very weak, and Fred and Ethel Carmen, hoop spinners, clicked; quite the same as in the past, but with novelty still there. A standard act which caught the audience by surprise although

spells finale of legit for St. Paul balance, as nothing further booked.

Mercury skidded under zero and stayed there most of last week, hitting a low of 18. Both film and vaude houses affected.

R-K-O President is getting over. Only time in history of city that film house two blocks from the accepted theatre district has been able to show consistent profit since opening.

Bill Robinson booked into R-K-O Orpheum for week when stricken by flu in Chicago. Popular here, dancer had been widely publicized so Ray O'Connell, manager, made a personal telephone appeal to Bill to make a stop. As result tapper agreed to stop for one day and is coming next week on a date to be set.

"Dutch" Harrington, former Publick suburban manager, has taken on the show at the Boulevards of Paris, night club. Cafe is getting 10 acts of vaude for same money it previously paid ballet and entertainers.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

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DETROIT

Case—"She's No Lady."
Julie—"The Nut Farm."
Wilson—"Brothers."
Shubert—"Hunting Tigers in India."

Michigan—"The Bishop Murder Case."
Fisher—"Aviator."
Sullivan—"The Woman in the Moon."
Madison—"This Thing Called Love."
Adams—"Glorifying American Girl."
Sullivan—"Dinner."
United Artists—"New York Nights."
Orlando—"Hell Heroes."
Fox—"Hot for Paris."

The Times Square theatre has eliminated its girl show and will run a four-act vaude and picture policy. The girl show will be transferred to the Loop theatre across the street.

Tiffany has taken the Shubert for four weeks and opens next Sunday with "The Lost Zeppelin."

The Fox held over "Hot for Paris" for a second week.

When Kunsky's lease on the De Luxe expires Jan. 21 Steffen & Snyder will again operate the house.

NEWARK, N. J.

By C. R. AUSTIN

Broad—"Rope's End."
Shubert—"Sherlock Holmes."
Proctor—"This Thing Called Love"; vaude.

Lee's State—"Hollywood Revue"; vaude.
Newark—"The Night Bird"; vaude.
Brantford—"The Mighty"; stage show.
Mosque—"The Virginian."
Fox—"Romance of the Rio Grande."
Hialto—"Taming of the Shrew" (2d week).
Capitol—"13th Chair."
Empire—"Broadway Scandals" (Mutual).

Earl Wadge is new manager of Proctor's.

Henry Lowry has been transferred from manager of the Capitol to the Regent. Benjamin Schwartz, manager, Brantford, goes to the Warner office of Cleveland. George Higgins, assistant manager, Mosque, replaces Richard Hill leaves the local Warner offices to supervise the Beacon, New York Strand and Brooklyn Strand. Peter Del Morris will manage the Capitol.

At the Central, Jersey City, Warner plays the Marcus Revue, starting Feb. 8. The tab comes in from Lancaster, Pa. Two shows a week will be staged running three a day with four Saturday and Sunday. The revue replaces vaude and if successful may go in elsewhere. The idea is credited to Weshner, district manager, who saw the Co. and brought it in himself.

Dawd Dobker appointed receiver for the Arklay Amusement Co. by Vice Chancellor Church. It owns the Gables (road house) in Millburn. The Vice Chancellor gave the creditors to Jan. 28 to show cause why the receivership should not be made permanent.

"Take a Chance Week" will be introduced at the Stanley, Jersey

City, Jan. 31 and the Brantford, Newark, Feb. 7. Instead of the usual programs extra features will be added.

In a protest against a raise in assessments of personal property in the Warner theatres in Essex County, William S. Halliday, local counsel for Warners, stated before the County Tax Board that pipe organs in theatres are practically valueless due to sound. He maintained that talker apparatus cost between \$500 and \$700, but did not state where it could be purchased.

The Newark assessors have jacked up the assessments on the Newark houses after the Essex Board had called their attention to assessed valuations on the personal property in theatres in Essex towns reached as high as \$25,000 against \$5,000 in Newark.

ATLANTA

By ERNIE ROGERS

Erlander—"Dark."
Fox—"Flight," "Baz Buconera."
Capitol—"Chasing Rainbows"; Lew vaude.
Georgia—"Kibitzer"; Keith vaude.
Faramount—"Sally."
Met—"Playing Around."
Hialto—"Her Unborn Child."

"Her Unborn Child" burned up Journal critic while Georgia and Constitution boys liked it. Capacity biz and held over another week.

John J. Lennon, from Midland, K. C., comes into Loew's Capitol as assistant manager to replace Frank Henson.

James G. Colvin added to Fox staff as assistant manager.

Fox biz, sensation since opening, off this week. "Romance of the Rio Grande" failed to pull 'em.

TORONTO

Austin Campbell, broker, has purchased the Empire, now housing George Kepple's stock, for \$354,000, from Irvin Isbell. Isbell paid \$225,000 for the house last May.

Robert Leslie, lead with Kepple's stock, returns to the cast in "Brothers" after a nervous breakdown.

With Pantages, case house for Eastern Theatre Ltd., booking independently, Jack Arthur, manager of Uptown (Famous Players), is looking after the booking and supervising the house. The name Pantages, which was to have been dropped

early this year, is still up in lights. Biz has improved.

Famous Players is spending \$50,000 in Brantford and \$100,000 in Vancouver altering film houses.

The Capitol, Winnipeg (RKO), goes on the grind this week, with reservations cancelled except in loge seats.

Uptown (FP vaude-picts) has switched from a Saturday to Friday opening with "General Crack" (Warner). First of Toronto's houses to make switch.

Amendments to the Ontario theatre act will be made next month aimed toward making houses fire-proof. According to Provincial Treasurer Montet just 50 of the 454 film houses in the province are safe now. Owners are preparing to object to the new regulations.

SAN FRANCISCO

By WALTER RIVERS

Edith Bristol, former dramatic editor "Call" here, and later time writer for Fox, has returned to handle publicity for new William Taylor Hotel just opened.

Encouraged by success of its New Year's Eve midnight show the big Fox theatre here last week inaugurated a Saturday night midnight performance as a regular weekly feature. First local picture house to adopt policy.

Charles Kurtzman, regional director, Publick, has been sent to Portland for six weeks to study conditions in Publick northwest houses. Ralph Crabb, division supervisor for Publick, subbing for Kurtzman here.

A. C. Karski, one of the owners of Fox Grand Lake theatre, Oakland, left Saturday for a six months' trip to Europe.

Henry Duffy's run of Charlotte Greenwood in "She Couldn't Say No" was brought to an abrupt end here last Friday by the illness of Miss Greenwood's mother.

When Miss Greenwood got word of her mother's condition in Atlantic City she wanted to close immediately. Dick Marshall, Duffy's general manager, and Duffy on the long-distance phone induced the star to continue until a show could be got ready to follow her. That Ferguson Family, which had just closed in Oakland, was reassembled. Advance sale for the Saturday performances of Miss Greenwood's play had to be refunded.

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John J. Cluxton, former San Francisco manager for Alexander Pantages, is now in charge of Pantages' L. A. office.

Foster Goss has joined the Academy of M. P. Arts and Sciences as Lester Cowan's aide in organizing this year's sound school. Last year's course in sound will be repeated, and a post-grad course probably inaugurated.

Evan Scott, actor, filed salary claims against Ruth Kennick Players with the State Labor Commission amounting to \$50. Scott claims the Co. wanted him to take stock instead of cash. He demands cash.

William Thornton as lead in "Playboy of the Western World" (Egan).

Lawrence Tibbett, under contract to M-G, appears in concert Feb. 11 at the Philharmonic Auditorium.

L. A. McBrown, accountant, filed

salary claims with State Labor against the Buck Jones Wild West Show for \$1,650.

Stuart Bancroft, former steel man from Pittsburgh, and brother of George Bancroft, has been engaged by Paramount to technical adviser on the latter's "Ladies Love Brutes."

Richard Powell replaces Roger Gray in "Oh Susanna" (Mayan). Phillip Ryder supplants Gary Breckner, who goes to "New Moon."

Theresa Brooks, colored, filed salary claims against Robert Levy, operator, Lafayette Players, colored stock, with State Labor Comm. for \$170. Miss Brooks claims she was not paid for her last two weeks.

Kenneth Gamut out of "Down with Wimin" for Pasadena Community try-out.

Harry Chipman, treasurer, Hollywood Playhouse, and Joe Cayouette, treasurer, Los Angeles President, have exchanged box offices.

Tom Kress produces John Millington Synge's "The Playboy of the Western World" at the Egan, Feb. 15.

John McCormack leaves Hollywood at the completion of his Fox picture for New York, en route to Ireland. He will be there until Easter when he goes to Rome to

attend the Papal Easter Conference as interpreter for the American clergy, attending as delegates.

Rae Showell, operator of a puppet show, filed salary claims with State Labor Comm. against Harry Kynes for \$38. Miss Showell claims she played a Christmas date for children at the Beaux Arts theatre and has not been paid.

Wesley Ruggles and Co. of players are now en route to Mazatlan Islands, Mexico, to film "The Sea Bat."

Florence Holland joins the Richard Wilbur players as ingenue at the Liberty, Honolulu.

G. McCloud is opening the Victoria theatre at Victoria, B. C., with "This Thing Called Love." Will operate dramatic stock company similar to the British Guild in Vancouver.

Don Eddy is adding a foreign department to Radio's publicity office. B. Fernandez Cue in charge.

Russell Walters, assistant to Roland Lee, has gone to New York to shoot some skyscrapers in construction for "Ladies Love Brutes." He will use two cameramen from the Long Island studios.

Fred Walton went into "Bambina" for the San Francisco opening, replacing Fred Graham, who walked in the last week of rehearsal.

The Wisteria at Sierra Madre, Cal., reopened by James M. Coburn. Closed last June by W. J. Myers.

The Rialto at El Monte, Cal., reverted to original owner, A. L. Sanborn. Jesse Smith operated it since last April.

Jack Chetham and Elaine Jones left "Diamond Lil" at end of its L. A. run.

Evelyn Preer out of "Oh, Susanna" at the Mayan theatre.

Beverly Hills Community Players played "Concerning Emily," a new comedy by John Wray and Richard Willis, Jan. 13-14.

Orpheum theatre is serving coffee and cigarettes gratis to its patrons between four and nine p. m. Crackers were tried for a few days until it was discovered the hungry mob couldn't keep the crumbs off the carpet.

Franklyn Warner, intent on taking "Oh, Susanna" to New York, will recast almost all principal parts before it opens Feb. 10 at the Curran, San Francisco. Wallace MacDonald and Carlotta King are among those to be replaced.

DALLAS

By RUDY DONAT

Majestic—"This Thing Called Love"; vaude.
Palace—"The Laughing Lady."
Metba—"Chasing Rainbows."
Old Hull—"The Locked Door."
Capitol—"Love Comes Along."

Alexander Keesee is proving fair attraction for Palace (Publix) with concert orchestra featuring heavy classics. Brought back after having played here three years.

Henry Lange and band returned to Baker Hotel for third time, succeeding Lat Henry's North Carolinians, who have gone to St. Louis.

Freiburg Passion Play booked for Fair Park Auditorium March 31, headed by Adolph Fassnacht.

J. B. Dugger, manager Paramount exchange, has been appointed president of Dallas Film Board of Trade, succeeding P. K. Johnston.

Publix has bought Aztec in San Antonio, formerly owned by Will Epstein, paying \$750,000 gross for 10 years' lease.

OTTAWA, CAN.

By W. M. GLADISH

Premier G. Howard Ferguson, of Province of Ontario, has refused the request of the picture operators for privilege of police court trials in place of the cancellation of their licenses when fires or accidents take place in projection booths. The petition was presented by W. F. Covert, international officer of the operators' union.

After 20 years on the bench, Magistrate Jacob Cohen has been retired on pension. He is the father of Arthur Cohen, managing direc-

tor, Famous Players Canadian Corp.

Out of 36,172 police court cases in Montreal during the year, only 10 were convictions against picture theatre proprietors for admitting minors, the latter being barred from all film houses at all times.

Joe Franklin, manager, Keith's here, is on the committee arranging the International Dog Derby at Ottawa Feb. 2-4-5.

The Canadian Chamber of Commerce has asked the Dominion Government for a Federal Daylight Saving Law.

Famous Players and N. L. Nathanson, former managing director, are discussing a settlement out of court of the dispute for the possession of site in Montreal on which the proposed Nathanson theatre chain in Canada is said to hinge. Application for an injunction against Nathanson was to have been heard in the Superior Court on Jan. 17, but the case was not brought up.

Western Division headquarters of Famous Players Canadian Corp. have been transferred to Winnipeg.

LOUISVILLE, KY.

By RICHARD E. GILBERT

State—"The Own Desire."
Rialto—"Sally."
Alamo—"Love, Live and Laugh."
Strand—"Romance of Rio Grande."
Anderson—"The Marriage Playground."
Brown—"Paddocks of 1929" (Road Show).
Gayety—"Burlesque" (Mutual).

James Moyer is here as aide to Col. Harry E. Long, manager, Loew's State, and not to replace him, as reported.

Clyde McCoy and orchestra close an eight weeks' engagement at the Madrid ballroom this week.

George Wintz's "Rio Rita" (road show) folded up after playing the Brown here, concluding a long tour of the United States and Canada.

The Fassnacht family brings the Freiburg Passion Play here for 11 performances, starting Feb. 1 in new War Memorial Auditorium at \$2.50 top.

Chicago Civic Opera Co., with 310 in personnel, including Mary Garden, Tito Schipa, Marshall, coming Feb. 27 intact for three-day stand. Sixty Louisvilleans each subscribed \$1,000 to make up necessary \$60,000 guarantee.

SEATTLE

By DAVE TREPP

Orpheum—"First Command"; vaude.
Metropolitan—"The Locked Door."
President—"Broken Dishes" (stock).
Fox—"Tallulah."
Music Box—"General Crack" (2d wk).
Fifth Ave.—"Lone Star Ranger"; stage.
Seattle—"Love Parade" (3d week).
Liberty—"Talk of Hollywood."
Blue Mouse—"Footlights and Fools" (2d week).
Coliseum—"Long, Long Trail."

Jensen & Von Herberg using colored page ads in Seattle Times.

Emil Bondeson, manager, President, building his theater. This week "Broken Dishes" still on Broadway, will be staged for the first time in West.

Eddie Peabody is at Fifth Avenue for two weeks. Owen Sweeton, m. c. at Fifth, goes to Fox for that period, while Vic Meyers, at Fox.

and jazz band, will taken vacation to resume at Fox when Sweeten goes back to Fifth. Meyers will be busy during vacation at Club Victor (night club) and going to L. A. for some recording.

Maurice Chevalier in "Love Parade," held for second week at Seattle, first holdover for the house.

George Hood, former manager, Metropolitan, here after short season in east with Russian Grand Opera Co. General conditions caused abandonment of tour.

"Rio Rita" (legit) averaged \$3,000 nightly in Montana recently.

Seattle has been getting several good English companies this season and draw has been good. Barry Jones registered with Colbourne Players in Shaw drama. Eddie Cook, manager, Metropolitan, claims Seattle gets more English outfits than New York, owing to troupes coming to eastern Canada from England, then crossing in Canada to Vancouver, dropping down here and east in U. S. probably to Chi or Detroit, and thence return engagements in eastern Canada before returning to the old country.

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By HARDIE MEAKIN
National (Bringer-Kapley) "Vagabond King" (Wintz), "White Swan" (Theatre Guild), "Robin Hood" (Jan. 21)

Pictures
Columbia—"So Long, Letty"
Earle—"Song of the Century"
Fox—"General Crack" (Wk week)
MGM—"The Great Gatsby"
Palace—"The Great Gatsby"
RKO—"The Great Gatsby"

Strand is back in the field with men-women only pictures. Little did the same thing last week, but reopens Monday with previous policy.

A brass band met Wesley Eddy, returning to the Palace m. c. for current week. Eddy holds record for house, with 75 weeks to his credit.

Fred E. Hand, former booker and last season with Edna Wallace Hopper, is getting plenty of concert attractions for the D. A. R. Constitution Hall.

Alexander Callam has clicked as m. c., succeeding John Irving Fisher at the Fox.

National repeats "Strange Interlude" week Feb. 3.

Town getting its own symphony orchestra lined up for first concert Jan. 31.

Dismantling old towers of Telephone Co.'s once well-known broadcasting station, WCAP, caused roof to collapse and injure several girl operators on top floor of building.

JACKSONVILLE, FLA.

Academy—Peruchi Players
Florida—"The Love Parade"
Imperial—"The Sacred Flame"
Jackson—"Hallelujah"

Judgment of Manager John L. Crovo, Palace, in booking "Hallelujah" King Vidor's colorized talker, being vindicated at box office. Striking feature of newspaper treatment was that no pictures of Negro players were carried. Times-Union used still of King Vidor as director and author, Evening Journal carried scene of cotton-louder.

W. H. Coxey, ahead of Sir Harry Lauder, playing the Temple, January 29, was in town this week. He said Lauder's schedule booked solid from St. Petersburg, Jan. 21 through Jacksonville and into Georgia. Co. includes Armat Bros, old vaude clown act; Claire Loring, singer; Khazim, Persian pianist and Don Julian, cartoonist.

Charles Branham, former manager of the Theatre, Sarasota, Fla., for Universal, and in charge of the Kansas City district under

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Dan Michaelove, may return to Florida as a Publix supervisor. Ernest Morrison, formerly at Atlanta and Dallas, is taking John Carroll's place at Miami. Reports that Florida district will be split with Branham and Jesse L. Clarke, now in charge of entire state, sharing charge.

Owen Cunningham, husband of Leslie Rice, leading woman, Peruchi Players, returned to Co. this week, opening in "Tiger Rose."

May Valentine is booked for two nights and a matinee at the Temple (Jan. 23), presenting Frim's "Firefly."

More than 15 tables were reserved by women-club members who fell for the Florida theatre's bridge party bag last Wednesday, despite rain. Parties will be given each Wednesday.

SYRACUSE, N. Y.

By CHESTER B. NAHN
Empire—Syracuse Players (stock).
Wintz—"Dark"
Keith—"Vaughn"
Loew—"Vaughn"
Strand—"Sally"
Paramount—"Four Feathers"
Eckel—"A Son of Kentucky"

Hal Brown's new Empire stock, Syracuse Players, opened last week. George A. Cheney, former Shubert representative here, is associated with the project as house manager. Brown has local financial backing. Robert P. Mill-doing publicity.

Adoption of municipal regulations making non-inflammable screens mandatory here is expected to be one result of a series of studies to be made in New York this week by Charles F. Wilkes, inspector of public assemblies.

Fox Metropolitan theatres has acquired the Capitol, Illon, from Young & Whitney, Inc. Robert Pierce remains as manager.

BRONX, N. Y.

Benjamin Knobel, who sold his Benjamin United States, Walton and Kingsbridge theatres to Fox, has acquired the Bedford from Charles Goldreyer, which he reopens tonight (Wednesday).

Bronx Theatre Guild, headed by Sidney Stavo, opened its new playhouse, the Tremont, last night with "H. H. H." a comedy. Attraction will alternate with "The Killer" in repertoire. In the cast, besides Stavo, are Richard K. Keith, Joseph Hedley, Francesca, Redding, Charles W. Chamorro, Eddie Kay, Joan Danton, Claire, Farnham, Claude Main, Dorothy Bachrach, Robert Blake, Eleanor Barry, and Mildred Carroll. Stavo is also the stage. Bert Korbel managing and Dave Cantor handling publicity.

Windsor (subway) has found business better, and again has a press agent, namely Sidney Koenig.

BIRMINGHAM, ALA.

By ROBERT H. BROWN
Empire—"Rio Rita" (3d week).
Alabama—"New York Nights"
Ritz—"Sunny Side Up"; vaude.
Strand—"It's a Great Life."
Gala—"Behind the Make-up."
Triumph—"Seven Faces."
Pantheons—"Musical comedy."
Capitol—"Bang."
State—"Change."

Jack King musical comedy at Pantheons doing poorly. Reported quitting this week. Here four weeks and not a week out of the red.

Paramount's new 2,200 capacity house at Montgomery opens Jan. 25.

W. A. Wolfson, manager, Strand, Montgomery, has returned to duty there after an operation for appendicitis at Fort Worth.

The lease on the Lyric, held by Interstate, expires in March and probably not be renewed. The old house has no venting system and has seen its best days.

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CLEVELAND
By GLENN C. PULLEN
Hanna—Genevieve Hampden (repe-toire).
Ohio—Dark.
Playhouse—"The Racket."
Palace—"The Racket."
State—"Woman Racket"; unit.
Stillman—"Sally."
Hiram—"Sunny Side Up" (4th week).
105th—"Lone Star Ranger"; vaude.
Circle—"Oh, Yeah!"

"Sunny Side Up" breaking Hip's box office record held by "Cock-Eyed World."

Mark Goldman resigned as manager of local Tiffany exchange and succeeded by Allen Moritz.

Fred Desberg returns to Loew's Ohio Theatres, Inc., as general manager. Howard Price Kingsmore, who succeeded Desberg two years ago, has gone to New York.

Jack Pomeroy and Public Reveal open engagement in Show Boat, nitery. Floor include Bobby Brewster, Josephine Ehrlich, Sylvia and Lettine, and Bessie Brown.

Lee Scott appointed assistant manager at Loew's Park. John Higgins new manager at Alhambra.

Three gunmen held up Colonial, in Dayton, getting away with \$1,800 half hour before closing time. Mildard M. Blaetner, manager, forced to open strong box.

BOSTON

For the first time in the history of Somerville that city will see pictures on Sunday. Mayor John J. Murphy has granted immediate permission for such exhibition.

The Capitol theatre, Everett (Public), has installed a Magnascope screen.

Boston's first all-night picture house has opened at Scollay sq. The Strand inaugurated its new policy a short time ago.

The Irish of Lynn have applied to the mayor of that city for help in preventing the impersonating of Irish roles in films in the way that is detrimental to the race. Nothing has resulted so far except the mayor's declaration that if producers do not present Lynn patrons with a higher class show than in the past he will be forced to appoint a board of censors.

MONTREAL

His Majesty's—French Musical.
Palace—"Love Parade."
Capitol—"Love Parade."
Loew—"Olympia."
Princess—"Olympia."
Orpheum—"Delightful Rogue."
Rox—"Lights of Paris" (2d week).
Gala—"Behind the Make-up."
Empress—"Double Bill."
Gayety—"Musical stock."

Palace picturegram competition, involving return trip to France on S.S. Ile de France from New York, as prize, was won by local French stenographer. Contest ran four

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months and did a lot to boost grosses at Palace.

All of Ontario's 428 picture theatres will be fireproof by end of 1930, Minister of Internal Affairs for government of that province announced this week.

Test case on Sunday closing of film houses in province are being taken by civil authorities in cities and towns interested and results will be appealed either way decision. So far only Granby and Three Rivers are involved but decision will affect houses all over province. Montreal and Quebec City not affected.

PITTSBURGH

By HAROLD W. COHEN
Nixon—"Gambling."
Alhambra—"Night in Venice."
Fitz—"Sharp at the Top."
Academy—"Burlesque (Mutual)."
Penn—"New York Nights"; stage show.
Stanley—"Seven Days' Leave"; stage show.
Enlight—"Playing Around"; stage show.
Aldine—"Sunny Side Up" (2d week).
Olympic—"Lost Zeppelin."
Warner—"General Crack."
Sheridan Square—"7 Keys to Bald Pate" (2d week).
Harris—"Rio Rita"; vaude.
Liberty—"Dimself."
Regent—"Half Way to Heaven."

Robert Warwick at Pitt this week in "The First Kiss" replaced William Faversham who cancelled at last minute as "guest star."

Warners offering Dick Powell, m. c. at Stanley, to all local radio stations for commercial hours at consideration.

Blimp flew over town Monday dropping 2,000 free tickets to Olympic for "The Lost Zeppelin," which opened Tiffany's house.

Palace, seating 1,400, opened Monday, week later than announced at first, as short subject house. It's a Harris enterprise. Admission 15c.

TOLEDO

By E. H. GOODING
Palace—"Night Hostess" (Wright show).
Paramount—"Behind the Makeup"; stage show.
Pantheon—"Sally" (2d week).
Princess—"Applause."
Vita-Temple—"Seven Keys to Bald Pate."
Valentine—"Bishop Murder Case."
State—"Sunny Side Up."
Hivolt—"Vaudeville."
Empire—"Burlesque (Mutual)."
Pantheon doing land-office biz

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with "Sally" and holding it over. Censors finally let "Applause" through for the Princess.

Zenobia Shrine's annual indoor circus opens Jan. 27. Ben Groeneveld, general chairman. Vaude and circus acts booked independently this year instead of taking over an entire circus as formerly.

Ernest Moorefield, News-Bee d. e., devoted entire column to razzing picture censors last week.

Yeggs failed to blow open the safe in the Vita-Temple last week which contained \$3,000.

Westwood theatre (Smith & Belder) damaged last week when flood waters washed into the lobby.

Blue Bird Inn, night resort in Point Place (suburb), has been padlocked for a year.

MINNEAPOLIS

Metropolitan—"D. K." "Marzo Millions" and "Vocal" (Theatre Guild).
Shubert—"Perfect Alibi" (Bainbridge stock).
Palace—"Burlesque (stock)."
Pantheons—"Song of Love"; vaude.
Seventh Street—"Rich People"; vaude.
Minnesota—"Condemned"; Public stage show.
Century—"The Love Parade" (3d week).
Natch—"It's a Great Life."
B-K-O Orpheum—"Hit the Deck."
Lyric—"Behind the Make-up."
Aster—"The Viking."
Grand—"Taming of the Shrew" (2d loop run).

After this week not another legit road show in sight for Minneapolis and it looks as though the season is just about over.

Manager E. C. Bostick booked in Gayle Wood, local radio pianist, as a vaude act at Pantheons this week.

The Minnesota, in an effort to build up business, has revised its list of "Bix Six" pictures which "Hot for Paris" was supposed to usher in last week. "Condemned," this week, replaced "General Crack." "Running Up" replaces "Lilies of the Field," which goes to the State; "Devil-May-Care" takes the place of "Dangerous Paradise." Excepting "Hot for Paris," No. No. Natchville alone remains of the original six.

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96 PAGES

DUDE RANCH S. A. COWBOYS

STAGE FANNIES REPLACE THE FAMOUS JOHN

Little is heard about stage door Johnnies any more. Some people contend that they have totally disappeared, what with chorus girls going high brow and literary and some girls growing speedier than chorines. With debts taking up tap dancing, seeking publicity and exploiting themselves, stage performers have lost their glamor. Everybody's a performer now.

Where have the stage door Johnnies gone? Chorus girls ought to know, and here's some of their answers:

"Yes, the Johnnies have disappeared," say all the girls. "That is, they've disappeared from Broadway, but there's still plenty of 'em out of town."

Playing Safe

"You see," says Vivian, "New York men are cagey. They've been (Continued on page 90)

If Securing Parole, Doc Cook for Vaude

Dr. Frederick A. Cook, Arctic explorer and oil promoter, serving a sentence of 14 years in the Federal Prison at Leavenworth, Kans., is about to come up for parole, principally due to the efforts of W. D. Ascough, theatrical manager, who handled the vaude and lecture tours of the explorer. He has been in Leavenworth for some years.

Cook was convicted of using the mails to defraud in a Texas oil promotion. Ascough considered the conviction a frame and has spent untiring effort to bring about the release of the explorer. He has thus far been successful, since the parole board will hear the case next week and the sentencing judge will likely recommend parole. Ascough, flanked by other theatrical people with whom Dr. Cook made friends during his various vaude excursions, rallied to his support and are practically responsible in interesting the board to consider his release.

Ascough is now general manager of the Jack Linder agency, independent vaude booker, and has made arrangements to bring Dr. Cook to New York, if released, for another vaude tour.

Blow at Florists

Syracuse, N. Y., Jan. 28. "Say It With Flowers," as propaganda for florists, is getting a sock here.

A local church urges its congregation, when a member of it dies, to send the money intended for flowers for the deceased, to the church instead, with the latter distributing the gross among local charities. Publicity is promised through the names of the donors being read at the services.

The natives are going for the idea.

WEALTHY KILLING TIME MAKING TRAVEL FILMS

Wealthy people, either directly or through subsidy or scientific auspices, are becoming increasingly interested in the making of pictures of travel, adventure, exploration and big game. One of the recent rich man expeditions was financed by the Burden family, of which a couple of members actually spent a year with the Arctic Indians and Eskimos of northern Canada.

Latest similar undertaking is called the Labrador-Newfoundland Film Company, financed by a group of Park Avenue residents headed by Varietist Friesel, socially prominent. Party called last week for St. John's to spend four months (Continued on page 90)

Drama's "Speak" Tieup

Speakeasies have been discovered as a new sniping route for theatre advertising. Many people who dine in speakeasies often don't know where to go afterward.

One show with the distribution of matches and a display sign in the form of a bottle started a speakeasy campaign and credits many patrons to speakeasy sources. Passes for matinees are handed to waiters in various speakeas and a general liquorish tie-up affected.

The ticket agencies may yet seek speakeasy concessions.

Lady Angel, 70, Going Strong on Mazda Yen

Los Angeles, Jan. 28. "The Scar," Alice Pike Barney's latest effort to get her name in local theatrical lights, was held over for its second week at her own theatre, the Theatre Mart.

Four bit service passes were distributed to the help in department stores and factories with the hopes that the mob would turn out to see her arty play.

The 70-year-old authoress hopes to take her play to a downtown house if it lasts another week at the Mart. Mrs. Barney lost \$10,000 in her first downtown show, "Moon Madness," a musical.

MOMS, FLAPS FALL FOR THAT APPEAL

Luxurious Plants in the Wide and Open, Framed for T. B. M., Switch to Bigger Field Among Femmes — Pick "Cowhands" Like Chorus Boys

STAGED BY SHOWMEN

Oklahoma City, Jan. 28. Away with your golf courses, beach resorts and big summer hotels.

Started a few years ago to appeal to the tired business man's suppressed desire to play cowboy, the dude ranch thing has developed into a real business, with sex appeal as one of its major enticements.

The t. b. m.'s wife and daughter are being lured to a frazzle by slick cowboys who know their sage brush, and how the girls thrill and giggle!

One of the west's smartest dude ranch operators selects his hired hands with more regard to eye and heart appeal than is devoted by a show beaut picker. Most of his boys must have that college B. A. degree, could pose for anybody's collars, and carry themselves in a saddle like Frank Merriwell, ready for any monetary rescue. It's all for the femmes, and profitable for the operator.

Whoever started the first dude ranch, probably never dreamed the (Continued on page 78)

Tattooing Film Favs

Chicago, Jan. 28. Tattooers are noticing this is a new era; that the modern gobs and soldiers don't go for anchors, broken hearts and eagles. In an effort to bring back the popularity of tattooing, the permanent dye boys are figuring they must meet the public demand by giving 'em screen mugs.

For \$10 any gob can get Clara Bow across his chest.

Chicago Squab

Chicago, Jan. 28. Hungry performers lodged at the St. Regis have eaten their last portion of "wild" squab.

They were catching tame pigeons and spitting them until the management called a halt.

A gray-haired gentleman who fed the flock daily complained that it had dwindled to half a dozen.



FANCHON AND MARCO

The world's most famous sister and brother producers, who are the creators of Fanchon and Marco "Ideas."

They started out six years ago for West Coast Theatres by producing at the Warfield, San Francisco, and have now expanded to nationwide production, making fifty-two productions a year which play approximately sixty theatres from coast to coast.

(Fanchon and Marco Section Pages 33 to 63)

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Vienna Plays

Vienna, Jan. 19.

"The Princess and the Gigolo," comedy by Alexander Engel and Alfred Gruenwald, was at the Akademie for the New Year. Nobody is troubled by either poverty or sorrow in this story of the idle rich. Everybody ritzes it whether with their own money or somebody else's.

Just the thing Vienna, with its bankrupt banks and marketless merchants, wants to see.

"The Emperor's Sweetheart," at the Stadt theatre, is an effort to go surfitrond on monarchical sentiment which has recently swept over this sector.

Sentimental play by Ernest Decsey, Steinberg Frank and Max Blau, with music by Emil Berte, is about Joseph II, son of Marie Theresa, a favorite subject for stories in the school readers while Austria was an empire.

Emperor's love affair with a post-master's daughter touches the tear ducts even while the ear is recognizing in the music some old friends in new form. Berte has obviously not only studied all the great masters, he has remembered them.

Operetta was well served by its actors, headed by Wilhelm Klitsch and Annie Co. Altogether an agreeable potpourri for an easy-going audience.

Vienna is falling for the U. S. Not only are New York plays performed here, not only do American pictures remain on top, but now a new American stage society has been founded. Purpose is to produce plays written by Americans or placed in an American setting. First performance is due Jan. 18 and is to be done in German. Movement is sponsored by the well known painter, Erwin Tintor, who will do the scenery for this half-profession. (Continued on page 92)

Weather

Washington, Jan. 28.

Weather Bureau furnishes the following outlook for week beginning tomorrow (Wednesday). Generally fair Chicago area until end of week when snow probable.

Rain or snow Pittsburgh to Atlantic coast Tuesday night with fair weather then until about Saturday when more rain indicated.

Colder Wednesday and Thursday with rising temperature Friday.

WOODS' TWO PLAYS

London, Jan. 28.

A. H. Woods is due here shortly to begin work on the production of "The Subway Express" and also to prepare for production of another piece.

Fehl-Leslie Do Well

London, Jan. 28.

Walter Fehl and Murray Leslie opened Shepherd's Bush Empire (vaude) last week in a new act by Blanche Merrill.

Booked immediately for the Coliseum next week.

Gordon's German Doubling

London, Jan. 28.

Fid Gordon opens at the Ufa Palast, Hamburg, Feb. 1, doubling at the Trocadero cabaret there for two weeks.

Gordon then goes to the Plaza, Berlin.

Elephants at Scala

London, Jan. 28.

Adele Nelson and her Baby Elephants are booked for the Scala, Berlin, for month of February.

Long Tack Sam in France

London, Jan. 28.

Long Tack Sam, Chinese magician, was offered to the Coliseum and for Manchester Stoll's, but now has booked for French dates.

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Stage Mgrs. Protest New Comedie Francaise Exec

Paris, Jan. 19.

French association of "professional" stage managers has filed a protest with the under-secretary of Fine Arts at the appointment of Colonel Kappelhof, an "outsider," as administrator of the Comedie Francaise, the state subventioned theatre, to replace M. Duberry, latter recently retired to enter business for himself as organizer of theatrical tours.

This appointment does not change the position of Emile Fabre, general manager, being a sort of chartered accountant and stage overseer at the Comedie Francaise. It is considered in professional circles that the job should be filled by a man well acquainted with the theatre and not a retired army officer already engaged in other private business.

Still Raiding

London, Jan. 28.

London police are still picking on the West End clubs, insisting upon strict observance of all regulations and paying no attention to the class or importance of the spots.

Result is an occasional raid. Latest victims are the Piccadilly and the old Vaudeville, latter run by Dave Carter, former American vaudeville performer.

It is understood the government will order the deportation of a score of foreign managers and proprietors of London night spots on the ground they are undesirable.

Order is looked for in the next two weeks but the Home Office refuses to reveal identity of people affected in advance. Most of them are said to be Italian.

HAL SHERMAN'S SWITCH

Paris, Jan. 19.

When Hal Sherman returns to Europe for extended bookings, starting in Brussels, in May, it will be under another agency's auspices as the result of his acute legal complications with Henri Lartigue's office (William Morris Paris branch) last season.

Henry Carson has Sherman set for a fortnight at the Empire, Paris, starting May 30, following Brussels, at \$750 a week. He goes to Italy and Germany thereafter.

BIZ 'WAY OFF

Paris, Jan. 28.

Business in Pau (resort near Biarritz) is so bad that the management of the Casino wired agents to cancel all acts booked there.

Denies Club Proposal

London, Jan. 28.

Clarence Johnstone, of Layton and Johnstone, colored, denies the team's names were ever proposed for the Savage club.

Vesta Tilley Out of Danger

London, Jan. 28.

Vesta Tilley, wife of Sir Walter De Frece, recently critically ill in the south of France, is now out of danger.

Years Ago

Will Rogers went to Australia with a troupe of American cowboys to compete with the kangaroos.

Hammerstein's Victoria was the only place outside museums where freak celebrities were exploited and headlined.

The current Mrs. Lionel Barrymore was Mrs. Felix Isman, wife of the real estate speculator.

Lillian Lorraine was queen of the "Follies" and Flo Ziegfeld built the shows around her.

Martin Beck was a waiter in a beer hall in Chicago.



(CHIC) (ROSE) YORK and KING

Originators of "Tin-Type" comedy.
Arrived South Africa per Armandale Castle, and opened December 9. Three weeks, Empire Theatre, Johannesburg; two weeks, Durban; two weeks, Capetown.
Represented by JENIE JACOBS

And Best of All

London, Jan. 19.

Actor came to seek his fortune in the West End bearing a letter of introduction which wound up with: "He plays Hamlet, Macbeth, Shylock, Rigoletto, and billiards—and billiards best."

VIENNA STRIKE BOOSTS WAGES

Washington, Jan. 28.

Employees of the two State theatres in Vienna, the Opera and State, have refused to do overtime without pay. Practically a strike by both artists and stage hands. Municipal authorities attempted to beat the demands, says a report from the American Consul General, Vienna, to the State Department, by adhering only to performances that ran two hours and a half.

Privately owned theatres, anticipating a like action, immediately granted a 6% increase to all except the leads and those drawing over \$228 a month.

Average income for all classes is about \$40 a month in the State theatres. In 1928 these houses had a deficit of \$316,896. Gross was \$304,421 against costs of \$1,715,577, the loss being reduced by several investments running to \$105,840, says the report. The two theatres employ a total of 3,087 people.

Before the war the Emperor made up these annual deficits from his own income. Now it is up to the municipal treasury, which is stated to be rich enough to stand it but won't.

To avoid a shutdown the authorities voted a 5% increase as against the 6% of the privately owned houses to everybody receiving between \$112 and \$350 a month. Minimum increase for small salaries was set at \$2.40 a month.

In order to adhere to its policy of not tapping the treasury to meet these increases, every class of seat in the Opera and the State have been increased.

Order English Girls Returned from Cuba

Paris, Jan. 28.

Max Rivers' 12 English chorus girls, who had just closed here at the Mogador with "Hallelujah" (French version of "Hit the Deck") and who sailed with a Spanish company from Saint Nazaire Jan. 21 for Havana, will be ordered back on the same ship.

The British consul at Havana has been instructed to see to the return of the choristers, case having been taken up in London by the Variety Artists' Federation, who presented to the government that the girls are under age. V.A.F. also sets up argument that the girls were booked in violation of the Federation contract which calls for a minimum of 10 pounds for foreign engagements. Peculiar angle of this is that the group is booked for Havana at six pounds a week, while their Paris salary was five pounds.

LULL IN PRODUCTION, TWO NEW PARIS PLAYS

Paris, Jan. 28.

Production was in a lull last week as might be expected with business generally at low ebb.

"Compt de Boccace"

The operetta at the Mayol concert hall turns out to be a revival of a piece given years ago at the Cigale music hall under the name of "Gilette," and the work of Rip and Robert Dieudonne, with music by Albert Chantrier. It was favorably received.

Piece is a piquette story in two acts and five scenes, and falls into the "costume play" category. Plot: A nobleman meets Boccace in Italy during the wars (time is the 14th century), at the house of the fidelity of the wife he left at home. He wagers that Boccace could not lure her to infidelity. Boccace accepts the bet and visits the nobleman's French castle. He tries to win the wager, but the lady prefers her favorite page and outwits both Boccace and her husband.

Patchouli

"Patchouli" is a far-fetched romantic affair with obscure psychological angles produced by Charles Dullin at the Ateulier (Theatre Montmartre), fairly done, but of doubtful appeal. Plot:

Patchouli, history student, imagines he is in love with a great beauty of the previous generation, but upon meeting her finds her old and ugly. Disillusioned, the youth goes to a distant city to study law anew. There he discovers that his father is a man of immoral character. In disgust he flees with his mother, going to establish his living in a moving picture studio. Here he finds a former mistress, now a naval officer's wife, has become a screen star. Again Patchouli is disillusioned and departs, still with his mother, for other adventures.

Julien Bertheau plays the youth, Charles Dullin the father. Mme. Dullin is the mother and Balachova is the mistress.

Spanish Troupe of 80 Off for Latin America

Paris, Jan. 28.

Souvarne's Revue company of 80 people sailed last week from Saint Nazaire, France, for Havana to open there at the Nationale theatre for a season of 45 days.

Troupe has a repertory of four revues played formerly at the Teatro Comico, Barcelona. It goes to Mexico after the Havana date. Besides the regular Spanish troupe there are a number of French specialty people, including Clarel, Hal Sherman, who is to get \$50 a day. The whole troupe is booked at \$5,000 francs daily, or \$9,800 a week. They are carrying a huge quantity of scenery, 24 principals and many minor people. Girls were picked up in France owing to the dearth of Spanish chorines.

Ahearn Stays On

Paris, Jan. 28.

Charley Ahearn and his "Millionaires" band are remaining with the Mistinguette revue at the Casino de Paris. At the first request to cut salaries Ahearn balked, but comedian and management got together on a compromise involving only a small reduction.

Act is setting back dates to stay here, figuring an engagement through the summer, the show being made to order for the tourist trade. All salaries were cut in the revue.

Ahearn is making a short film under Bob Kane, designed for French distribution alone, although it would be serviceable anywhere and there is no reason why this Kane product should be confined to France.

GOES FOR PICTURES

Paris, Jan. 28.

Little Jimmy, 13-year-old youngster in "Good News," at the Palace, is set for French pictures. Kid takes Chevalier's walk and style without any announcement, the French public recognizing it pronto. He was offered a berth by Borrah Minevitch, but turned it down owing to the picture contract.

London, Jan. 19.
Albert de Courville discharged from bankruptcy.

New play by R. C. Sherriff named for production in May. Theme—cricket.
British Broadcasting Co. forming repertory company of artists who will be unable to play elsewhere, agreeing to take part in all plays and record for gramophones for the company.

Terence O'Brien producing for the Players theatre.

H. L. Mencken writing for the London papers.

Detectives are mistaken for undergraduates these days.

Cocktail clubs, opening around 6:30 and folding at 10, are the new ruse to fight boredom in the night belt.

Stanley Grimm, film player, paints pictures on the slide.

Leslie Henson publishing King Vidor.

Chinese youth opposite Anna May (Continued on page 6)

Vergani Retires

Rome, Jan. 28.

Italy's well-known star, Signorina Vera Vergani, known for her portrayal of D'Annunzio roles, has retired from the stage. Her forthcoming marriage will put an end to her career.

Farwell performance of D'Annunzio's "Daughter of Iorio," at the Manzoni, Milan, was rewarded by a tremendous reception.

OSCAR OSSO DIES

Paris, Jan. 28.

Oscar Osso, 70, former New York representative of the French Authors' Society, died here last week after a long illness.

He was the father of Adolphe Osso, Paramount's French distribution chief. Another son, non-professional, survives.

GALA "FIEDERMAUS" SHOW

Amsterdam, Jan. 28.

Conductor Bruno Walter conducted two gala performances here of Strauss' "Die Fiedermaus."

Aroused extraordinary enthusiasm on the part both of the critics and the public.

HANNEFORD'S \$1,200

Paris, Jan. 28.

Poodles Hanneford, at the Empire for 14 days, beginning Feb. 7, is getting \$1,200.
Hanneford goes to the Scala, Berlin, thereafter.

SAILINGS

Feb. 3 (New York to Paris): Jack Vincent (Olympic).

Feb. 1 (New York to London): Herbert Brenon, Bud and Jack (Red) Pearson (Bremen).

Jan. 29 (London to New York): Will Rogers (Aquitania).

Jan. 29 (Paris to New York): Ben Blumenthal (Majestic).

Jan. 28 (Paris to New York): Borrah Minevitch and Harmonica band of 12, Argentina (Die de France).

Jan. 25 (Paris to New York): McKay Morris (Doric). Morris cancelled his booking on the Olympic from Liverpool.

Jan. 25 (New York to California via Canal): Mr. and Mrs. Lawrence Schwab (California).

Jan. 24 (Capetown to London): Gyp Dillon and Del Marr, Joe Marks and Co., David Poole, Rosie Lloyd, DeGroot Trio, Leo Sax Trio, Florence Oldham, Bernard and Love, Howard Rogers, Charles Wilbur (Arundel Castle).

Jan. 22 (New York to Paris): Ted Pale, (Paris).

Jan. 22 (Paris to New York): Isaac F. Marcosson, Eddie Dolly (Olympic).

Jan. 21 (St. Nazaire, France to Havana): Souvarne's Revue Co. of 80 (Cutia).

Jan. 21 (around the world): James A. Fitzpatrick, Bert Dawley (Columbia).

—Pay all your debts but one, and that one never—
a grudge.

MR. AND MRS. JACK NORWORTH
130 West 44th Street
New York

DATE OF PARIS STRIKE PASSES

Paris, Jan. 28. — Date set for the strike of all the French theatres in a demonstration against high taxes passed Saturday night without any excitement. The theatre men are merely marking time until the return of government officials from the London Navy parley, and the strike issue is by no means cold.

Officials for whom the trade is waiting are Premier Tardieu and Finance Minister Henri Chéron.

Meantime not a day passes but there is a blast of propaganda emanating from one or another of the groups concerned, such as actors, authors and cinemas. Stage hands are ta' — no part, having made it clear they will insist upon payment of wages in case of a shut-down. Statement that the picture places will join the movement is erroneous. Pathé-Natan and Poiré-Aubert groups have both said they will not take part in the demonstration to the extent of shutting down.

Society des Artistes has just issued a statement that salaries to performers during the trouble will be officially set. "Piero" receiving \$25 a day will be paid nothing, while minor people, who usually get minimum pay, will receive scale of \$2, while those earning \$4 a day will get three-quarter scale.

Anti-tax rate agitation is pretty sure to bring some success, but, judging by official statements in Variety, previously published, the government will insist on retaining the 10% poor tax, and therefore the prospect of appeasing the managers is not so good.

Young Princess Studying In Max Reinhardt's School

Vienna, Jan. 28. — Princess Elizabeth Nada of Braganza, 19-year-old daughter of Prince Miguel of Braganza, is deemed a promising young actress by Max Reinhardt, at whose school of acting she is training. The princess came here from New York expressly for tutoring under Reinhardt.

She was born in London and is an accomplished linguist. Her father had to abandon the title of a Portuguese prince, but received the title of the Duke of Bizeu instead.

Verneuil-Franch Team As Guitry Walks Out

Paris, Jan. 28. — Louis Verneuil is now Alphonse Franch's partner in the operation of the Theatre Edouard VII, taking over Sacha Guitry's interest following litigation and disputes between Guitry and Franch.

Guitry in concentrating on the production of his own revue starring himself and his wife, Yvonne Printemps, due at the Theatre Madeleine in March.

The French version of "Journey's End" closes Saturday at the Edouard VII after a four months' engagement and is going to Brussels as preliminary to a tour of Belgium.

Verneuil will stage a revival at the Edouard.

Variety Artists' Show

London, Jan. 28. — The Society of Variety Artists produced their own show at Ilford, a suburb of London, most of the people concerned being old timers. An exception is Robert Belli. Show did exceptionally well and has been booked for the entire Syndicate tour.

SIX-YEAR PASSPORTS?

Washington, Jan. 28. — Chairman Porter of the Foreign Affairs Committee of the House has a new bill pertaining to American passports.

Principal provision is extending the life of these documents from the two-year of the present to a six-year period, without cost for renewals.

Lilly Elsie Free

London, Jan. 28. — Lilly Elsie received a divorce from Major Bulough here yesterday (Mon.).

Sues for Sex Articles

Read, but Not Dictated

London, Jan. 28. — Madeleine Carroll, prominent West End actress, has started a libel suit against "Health and Strength" weekly sheet with spicy sex technique, charging the paper printed articles on its favorite topic signed with her name, although she never wrote them and doesn't ordinarily think of such things.

It is reported negotiations are in progress looking to a settlement out of court, terms calling for an apology in open court and payment of indemnity covering court costs. Actress does not set up any claim to damages.

Publication has a habit of using stage names on matter which the persons named afterward repudiate.

KRENEK'S "ORESTES" IS LIKED IN GERMANY

Berlin, Jan. 28. — The State Opera House in Leipzig witnessed the world premiere of "The Life of Orestes," opera by Krenke, whose work, "Johnny Spielt Aut," is familiar to Americans since its production at the Metropolitan in New York.

Book is a modern treatment of the classical legend of the son who kills his mother for the murder of his father. He wanders over the world pursued by remorse, but in the end achieves happiness. Story is suitable to the agreeable light music which ought to have a chance in the States. Success looked for here.

Love at Second Sight
"Love at Second Sight" by Miles Malleon, was revealed as a mild comedy at the Lustspielhaus theatre here. It is masterfully played by Johannes Riemann and Gertraud Schodder, but just escapes being a downright flop.

Oscar Mouvet Dies

Paris, Jan. 28. — Oscar Mouvet, Paris impresario, although born in New York, died in southern France last week, following his brother Maurice to the grave, both suffering from a lingering illness contracted during the war.

Oscar was widely known in the Paris hotels and night clubs. It is believed the death of Maurice contributed to a morbid state of mind that hastened his death.

Funeral services were held at the American church with burial in the family vault here.

Oscar's widow, Peggy Vere, English dancer, is here, being under contract for a Paris musical comedy.

Musicians' Doles

Sydney, Jan. 28. — The government has granted \$5,000 for a fund to be used for the relief of unemployed musicians.

Advent of talking pictures has created a serious situation in that trade. Many men and families are reported to be starving in extreme cases.

STIRLING TROUPE'S TRIP

Paris, Jan. 28. — Edward Stirling and his English Players return to the Theatre Albert I in April. They started their tour Jan. 20 through Egypt and will play Lyons, Nice, Menton, Genoa, Jaffa, Jerusalem, Athens, Constantinople, Bucharest, Budapest, Vienna and Berlin, where the British-American colonies insure one to three nights' stands. Troupe is offering "Journey's End."

For the Paris return they will do "The First Mrs. Frazier" and "Apple Cart" by Shaw.

RUSSELL TROUPE IN CAIRO

Cairo, Jan. 28. — Forbes Russell Comedy Co. arrived here Sunday from Port Said on the "Rajputana" and opens Feb. 1 for a week at Alexandria under the Shafroff management.

The Misses Day and Night, billed "from the London Coliseum," opened Jan. 27 at the Perroquet.



WILL MAHONEY

in Earl Carroll's "Sketch-Book"
44th St. Theatre, New York City
The "North Side News" said: "Will Mahoney, the king of dancers and comedians, stopped the show several times. The audience never seemed to have enough of him."

Direction
RALPH G. FARNUM
1560 Broadway

Riviera Dull

Paris, Jan. 28. — Riviera season looks blah so far despite the subsidized continental newspaper ballyhoos about huge casino winnings, "perfect Riviera weather," etc.

Stock market blamed, British and Americans, with a sprinkling of Spanish and Argentinians, are the backbone of the Mediterranean resorts; especially the English speaking tourists. All were financially hit recently and are laying low.

Newspaper boys, getting their bills/decided, etc., are laying it on thicker than usual to offset the actual glum conditions.

BARGAIN SALES PARIS SIGN OF SLUMP

Paris, Jan. 28. — Paris business, a theatre and everything else is brutal, even discounting the expected post-holiday slump. The New York market crash has worked ruin upon the luxury business here as well as in the resorts. Jewelers, hotels, restaurants, all of which depend upon the American and English tourist trade, particularly the American, are at ebb.

One luxurious hostelry with more than 200 rooms had five tenants recently. A few swanky professionals from the States who used to patronize the expensive hotels are staying at modest places.

The Grand Boulevard shops are showing extraordinary bargains in all lines of merchandise, and everybody's loose francs are going to purchase gifts for future use. That may give some idea of the general slowness.

The Montmartre gyp joints are dying and the cheap spots of the Montparnasse are booming, with the take from pleasure-seekers. At the same time the theatres are gasping. Hit shows are putting up closing notices or just hanging on.

J. P. Morgan's Paris banking house adds its witnesses to the tale of depression. One of the receiving sellers said the other day that not 20 people had done business at his window that day.

Minevitch Heads Home

Paris, Jan. 28. — Borrah Minevitch and his Harmonica band are heading home on the Ile de France, sailing today (Tuesday).

Band closed at Monte Carlo following their "Hit the Deck" (called on "Hallelujah") here run at the Mogador. The act was abroad nine months and has refused further bookings in Europe or South America, due to Borrah's anxiety to return to his aged mother.

Dolores' Happiness Yen Triumphs Anew

London, Jan. 28. — Epstein's famous model is in again, this time trumpeting to the world that she has found happiness at last and is marrying a man 15 years her junior.

Dolores has been seeking happiness this long time. Recently her quest was blamed for the suicide of a young art student. Another time it got her up on charges of drunkenness.

The marriage announcement caused a good deal of surprise among show people here, who understood she was married to Lattimore, the colored agent of London, now abroad.

JOLSON FRENCH COPY ACT HELD OUT ON KICK

Paris, Jan. 28. — Following the arrival of Variety here, reporting the booking of Bob Fisher, cheap copy of Al Jolson, in advance of Jolson's own appearance at the Paris Empire, Fisher's date at the same house has been postponed.

Jolson consulted the management — and also took legal advice — upon learning Fisher was due at the Empire Feb. 7. Fisher's salary is \$60 a day, while the tentative arrangement with Jolson, calls for \$1,500 a day.

Fisher is this week at the Paladium, London.

BERLIN RAPS "ST. SCENE"

"Trivial, Superficial," They Say of Rice Drama in Berlin

Berlin, Jan. 28. — Berlin critics score Elmer Rice's "Street Scene," new, at the Berliner theatre as "trivial and superficial naturalism, without an original note."

However, a superlative production puts the piece over for what looks like a moderate stay. Direction of Heinz Hilbert is masterly. Albert Bassermann stands out in an exceptional cast ensemble.

Cold on Gaby's Double

Paris, Jan. 28. — It is regarded as pretty certain Hedwige Navratil will not get the vaudeville bookings she sought as the outcome of all the publicity over Gaby Desly's war record.

Hungarian woman is now 45 years old and was banking on the publicity to promote her to the stage. Story was that Gaby stole her passport during the war and, working on remarkable resemblance, used them to enter enemy territory in Austria and obtained valuable military information.

Navratil wanted 2,500 crowns (\$1,000) for a week in The Hague.

Alien Registration

Washington, Jan. 28. — Foreign professionals remaining in this country and not applying for citizenship would be required to register with the government and keep the officials thereof constantly advised as to their whereabouts.

This is provided for in a new bill covering all aliens. Was introduced in the House by T. B. Aswell (D., La.).

British Air Policy

London, Jan. 28. — Sir John Reith, director-general of British broadcasting, said in a public statement: "It is a dangerous and fallacious policy, to give the public what it wants (in broadcast material)."

Comment here is that Sir John is needlessly agitated, as the public here never got what it wanted over the air.

\$500,000 Deficit

Copenhagen, Jan. 28. — Royal Opera here shows a deficit of \$500,000 for 1928.

Average weekly gross was under \$5,000.

FOWLER, TAMARA WED

London, Jan. 28. — Fowler and Tamara, the international dancing team, were married in London late last week.

Maj. Leadley acted as best man.

5 NEW LONDON SHOWS, NO HITS

London, Jan. 28. — Five new productions here last week and not a real hit in the group. Count of five includes Eugene O'Neill's one-act piece, "In the Zone," main raiser to "The Man in Possession," at the Ambassador.

"White Assegai"
"The White Assegai" at the Playhouse opened to only fair prospects. Piece stars Godfrey Tearle and deals with life in South Africa. It is a dull, talky play, missing through its inaction and slow pace. Extremely doubtful. Second night held half a house.

At the Gaity
"Darling, I Love You" is the new attraction at the Gaity, disclosed as a feeble attempt to imitate previous successes. It brings George Clark, provincial star, back to the West End after some years. He is not strong enough for the purpose. Remainder of the cast and the whole production indifferent. Success questionable.

Double Bill
"The Man in Possession" is pleasantly entertaining in a light comedy way and is delightfully ac. 1. This one may get over. At the same house Eugene O'Neill's "In the Zone" was splendidly received.

"Sapper" New One
"The Way Out" by "Sapper," author of "Bulldog Drummond," at the Comedy theatre, is one of those ext-vagant plays and just escaped ridiculousness of the way it was over-acted, particularly toward the end. Beatrix Thompson gives a delightful performance in the emotional role of the woman who tries to save a husband from ruin through drink. C. V. France plays a Chinaman without makeup and still looks the part. Piece should enjoy a normal two-month run.

Mystery in Bandsman's Sudden Death at Sea

Havana, Jan. 28. — Louis Weisblum, violinist in the Kungsholm orchestra, was found dead in his stateroom on board ship the night before the liner docked here last week.

Question was raised whether it was a suicide or he was the victim of a murder and it has been impossible for the Havana newspapers to obtain the complete facts.

The Swedish consul here, acting on a request from New York, conducted an investigation, but the mystery has not been cleaned up. Captain of the ship has maintained absolute secrecy, adding to the puzzle. Ship sailed on the return trip Friday.

AGENTINITA SAILS

Paris, Jan. 28. — Argentinita, Spanish dancer, sails tomorrow (Wed) on the Ile de France, due to open in Leslie "International Revue" Feb. 10.

She was here have sailed last week on the Bremen, but there was much trouble over her pianist and guitarist and they were delayed in leaving Spain.

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Hurel Sees French Film Salvation as Merging Branches Under One Head

Paris, Jan. 19.

Unless French picture theatres are brought together in sufficient number under one head to insure that pictures made for the French market can bring in a reasonable profit, film production in France might as well be forsaken. Such is the opinion of Robert Hurel, executive head of Aubert Franco Film, back to his desk after recuperating from a serious operation.

According to Hurel, the control, newly acquired by his company of Etablissements Gaumont, is but a preliminary step to bringing together under single control most of the French picture industry—equipment, production and exploitation. He considers that his present group of 42 theatres, with an aggregate revenue of \$4,000,000 last year, will soon be joined by the Pathe Natan group (60 theatres), with a similar gross. Aggregate gross of three or four times that amount by a single chain to be formed of units at present under different controls is prophesied by Hurel as of the near future and necessary if French film business is to survive.

American Training

Hurel's American training partially explains the quick development of his company, founded two years ago with a nominal capital of \$169,000. That capital is now \$2,200,000, worth over \$7,000,000 at present stock market prices. The purchase of the control of Gaumont (nominal capital, \$400,000; market value, \$1,200,000), which brings with it ownership of the Gaumont properties, actually cost no more than would have cost the mere taking up of the options held on these properties by the Hurel organization. Deal was thus to the great advantage of Aubert Franco Film, even after the bankers who negotiated got their cut. The patents, good will, and factory equipment are just gravy.

With the Gaumont Company comes the manufacture of sound equipment. Hurel, who has at present installed 16 Western Electric equipments in his theatres, intends in future to use the French Gaumont equipment. As none of the new models (Ideal Sonora 30) are yet installed anywhere, results are to be awaited.

At the headquarters of W. E. here, it is confidently expected that should Hurel install Gaumont he will later take it out to replace it with W. E. wire.

Hurel, himself, would long ago have plugged W. E. on this side if that organization had licensed him to manufacture its equipment in France. He is confident that sooner or later W. E. and Gaumont, or W. E. and his own subsidiary company—Radio-Cinema—will arrange for a manufacturing license on a royalty basis.

Banks Interested

Fact that big French banks now are interested in the business must not be discounted. The powerful Banque de Paris et des Pays Bas is heavily interested in radio, and both the Societe Generale and the Banque Nationale de Credit have a finger in the picture pie. The last two named banks may soon combine, according to local talk.

Hurel's work of consolidating the French picture industry in all its branches, including production of much talkers, to put it on a substantial commercial basis, comes at a time when, through the banks, the French investing public is taking the interest in the picture industry that it has never had before.

Previously it was considered the wisest of wildcats.

M-G Off Dubbing

Hollywood, Jan. 28.

Not satisfied with the dubbing jobs in French, German and Spanish on "Mysterious Island" and "Bridge of San Luis Rey," Metro will not attempt any more synthetic foreign versions. Foreign talking versions from this studio hereafter will be shot direct.

This discontinues a plan to re-vamp silents and previously made talkers into other languages. Paramount is off dubbing, too.

Universal is also off dubbing after headaches over "Broadway," "Show Boat," "Last Performance" and "Shanghai Lady." Foreign language films hereafter at this studio will be shot direct.

UNIFORM CENSORSHIP

South Africa's New Bill—May Ultimately Include Books

Washington, Jan. 28.

Government of South Africa has a bill before it for a unified system for censorship of pictures.

Report from Trade Commissioner E. B. Lawson, Johannesburg, to the Commerce Department, states that at present every province has its own censorship with much agitation the past year for a general uniform method.

Bill now under consideration not only applies to pictures but covers all types of entertainment. If enacted into law, it may reach out to control books and other publications.

FRENCH OFF U. S. FIELD; AFTER GERMANY, SPAIN

Paris, Jan. 28.

With few exceptions the French producers are foregoing the making of English versions of their talkers, realizing they cannot now compete with the American standards. The same is true of the British-mades. Hence dialog is being confined to French entirely.

If they do go into supplementary dialog versions they will be Spanish and German, owing to the sizeable markets in the two nations where other than American pictures stand a chance for distribution.

Schlesinger Company Dissolution Motion

London, Jan. 28.

A petition will be applied for Feb. 3 to wind up the leaders Schlesinger Talking Picture Company which makes and distributes Phonofilm apparatus.

Motion will be heard in Chancery Court. Move is being made by the Chloride Electric Storage Co. of Manchester.

Merger Draws Director

Paris, Jan. 28.

Carl Froehlich, who made the first Franco-German version of the talker, "La Nuit est a Nous," for Pathe is now affiliated with Gaumont in the making of bi-lingual product.

Change of base is significant. Froehlich was influenced to switch by the Gaumont-Franco-Aubert merger, figuring that the larger organization would give him greater scope in his work.

He is reported about to do two versions of Tolstoy's "Kreutzer Sonata," which is non-copyright material and already has been done for the screen.

Some question as to who will head the new amalgamation of Franco, Aubert and Gaumont. It may be either the venerable Louis Gaumont, whose name is considered to have great value, or de Caplane the banker. Other possibilities mentioned are Maurice De Vies, vice-president of the Banque Nationale du Credit, and already the actual financial head of the merger.

It seems to be inevitable that Hurel and Costil will ultimately bow out of the concern to avoid a jam, due to their known personal hostility.

NO ONE TO SUE

Paris, Jan. 19.

Joanne Helbing, who was to star in "Paris" sound filmization of Roland Dorgeles' novel, is going to sue somebody for \$3,000, but doesn't exactly know whom to sue. Producing organization has practically fiddled out and the man who signed her contract has long been gone from the firm.

Henri Fescourt, director, lims left too.

Kaufman Goes Home

Following a brief trip here to contact product and report on the situation in Germany, Phil Kaufman, WB-FN representative in Germany, sailed Jan. 24 for Berlin.

Kaufman was here two weeks conferring with H. A. Bandy, foreign head, and others.



DOROTHY AND HARRY

DIXON

Featured in Louis McDermott's "TIP TOPERS," Paramount, New York, this week (Jan. 25).

Next week (Jan. 31), Paramount, Brooklyn.

Direction WM. MORRIS

Dubbing Expose

Paris, Jan. 19.

Part of a recent Pathe-Natan sound newswreel was an expose on how sound is dubbed on film. An inside explanation was given that "films parlant et sonore" (films talking and sound) are nothing of the kind, but ordinary pictures with sound effects added. The exposition, in oral dialog, showed how effects as horses' hoofs, locomotive, wind and waves, etc., were dubbed.

It had the local picture industry generally questioning the wisdom of such a display, especially at this stage of the sound film development.

FOR ORIGINALS

Authors' Percentage Demands Strengthen French Conventions

Paris, Jan. 19.

French picture producers, complicated sufficiently by American talker inroads and general trade conditions, have unofficially determined not to buy any screen rights to any plays, and will confine themselves solely to original stories. This is the result of the Society of Authors' demands for a percentage of the gross receipts of talker productions where a play is transposed to the screen with 100% or lesser dialog sequences.

Writers take the position that a talker is in the same category as a dramatic presentation and want a percentage. Film producers state they can't and won't be bothered with any such demands.

PARIS FOR DUBBING IN FRENCH NEW PRACTICE

Paris, Jan. 28.

Dubbing French dialog upon American prints in Paris is the newest practice here, purpose being to insure authenticity of accent.

First example is the treatment of Columbia's "Flight." This picture was dubbed in German in New York, but the addition of French speech is to be handled in Paris under all-French supervision.

Announcement of the new wrinkle was made here by Milton J. Schwartz, head of Columbia here. Schwartz is to have an assistant here in the person of Zama, former foreign representative of First National, who sails from New York Jan. 31.

U'S 12 TWO-REELERS

Hollywood, Jan. 28.

Universal is starting on a series of 12 two-reel foreign films to be produced by Paul Kohner. Half will be musicals, the remainder dramatic sketches.

Series will include three in French, one in Italian (with Rina di Liguora), and three in Spanish.

Third Cameraman

Ted Pale sailed Jan. 22 on the "Paris" to join Robert Kane in France.

This makes the third American cameraman to join Kane's organization abroad.

British Film Field

By Frank Tilley

CZECH RELIGIOUS FILM

Being Produced for Sound and Silent Versions in Prague

Prague, Jan. 17.

First sound educational and religious film, in honor of the 1,000th deathday and martyrdom of the early Bohemian Christian ruler, the Good King Venceslas, is being produced here. Tragic anniversary of the sainted ruler was celebrated as a national event here last year.

Picture is being made both in sound and silent versions for general educational and commercial distribution. Oscar Nedbal, director of the State Opera in Bratislava, Slovakia, and Fr. Kricka, of the State Musical Conservatory, are doing a special score for the film.

POOR FRENCH TALKER SENSATION AT GATE

Paris, Jan. 28.

Pierre Braunberger's new native talker, "La Route est Belle," is a sensation in the province, as mentioned last week, although its trade show in the Moulin Rouge it is disclosed as a poor product. It was directed by Robert Florey, who has had Hollywood experience.

However, its enormous success at the provincial box office is significant for the American trade, revealing as it does the degree to which the French insist upon French dialog in their pictures, regardless of screen quality. "La Route" rates as a quickie, having been produced in the British International Elstree studios in 18 days. Its star is Andre Bauge, formerly of the Paris Opera and Opera Comique and now starring in "The New Moon" at the Chatelet here.

Bauge does an Al Jolson, except that the role here is that of an opera singer, instead of a cabaret warbler, who gets a break through the illness of the star.

Pierre Wolff, eminent French dramatist, made the scenario obviously under explicit instructions to study the American picture formula with an eye to the sure fire stuff and pattern his play thereon for box office certainty. Wolff did just that even unto the Sonny Boy and Mammy joke.

On top of that Florey's direction is hokey also, picture being done in a manner astonishingly outmoded for a Hollywood alumnus. It is unlike Wolff's usual work, which presumably is attributable to, the instructions he acted under from Braunberger actuated by box office intentions.

The recording of RCA Photophone is excellent. Wolff did a rousing bit in the cast and made it a striking and successful incident by including all the elements there are in hokum. Reasons for the appeal to the provincials obviously is in the comedy of the film, but the French native in Variety's Paris office agrees that the stuff is as hot for the big town element, most cosmopolitan in the world.

Nevertheless the picture has wowed all Southern France, including Toulon, notoriously a poor show town, and Marseilles.

Kane's French Shorts

Start with Poor Break

Paris, Jan. 28.

The first of the experimental shorts being made by Bob Kane here under an arrangement with Paramount, is on view at the Paramount. It is a nine-minute singing subject entitled "Cabaret," starring Lucienne Boyer and featuring Piella.

The latter screens poorly, although looking great in Mistinguette's revue at the Casino de Paris and Chez Borgia, at which night spot Boyer also is featured. Piella, except for the camera angle, would be o.k. for shorts. Talker is an actual cabaret scene in the Borgia, Boyer doing one flower song, but not in her best manner.

These subjects cost around \$4,000 each, are strictly limited to the French market, and it is hard to see where they can make much profit. Pictures are being made on the RCA Photophone apparatus and reproduced on Paramount's Western Electric equipment. Effect is first rate.

London, Jan. 19.

Metro's Empire is letting Mervyn Macpherson, its press agent, do some wild spending. Once in a while an M-G film gets a midnight preview at the Empire. "Hallelujah" got one Jan. 14. They are followed by free-flowing liquor and eats, as a dance on the stage which lasts most of the night. Wouldn't be bad if more than 10% of the folks there had any business attending. At "Hallelujah" there were 32 from one daily paper, not including the paper's real film critic who was absent. Gang slides into the back seats and five minutes ahead of the film's finish grab all the tables and the eats and swarm the bar for champagne. And more arrivals turn up after the show's over, just for the dance.

Amending the Films Act

Talking of Craig, Sir Gordon has gotten out a plan to put British films on the map. Once again.

In a lengthy memorandum boosting the multilingual plan fathered by Jaydee Williams, Sir Gordon says American distributors take advantage of the act "to procure, and (Continued on page 28)

NEW GAUMONT SOUNDER CLICKS IN FIRST TEST

Brest, Jan. 28.

Test at the Capitol theatre here of the new and improved Gaumont sound reproducing apparatus passed successfully with the projection of "Submarine."

Other Gaumont installations are being put in use rapidly, the first one in Paris being due in about 15 days.

This is the improved device which is priced at \$6,000 and sold under part payment plan which makes it available to most exhibitors. It is known under the trade name of "Ideal Sonora 30" and is sold outright instead of under the lease system.

Dubbed "Lummox" Wins Praise in Prague Run

Prague, Jan. 28.

Fanny Hurst's "Lummox" (United Artists) "dubbed" in German and advertised as the first German sound film ("tonfilm") exhibited in Czechoslovakia drew high praise in its opening at the Passage Kino, here at a special invitation performance. Newspapers laud the picture, observing that German is more widely understood here than English, but suggesting it would be better to have the lines spoken by the players in the visible action.

Richard Roseheim, reviewer of the "Fageblatt," leading German journal of Czechoslovakia, is particularly complimentary to Herbert Brenon for his directorship, with special reference to the development of the picture's human interest, likening Brenon's screen treatment to Eugene O'Neill's and Hauptmann's dramatics.

"Lummox" is called "Der Tolpatsch" in German, and its reception seems to give evidence of possibilities for "dubbed" versions.

U'S OPERATIC SHORTS

Hollywood, Jan. 28.

Universal will do a series of operatic shorts in Spanish, French, and Italian. Subjects will be adapted from old operas now out of copyright.

Andreae de Sigerola to be featured in the first.

WANT FOREIGN TOTS

Hollywood, Jan. 28.

With "Our Gang Comedies" to be made in Spanish, French, and German, Roach studio is searching for three additional kiddies of the respective nationalities. They'll carry the foreign talker load.

U's Plug In Shorts

Hollywood, Jan. 28.

Universal will put in a publicity plug for its stars in all foreign shorts.

Gag is to have the contract players learn short speeches in the various languages and do bits.

Madrid Wires 2 More

Madrid, Jan. 15.

Two new wire installations here. One in the Monumental Cinema and the other in the Royalty.

Americans Redoubling Drive On World Markets; See Native Talkers as Trade Stimulator

Paris, Jan. 28.

A general migration from Paris to New York of film executives is on, looking toward further conferences on the new foreign situation in the light of talking pictures.

A Paramount group of representatives is now on its way, following the departure of the Fox personnel, both headed for home-office conferences to formulate a policy for foreign business. In the Paramount party are Melville Shauer, Mrs. Shauer, and their son, Sidney R. Kent and John C. Graham, British general manager, all passengers on the Aquitania, sailing tomorrow (Wed.).

Kent made a tour of Europe during his vacation, studying the Continental markets. Shauer, Paramount's special French representative, is going to look over new product and inspect new theatres in the Public string.

More Patrons

Both men look optimistically upon the recent development of native French dialog talkers, feeling they are bound to have a large effect in building the picture-patronizing public. One calculation is that the present patronage amounting to 8 per cent of population, should be increased to a probable 15 per cent, or even 20 per cent, through the increase of interest in native tongue dialog. At least, that is the estimate for France, and it should apply as well to other nationalities.

These observers think that a smash box office success like the new French picture, "La Route est Belle," is the best possible business smelter for American product, such as the French dialog pictures already projected in Hollywood. Argument is that the French pictures will educate the people to a new type of entertainment, and American pictures are bound to prove of superior quality later on and thus profit.

Mr. Shauer thinks the general situation abroad will be chaotic for the next two years until the situation gradually settles down, but in the meantime none of the major American producers will abandon the field without a courageous struggle, even if the campaign does prove to be expensive.

It is in part for this reason that Paramount is giving Bob Kane almost unlimited backing in his experiments with French language short subjects.

Laudy Lawrence, Metro-Goldwyn's general foreign representative, only recently returned from a visit to New York, and hence there is no necessity for him to go into a huddle at home.

But Robert Schless of Warners' plans sailing for New York in a month or so. Jack Warner is not content with this way, nor that the studios are reopening. Schless figures he's set for the 1930 output with Jolson's and other singing pictures, but with the heavy Warner output in English dialog he's not so sure of 1931 under the present system.

Present developments indicate that the strength of the French picture market is sufficient to encourage American producers to make their own French language versions.

Where \$40,000 a picture was the average return for silent product, indications are that the total can be trebled for the distributor with French dialog. For instance, 5,000,000 francs, or \$200,000, was the peak for "Ben-Hur," which was sensational in the era of silents; indications now are that the \$200,000 mark can be reached easily with regular talkers.

Recent native-made talkers have changed the situation all around, creating new theatre policies of long runs instead of weekly or fortnightly changes. This is bound to be a bonanza for distributors and exhibitors alike.

80 Wired Houses

France has 80 wired houses and they are getting all the business not only in the towns themselves but in the whole territory that surrounds the main cities. Thirty of the wired places are in Paris, but cities like Marseilles, Bordeaux, Lyons, Lille, Nimes and Brest are turning all the local business to talking films. These are the best

TALKER AT OLD SILENT PRICES BELGRADE HIT

Belgrade, Jan. 28.

Luxor theatre here put on Metro's "White Shadows in the South Seas" reproduced on the Biophone device and did large business.

Picture quality admired and reproduction entirely satisfactory. But the real basis of the hit was that the house retained the same scale as formerly charged for silent product.

Fact that Klorian's cinema has raised its prices is cited in contrast. Latter house had Jolson's "Singing Fool" and the advance in prices was considerable. Tilt raised a storm of protest.

Newspapers argue that sound pictures at the old scale is bound to bring a large increase in business and showmen are listening to that line of reasoning. All the leading houses are going to sound including the conservative Corso, which is contracting for Tobis (German) installation. House formerly specialized in art Russian pictures.

Amsterdam, Jan. 28.

"White Shadows in the South Seas" (M-G-M), which did fairly on its first here, was a flop in its second week.

Projected here on Western Electric apparatus.

Rostrand Play Screen World Rights Sold

London, Jan. 28.

Parnell & Zeitlin have obtained stage and talking screen world rights of Maurice Rostrand's play, "L'homme j'ai tue" ("The Man I Killed").

Understood the play, now current at the Maturin theatre, Paris, will be produced in London shortly, financed by an unknown producer with a bankroll.

Egypt's Film Tariff

Cairo, Jan. 28.

Egypt's new revenue law is expected to set a new high customs rate on imports of film, both new stock and prints.

Present rate, which runs until Feb. 17, when new schedule is in effect, calls for \$28 per net kilometer for prints, either new or used, and \$5 per net kilometer for raw stock.

houses and the others don't mean a thing, being what in the States are called shooting galleries. The result is that silent exhibitors as in America, are doing nothing, and silent distributors are not doing much either. The studios have abandoned silents altogether.

Pierre Braunberger's "La Route est Belle," at the Capitole, Marseilles, is an illustration of the way French dialog pulls. It grossed 1,200,000 francs in a month, four times the average good gross before talkers. In the earlier times 300,000 francs in a month with a new feature weekly was looked upon as excellent.

Surprise Run

The revolutionary change worked by this type picture is illustrated in Paris, where "La Route" was forced out at the end of its fifth week owing to the prior booking of Paramount's Chevalier picture, "Innocents of Paris." Manager Richibie never dreamed "La Route" would go more than two or three weeks and booked the Chevalier picture. Paramount insisted upon the date going through. Hence "La Route" shifts to the Eldorado, Marseilles, Richibie's other house, but much smaller.

All of which goes to indicate a change to the revolutionary long run policy similar to that of Jolson's "Jazz Singer," which ran at the Aubert Palace for 11 months. Figure of \$12,000 a week for "La Route" at the Marseilles Capitole is so sensational for a town of 700,000 like Marseilles, that it argues much new business is being created besides the talker drawing all the business the town had before.



JUNE WORTH

In F. & M. "Peasant Idea."

"VARIETY" said: "June Worth, a typical F. & M. importation, can show New York something new in acrobatic dancing for a girl."

My best wishes to FANCHON and MARCO for greater success.

BRITISH-MADES IN SO. AMERICA

Buenos Aires, Jan. 28.

South American territory appears about to be flooded with British-made film product handled through a native trader.

Promoter is the Pattern Films, title of a British company formed here, while the actual exploitation is carried on through Medina del Rio, local trader.

List of features numbers 11, backed by a lot of shorts totalling 40.

Feature titles announced are "The Runaway Princess," "The Wheel of Destiny," "Smok' Bellow," "Lyons Malls," "Man," "Sex Lure," "Bygone Master of Stillemonde," "Power Over Men," "Sexton Blake," "Master Man" and "Hoopla."

Shorts are offered under the name of "Vaudeville Vanities." Collection was brought here by Douglas Sargent, who, needing a business connection for Argentine, Chili, Uruguay and Brazilian territory, established an association with Medina.

M. M. Smollan Dies; Was African Theatres Head

Capetown, Jan. 28.

Monte M. Smollan, one of the heads of African Theatres and Capetown representative of African Consolidated Investments, Ltd., the controlling company of the Schlesinger interests, died in London, according to advices just received here.

Mr. Smollan was at sea on the Carnarvon Castle bound for London in search of health when he was stricken with paralysis. Upon landing, he was taken hurriedly to London to undergo an operation. The operation was believed to be successful, but the showman did not have the strength to overcome the strain and died shortly after.

Body is being shipped here.

"Love Parade" in Sydney Smash Hit; Does \$12,000

Sydney, Jan. 28.

Maurice Chevalier and his Paramount picture, "The Love Parade," is a smash hit here at the Prince Edward theatre.

Did an opening week of \$12,000, which is sensational considering the local business depression.

De Courville's Talker

London, Jan. 28.

De Courville has been engaged by British International to stage two musical talkers. Producer is negotiating with Ada May to play the lead.

Miss May recording for Columbia discs, her test record having turned out successful.

Belgium's Wire

Paris, Jan. 28.

Metro is proceeding with the wiring of its Belgian circuit. The Cameo, Brussels, has already been attended to by W. E.

Same company will now equip for sound the Queen's Hall, Brussels, Forum in Liege, and the Majestic in Ghent, all with W. E. wire.

TOUGHEST CENSORS

Dutch Take Prize By Ban on Film Italy Passed

The Hague, Jan. 28.

The Dutch picture censor board has forbidden "Alraune," German film adapted from Hal Heinz Ewers' novel, voting the picture "bizarre and obscene."

Kick of this is that the same picture had passed the Italian board after minor deletions, the Italian censors being supposedly the hardest in the world to get by. The distributors of the banned film have argued for a review of the decision.

That makes the Dutch the world's toughest. They even vetoed "Dawn," the Nurse Cavell picture, although the Germans let it go through in spite of the reflections it cast on the German army.

NEW HIBROW AUSTRALIA CENSORS CUT 'RIO RITA'

Sydney, Jan. 28.

The Labor Government has appointed a new censor board made up mostly of university men and women and it is broadly declared that the board will reject foreign pictures containing any "vulgarity, cold blooded crime, obscenity, immorality, depravity or matter injurious to children and anything un-British or insulting to British subjects."

Majority of the new censors have had no previous experience, with pictures and are just highbrow scholars, probably with bookish tastes.

Sample of what is to be expected from the new agency is the fact that they ordered cuts in "Rio Rita" before its public exhibition. Distributor for Radio Pictures has filed an appeal.

De Luxer for B. Aires

Has Cooling Plant, Too

Buenos Aires, Jan. 28.

Buenos Aires is to have a 2,000-seat de luxe film house on the American style ready for opening in May. It is the property of Alvarez & Goudry Brothers and is situated in the principal business section of the city.

Building is two stories in height with a stage that will accommodate vaudeville. House is equipped with all modern devices, including sound, and has an up-to-date cooling plant. It is the biggest house here.

German Trade Favors Quota Ratio of 1-to-1

Berlin, Jan. 28.

The Exhibitors' Association and the organization of German picture producers adopted joint resolutions recommending to the government that the present quota ratio on films—one import to one native picture—be continued.

Presumption here is that the action was a showman's polite gesture to the producers. Truth is that the advent of talkers has so changed the situation that all forecasts and prophecies are appesauce.

Dutch Like W. E. Sound

The Hague, Jan. 28.

Local prejudice against talkers, based on idea sound resulted in ear strain as well as eye strain—due to inefficient sound apparatus up to now—has been dispelled with the city's first show on Western Electric installation.

E. A. Dupont's German-English production, "Atlantic," turned the trick for 100% return, German version being used, of course. It was well liked and goes to the Tuschinsky, Amsterdam from here. It is in for a long local run, however.

Ruth Mix with Cochran

London, Jan. 28.

An addition to C. B. Cochran's Pavillion revue is Ruth Mix, daughter of Tom Mix.

Cochran is also about to engage Ralph Reader, producer of several Clayton and Waller pieces, as dance producer.

Ghione Dies Poor

Rome, Jan. 28.

Emilio Ghione, once noted Italian film actor, died here almost in poverty. He was 52.

BANKERS TAKE FRANCO-AUBERT

Paris, Jan. 28.

The Banque Nationale de Credit, one of the most progressive institutions of the kind on the Continent and one which enters many fields of investment with speculative possibilities, is reported to have bought Franco-Aubert and Gaumont control.

These authenticated reports dispose of previous rumors that both companies were trying to buy out the other. The Banque Nationale has obtained all the controlling stock and has put it in escrow in order to checkmate any move by either side to run a speculative operation in the shares.

It was anticipated that some faction might tilt the market price to discount the merger before it actually took place.

The merger will be closed presumably when the necessary board meetings are held late in February for the transaction of pending business.

In the meantime Albert Kohan, one of the private bankers associated in the merger, is organizing his own talking picture producing company, being anxious to get started instead of waiting the formal amalgamation of Aubert-Gaumont merging.

ZIEGGY LACKS S. A., IS DANES' IDEA—TOP THAT

Copenhagen, Jan. 28.

Copenhagen picture fans are strong for the old sex appeal and showmen here say a film can't get past without it.

That being the case, they declare the public is passing up "Glorifying the American Girl," which is Ziegfeld's "Follies" at its feverish zenith according to the American idea. Anyhow, that's what the showmen say.

A more reasonable view is that overfamiliarity with the revue's and picture's music, due to disc and radio broadcast, is the real reason for the picture's lack of popularity. Another reason may be that the technicolor tints do not work out happily in local projection.

However, there is no question about the popularity of the Eddie Cantor and his picture, though the clothing store sketch which gets audience response is all in English.

Alice White in "Broadway Babies" is fully up to the sex appeal standards of these Scandinavians, and it is that element that has made the picture popular in spite of too much English dialog and a surplus of back-stage stuff which has been greatly overdone lately here by the Americans.

Fullers Buy Year's Radio Output; Ballets Go Out

Sydney, Jan. 28.

Fuller's, the former vaudeville circuit, is expanding its film activities, signing for all Radio Pictures output for the year.

Their circuit, Union Theatres, is feeling the business slump severely and as a means of economy is abandoning all ballets and other expensive presentation accessories in their Sydney theatres.

Hoyle's has indicated it will do likewise for their whole circuit.

BOO BANCROFT SILENT

Paris, Jan. 28.

George Bancroft's silent picture, "The Showdown," was booed last week at the Paramount here. Short on the bill also did poorly.

Next week house (Paramount's show window) will have Fox's "The Four Devils," sound picture.

NARES IN TALKER LEAD

London, Jan. 28.

Owen Nares will play the lead in a talking picture version of the Dion Titheradge play, "Loose Ends," to be made here by Norman Walker.

Eddie Dolly to Coast

Paris, Jan. 28.

Eddie Dolly, brother of the Dolly Sisters, sailed by the S. S. Doris last week headed direct for Hollywood where he will stage dances for Fox.

He was engaged by W. R. Sheehan during his visit here.

Milan's Vaudfilm

By Abel Green

Milan, Jan. 11.

As befits the largest city in Italy, and incidentally its leading industrial and commercial metropolis, Milan is thoroughly theatre minded and a good theatre town.

Perhaps the ancient Scala opera house, with its 3,800 seats and an auditorium that puts the Met to shame, has something to do with it.

Odeon—This new and magnificent picture house, Western-Electric wired, cost \$2,500,000 in anybody's money to build. It looks it. Seats 2,500, has an orchestra of 21, despite the sound accompaniment, and is exceedingly well manned as to personnel. Number of Paramount pictures the house has booked may have something to do with the Paramount type of underling and staff catering, but the latter phase is having its effect at the gate. Theatre is a multiple enterprise, housing a variety theatre, the basement not yet opened, with a restaurant and a ballroom above.

Reale—This picture house is under the same management as the Corrado, which latter is wired and M-G-M franchised. Reale-Cinema plays indies and is not wired, hence the attractions. House went berserk booking a heavyweight, the Italian Borrah Minevitch's boys, counting on Jan. 6, which is the Italian's Xmas celebration; the mid-week (Jan. 6) unofficial holiday in honor of the marriage on that day of Italy's Crown Prince Umberto, and Sunday's regular four shows, to stand the gaff. Minevitch was a terrific click, the audience, as plausibly paralyzing the management, which averred that the Reale patronage comes here for films primarily and has not been known to grow enthusiastic about acts. When Minevitch left 'em hungry after the regulation, encores, the management had to tell the act to extend itself, otherwise the check-up disclosed that they were staying over from one show into a second, and jamming the works. Theatre has played more or less pretentious attractions, if not as cost as the Corrado, and states that biz indicates they can offset the talker invasions.

Excelsior—This is Milan's top night variety theatre, mainly booked out of Paris by the Rottembourg-Goldin agency, although the Zab-Bun management, as has happened late and the past three weeks, occasionally makes its own bookings direct. For the past month, and for two weeks hence, making six weeks in all, Emil Schwartz's road show, has been making a mainstay, changing its revues regularly. It's an expensive and pretentious unit and explains the heavy trade it's been doing by its performance. In Italian it is called "Grandi Riviste Schwartz" (Schwartz's Grand Revue) and his Emil premonition is Latinized into Emilio, but otherwise the show is mainly a troupe is obviously Viennese and Teutonic. Fritz Lehner, who alternates as baton wielder with Angelo Corsino, the Excelsior's staff maestro, composed the music and to Schwartz's book, what there is of it. Dances are by Floyd DuPont, American, who does odd job stagings in Europe ranging from the Gipsy Ernst Rolfs' assignments in Stockholm to itinerant assignments on the continent.

"Woman in Paradise" was the title of the revue right wherein the linguistic proficiency of the cast evidenced itself. After establishing themselves fully with their Italian lingo, some of the badly double numbers with German lyrics thereafter were accepted without protest. Ava Setty, Lil Sweet, Oily Gebauer, Mary Fodusek, Lola Richter, Arthur Hell, Norbert, Harry Solters, Hans Fleischmann, Otto, Gregorio, Joe Home, Gigi Ferrari, Renee and Rame (adagios), Ernesto Groh, Jasko and Jasko (can-can, can-can team) and Lord and Reeves, English comedy team, comprised the principals. Last named, hoover and eccentric clown, were the wow. The rather odd, but may have clicked with a sister routine and would go in America if their English were oke.

Show is expensive in every department, even if they pay off those 36 hard-working choristers in laughs, which is unlikely, for they look and sound English, and English troupes, under V.P. auspices, when they essay continental engagements, are known to get more than some of the show's lesser principals. Plenty of star stuff may have been generally obtained with any continental revue. Undrape stuff, and no subtlety. DuPont's dance stagings are above continental, but may have remembered a lot, and those step-ladder routines may remind of Bill Robinson, along with other reminiscent variations, but he did the act adept and at times a thoroughly expert job.

Unit is corking entertainment and

MINOR AGENTS SQUAWK ON NEW FRENCH DICTUM

Paris, Jan. 19.

New proposed police regulations for booking agents received a mixed reception. No doubt that it represents an effort on the part of French agents to oust the foreign firms from doing business here. But as the latter are by far the most important, and controlling the best available talent, business would be seriously hurt by interference.

Minor local agents claim that the new regulations will further reduce the profit if they're put in force. They also claim that the system of enacting that the manager should pay their fee and not the artist, affects a serious cut in their revenue, many managers keeping part of the fee as a kick-back.

In spite of anything the Prefecture of Police may say in his ordinance, booking agents will likely continue business as usual. One of the oldest and best-known agents states that in spite of any rule to the contrary, he had never taken last year's ordinance seriously and had gone so far as to get his fee from the artist, and not from the managers. He also charged artists 10 percent which, he claims, they were quite pleased to pay him to get decent contracts.

Same agent insists that if the new ordinance providing fees to be paid by the management only on understanding legitimate agents are not enforced, they would not even cover the overhead, let alone the numerous instances in which the managers find a way of evading paying the agent's fee.

At the present moment French agents operating under a license are not subject to fiscal supervision, but also to police supervision, as in any employment agencies. They claim that they should be treated as ordinary business men, exempt from police annoyance, which is already the case with agents in London, who openly without license. This is particularly the case of foreign agents.

Another "Journey"

Copenhagen, Jan. 17. Royal theatre has engaged Director Warner, of the original stage production of "Journey's End," London, to come here and direct the Danish production of this play.

Warner also assisted on the Swedish production in Stockholm.

Is slated for Rome and other Italian cities after Milan.

Trionfo—This is the town's lesser variety house, directly opposite the Excelsior, and is mainly booked to Schwartz's book, what there is of it. Dances are by Floyd DuPont, American, who does odd job stagings in Europe ranging from the Gipsy Ernst Rolfs' assignments in Stockholm to itinerant assignments on the continent.

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Unit is corking entertainment and



Congratulations to FANCHON and MARCO From MAY EDDIE DAVIS and LARUE

Alarm Clock Tune

Paris, Jan. 19.

New phonographic alarm clock contraption here. "Wakes you up with your favorite record on a disk. Otherwise worked on the same release idea."

London Chatter

(Continued from page 2)

Wong in "Road to Dishonour," current Elstree talker, owns a chop suey spot in Wardour street.

George Graves is going highbrow. Donald Calthrop's taking vaude dates between pictures.

Aldous Huxley's trekking back from Italy to see what the play looks like.

Raymond Massey's first part was in "In the Zone." Now he's producing its revival.

Madeline Carroll's getting more space these days than the rest of the stage put together.

Frederick Lonsdale started for Hollywood, got as far as Cherbourg, and turned back. Left his new gags behind.

London's new swagger hotel, going up near the Marble Arch, will be the biggest in Europe. Going to do away with page boys.

John Randall, manager of the Royalty theatre, and Lillian Russell, Drury Lane understudy, engaged.

One of the results of the Yard drive on nite clubs is the way the boys are drifting into the suburbs and the main roads just out of town.

Moyna McGill, actress, after divorce married the son of George Lansbury, Socialist Member of Parliament, presented her husband with twin sons Jan. 12. Edna Best only other actress with this distinction, although Mabel Russell, who deserted stage for politics, also possesses a pair.

"Point Counterpoint's" stage title may be "Strange Mansion." Production due at Daly's Jan. 30.

Held for Wife's Actions, Must Pay for Hotel

Paris, Jan. 19.

Drug scandal which caused recent arrest of Anna Mlares, wife of Maurice Yvain, popular French composer, and herself the divorced wife of D'Arman, has brought to light the reason of Yvain's present financial difficulties.

Mrs. Yvain, living in the south of France, undertook the building at Cap d'Antibes, near Nice, of a large hotel. Her husband, according to French law, was legally financially responsible for her actions even though a divorce suit is pending between them.

This caused Yvain to assign to his creditors, for a long time to come, the royalties accruing from his works, the direct result of his wife's business operations.

MADRID'S S. A. PLAYERS

Madrid, Jan. 15.

Argentine Company of Camila Quiroga is again here with full repertory of Argentine actors.

It is their third visit, all successful to date.

Australia

By Eric H. Gorrick

Demand for Jolson

Paris, Jan. 19.

Local office of the William Morris agency is being besieged with offers for Al Jolson in person. However, not until Bill Grady of the New York Morris office gets adjusted with Jolson on plans, with whom he will tour as personal rep, can any dates be definitely set, although Jolson is pencilled in here at the Empire for a fortnight starting April 4.

Julius Marx, Berlin vaude impresario, has bought Jolson for the two weeks preceding for the Scala, Berlin, which will mark Jolson's first personal appearance in Europe.

Serbian Poet's 1st Play Turns Into Belgrade Hit

Belgrade, Jan. 17.

Todor Manolovitch, well known Serbian poet, has had his first play produced in the Belgrade State Theatre. It is titled "The Centrifugal Dancer," scored successfully and critics comment is that it is the best play written here since the war.

Called a mystery it tells of man who has become an adventurer because he thinks such a life is the best expression of individual liberty. He separates from his best friend, an aviator, through accepting the love of a minister's daughter. She loves him and her father is willing that she should marry the adventurer, but he refuses her at the last moment, because it would interfere with his liberty and as he believes it would be better for both to live on memories of the past.

Theatre Shy Valdes' Convictions Confirmed

Madrid, Jan. 17.

Armondo Valdes, 80, Spanish novelist, has never wished to write for the theatre, but recently permitted an adaptation of his "The Sister Saint Sulpice." It was shown for the first time at the Alkazar here, Jan. 2.

Arranged by a new writer, Ernesto Leon. The public admirers of the novel were respectful but without enthusiasm during the performance.

Valdes has always quoted as "a novelist should always be a novelist," and he has criticized the writers, like Galdos, who want to be theatrical without having the knowledge to do it successfully.

Brod's Byron Play

Prague, Jan. 16.

"Lord Byron Comes Out of Style," new play by Max Brod, was presented at the New German theatre before a large and enthusiastic audience.

Play contains six scenes out of Byron's life, beginning in 1812, followed by his unhappy marriage, love affair with his half sister, divorce from his wife and tragic death at Missolonghi, Greece, fighting for Greek liberty.

Herr Lieb, at one time with the Irving Place theatre, New York, effectively staged the piece. Title part was admirably filled by Herr Leitgold, a capable young actor, and Tilly Ondra was effective as the half sister.

AFTER FILM FIELD

Paris, Jan. 19.

Georges Boronski, long with the Rottembourg-Goldin agency, has joined Henri Lartigue and Clifford C. Fischer as general assistant books with the local William Morris agency.

Boronski will primarily look after the Spanish and Italian bookings and go after the picture casting field. This department has been more or less monopolized of recent years by Louis P. Verande, most prominent film artists' representative.

\$400 FOR 52 WEEKS

Paris, Jan. 19.

Hudson Wonders, juvenile acrobatic dancers, were held over second week at the Embassy, Brussels, where they had been booked by the Billy Arnold agency at \$500 per week, good money for Brussels.

They will open in February at the Folies Bergere here, where the same agency set them for a year at \$400 a week.

Sydney, Dec. 25. The past year held tremendous surprises theatrically. Early in the sound film boom had the legit managers terribly worried, but they kept their heads above water and still carry on. Vaudeville gave up the ghost, entirely, but the wise ones predict its resurrection in another year.

During the winter season (your summer) the talkers had everything their own way. Unfortunately, in Sydney especially, practically every film house, and converted legitimate ones, too, went long-run policy in many cases the features were much overbooked and failed to draw well. As usual, the good pictures made good and the bad ones just faded away.

Novelty of the talking film has passed; undoubtedly a big falling off in attendance lately, but it's just a question of quality, as before sound.

Legit managers have only themselves to blame because the talkers took away so much of their trade. Film men built magnificent atmospheric theatres and installed the American idea of service, charging \$1. top. Legit theatres here are mostly very old-fashioned and carry hardly any better service and charge \$2.50. Williamson-Tait is about the only firm staging shows attractively.

Down-town film houses cleaned up prior to the neighborhood theatres turning sound. Now, suburban folk patronize their own theatres.

In last week's review I had everything in my own way, playing six months in one theatre with "Lombard, Ltd." Against this success, W-T has experienced their flop Sydney "Fire O'Clock Girl," "Hold Everything," and "Show Boat." Yet, the firm is going ahead and planning new attractions for next season.

In the film field, the State, controlled by Union Theatres and built at a cost of over \$4,000,000, has not been much of a money maker. Capital James, legit, taken over by the same firm from the Fuller's, has just about broken even; the Capitol, another Union house, pulled a business with a weekly change policy, but suddenly switched to extended runs, opening with "Cocoanuts," and doing but fairly, and under the Capitol, changed its policy, the Regent, controlled by Hoyts, switched from long runs to a weekly change and made good.

Summary of the season was the

(Continued on page 91)

Braglia's Tour May Wind Up in Paris

Rome, Jan. 10.

Signor Antonio Giulio Braglia, who runs the Independents' theatre here in an underground ancient Roman "terme" (baths), is taking a company on tour with "Beggars' Opera." One of the outstanding figures in the local modernist movement, he will play in Milan, Genoa and Turin. Afterwards he hopes to take his company to Paris if the Italian tour gets over.

Braglia runs his Independents' as a mixture of a night club and art theatre. His theatrical program usually begins at nine and runs until about 11:30, when the gay crowd turns up to help pay for unself-supporting art.

Braglia's efforts recently won for him government recognition in the form of a financial donation to his theatre.

Pans Reinhardt

Copenhagen, Jan. 17.

James Light, chief of the Provintown Players, and winner of the Guggenheim Fellowship prize for 1929, now touring Europe to study the art of the theatre, recently named Max Reinhardt as his agent in all America, an excellent trickster, one who knows how to give you the knock-out. On top of that he is a first rate business man. Every play that he lays his hands on he turns into a circus and a gold mine, but the one thing that he knows nothing of is art.

POLA NEGRİ'S BALLET

Paris, Jan. 19.

Polia Negri is a patron of the arts. She has financed the production of a Polish ballet of four men and four girls at a cost of about \$3,000. Anton's agency has booked it in the Gaumont Palace for the week of Jan. 24.

Anton's is now doing practically all of Gaumont and Aubert-Franco Film Circuit bookings.

SPANISH UNION OF STAGE-FILM

Madrid, Jan. 17. Society of Managers of Theatres and the Society of Cinemas, previously two distinct bodies, have united into one called the "Society of Theatrical Managers." Headquarters is in the Calle Alcala, 41, Madrid.

Object is to defend the interests of members and foster better conditions for artists who are passing through a crisis of taxes and exactions.

Until this union the two organizations were continuously at odds.

Handed Notice, Stagehand Hangs Wife and Himself

Paris, Jan. 19. Depressed by the manager of an obscure road company giving him notice, Isidore Rochard, 33, stage hand with the troupe, strangled his wife, Jeanne, 23, and committed suicide by hanging with the same rope. It happened on the stage of a provincial theatre at Courtenay, where the manager told Rochard it would continue employing his wife as an extra but no longer needed him as a stage hand.

"BITTER SWEET" ADAPTED

Paris, Jan. 19. Saint-Granier has adapted "Bitter Sweet" for France, which Jane Marcin, in association with her husband, Major Keith Trevor, will do at the Apollo either late this spring or early next season.

C. B. Cochran's specification is that Miss Marcin do the femme lead herself, being as equally adept in musical comedy as in tragedy work. A tenor as yet hasn't been selected.

Two Year Click

Paris, Jan. 19. Mary McCormic, American opera diva, clicked so well upon her return to the Opera-Comique, where she sang "Manon," that she stays on a two years' contract.

Budapest

Budapest, Jan. 21. Christmas holidays and Sytho, Night (New Year's Eve) figure as big business for the theatres, but attendance was bad at Christmas due to a heavy snow. People went hiking and the 23 and 24 were better.

New Year's, however, was very lively. Theatres gave two performances, many of them offering cabaret entertainments after the usual evening production. The owner of one of the most popular cafes, Palermo, committed suicide for financial reasons on New Year's day. Many others are in difficulties.

Theatre managers have called a permanent committee of nine, among whom are managers, critics, actors and directors, to study the theatrical slump and try to find a remedy.

First and, so far, the only measure taken by this committee was to call upon all theatres to abolish public dress rehearsals. Press is to be invited to attend the premiere instead of the final rehearsals, at which nobody pays. Since most premieres take place on Thursdays, and there are no newspapers on Monday morning, there are no reviews of new plays until Tuesdays. One theatre, Magyar Szinhaz, has already announced its resolution to return to the old system, as they say it hurts the new play more if it is not heard of during the first three days of its existence. The other new idea is not going to last long.

Plays

"Mettie Wants to Be an Actress," new comedy by Kalman and Sytho, at the Vigzhinzhaz, caught bad reviews but much success. Play has to do with a girl of good family whose intentions are revealed by the title. To gain her aim, she twists her fiancé, another man who promises to get her in touch with newspapermen and the great actors round her various fingers by according them favors which it is not usual for young girls of good families to confer. Big scene is when the fiancé and the other man find out from each other that Mettie has been their mistress at various times. Mettie manages to get her erstwhile fiancé engaged to a girl who loves him, while she herself discovers that she really cares for the other chap. Play is cheap enough, but sufficiently risqué, with reservations, to be attractive. Francel Gaal was well cast in the very trying and tiring main part.

"You Don't Know Vera" is the (Continued on page 91)

Bi-Lingual Film Prints In Ottawa, Simultaneously

Ottawa, Jan. 28. Ottawa has become the first bi-lingual film centre on the North American Continent through the adoption of an arrangement for simultaneous presentation of English and French prints of features at the Regent and Imperial theatres, both Famous Players' houses, starting with "The Love Parade."

The complete French-speaking version goes into the Imperial for the benefit of the large local French population while the English print, with Chevalier doing most of his songs in English, is at the Regent.

Film Gyping

Paris, Jan. 19. French crooks are just as up to date as their American brothers. Two new moving picture gypps have been worked here.

In the north of France, numerous storekeepers were approached to have comedy shorts made, using their stores as a background, with a view to advertising. After they had paid deposits on the picture to be delivered, the rest was silence.

Other racket is worked on motorists entering Paris. As they slow down at the city gates, they are approached by picture outfits, who obtain deposits for film to be shot, supposedly showing the said motorists and which, of course, are never delivered.

Rome

Rome, Jan. 10. First, National's "Louisiana Creole," given under the Italian title of "La Creola della Louisiana" (Billie Dove and Gilbert Roland), opened successfully at the Modernissimo. Critics praise the work. "Noah's Ark" also made a hit here when put on a few days ago.

There are very few sound films runnings in this city at present, and no dialog reels at all.

Italian producers are struggling with the idea of turning out some talkers themselves. The Pitaluga Co., which controls and has interests in a number of picture theatres, not only in Rome but also in Milan and other cities, is behind the scheme.

Meanwhile no dialog films, as talkers in foreign tongues are forbidden by law.

More than half the programs of the picture theatres this week are taken up with pictures of the royal wedding of Prince Humbert and Marie of Belgium.

Italian national cinematograph corporation, known as the "L. U. C. E.," has enjoyed practically a monopoly of the inside picture theatre for the wedding, both still and motion. A number of American photographers and cinematographers as well as some of their British colleagues from London arrived, but found themselves in a fix with the L. U. C. E. semi-monopoly.

Group of foreign press photographers went in delegation to the Foreign Office to state their case and that of their motion picture colleagues. Some concessions were made for stills, but not for moving picture inside the Quirinal palace.

Honolulu

Honolulu, Jan. 20. Nancy Carroll arrived here Jan. 10 for a three week's vacation, accompanied by her husband, J. Kirkland, and daughter.

Harry Pollard and his wife also here for a week's rest.

Doug Fairbanks and Mary Pickford plan to return here in July. Fairbanks wants Duke Kahanamoku to teach him surfboard riding. The Duke incidentally may become sports director for all swimming events here.

Louis Greenfield announces that by April 1 the 10 theatres here will be converted to talkers.

Bob McQuestion has arrived from Australia. He will have the orchestra at the Royal Hawaiian hotel.

Paris Chatter

J. Carlo Bavetta, Fox's French territorial chief, will be at the Park Central Hotel, New York, when he arrives on the Bremen, sailing from here Jan. 23.

Chatelet theatre is ballyhooing Andre Bauge, doing William O'Neal's part in "New Moon," as "the greatest singer in the world." Ambitious billing, but Bauge voted oke, being an opera grand. Show is one of biggest hits here.

Isaac Don Levine, of the Book (Continued on Page 73)



PAUL MALL

Featured in Fanchon and Marco's "HOT DOMINOES" IDEA Thanks to Fanchon and Marco. Direction WM. MORRIS OFFICE.

Canada Still Wants Native Reel on All Programs

Toronto, Jan. 23. Demand for a Canadian film quota was made by Ontario cameramen and news representatives to J. Chancellor Boylen, chairman of the censor board, and approved by him this week. Next step is the presentation of the demand to the Ontario legislature.

Idea, as outlined by Charles Ross, is for each house to use one reel of Canadian stuff on all programs. It is assumed this will be news shots or government pictures. Prior to the coming of sound, an average of one Canadian reel was shown on each program. But since patent tie-ups have prevented the making of sound film here this average has dwindled.

Exhibitors, interviewed by the dailies, approve the idea.

Vienna Films

Vienna, Jan. 19. Some 23 talkers have been shown here since their first appearance last September. Success has been due principally to the salemanship of Western Electric. The American firm has sold 18 installations here, the Germans four and the Austrians one.

What makes the rapid growth of popularity for talkers more striking is that only a few weeks ago were shown the first real motion pictures. Already, however, 200 film music musicians have lost their jobs. Remembering that three-quarters of these talkers are presented in English and that Vienna has been producing its own music and a good deal for the rest of the world for some hundreds of years, the fact that the town is now satisfied to import its tunes from California is rather surprising.

Austrian musicians' union has tried to protect its members by asking the Vienna city fathers to reduce taxes on those film theatres which have retained orchestras, besides requesting the government to limit the importation of sound apparatus and the contingent (quota restrictions) of talking films.

But the talkers have become too popular. Vienna's coachmen used to be almost as famous as her musicians. Now there are no coachmen, and soon there will be no musicians.

"Princess Orlov" (FN). Shown by the Flotten-Kino with success and profit. Billie Dove praised by critics, also Antonio Moreno.

"Garden of Eden" (UA). This sound film is like Vienna's prodigal son come home. Based on the Austro-German comedy by Bernauer and Osterreicher. Regrettable that the film as shown here was only arranged for sound, whereas it was obviously predestined to be a talker. However, German film with both dressed and undressed, much admired.

"Waterloo"—Produced by the Muenchener Lichtspielkunst and directed by Karl Grune. Pictures from a first film history. Napoleon's campaign in Russia, burning of Moscow, Congress of Vienna, and Waterloo. German film with both possible German direction and heaviness. Grune's accuracy and good acting by Otto Gebühr and Humberstone Wright go far to redeem a dry scenario.

ZILAHY ON OWN PLAY

Hollywood, Jan. 23. Lajos Zilahy, Hungarian playwright, is here under contract to Paramount. First assignment is to adapt his own play, "The General." Studio will also make a two reeler of one of Zilahy's one-acters, "The Oks," in Hungarian, starring Paul Lukas.

Swedish Rep on Coast Explains Sound Problems

Hollywood, Jan. 23. M. Enderstedt, executive secretary of the Motion Picture Theatre Owners of Sweden, who, while a senator in the Swedish parliament, fought against American film production, is here to confer with producers in the interests of Swedish theatre operators. He informed local producers that his country will not stand for the English language in talkers and that the only way in which American production can be shown there would be as talkers in Swedish or as just with synchronized music. He strongly favors the latter. Enderstedt is trying to encourage the making of pictures in Swedish, stating that the Germans are contemplating going into his country's market. He cannot get satisfaction on this item as the producers, at this point, cannot see the addition of another language to their program with the best possible release field being only 60 houses.

Twenty 2,500-Seaters

Paris, Jan. 19. Benard Freres & Cie., prominent bankers here, and affiliated with Blair & Co., American bankers, through M. Langwiller, their lawyer, figure in the Gaumont-Aubert-Franco deal.

Paris house originally tied up 60% of Gaumont and then merged it into Aubert-Franco.

As part of their expansion plans, four new theatres here, among others to be built, are planned.

None will be less than 2,500 seats each and will take in several Left Bank sites. Some 16 more in the provinces are scheduled.

Fox Newsreel and WB Shorts Get Coin Abroad

Paris, Jan. 19. Fox is doing a very big, French territorial business from its sound newsreel and shorts, but especially the sound news. Income this year from the newsreel alone was more than one-half that of the entire gross the year before.

Warners is another getting fancy prices for its shorts—more for these than its silent features in the past—on the strength of the Al Jolson picture blanket bookings.

ELVEY'S "DARK LADY"

London, Jan. 19. Maurice Elvey's proposed colored talker of the life of Shakespeare is to be called "The Dark Lady." Chief angle in the film will be the romantic, suggested by the Sonnets. Hence the title.

Donald Calthrop has been mentioned to play Shakespeare. Benita Hume leading woman. Raycol process to be used and production at Elstree next month.

American release said to be guaranteed by Universal.

HERE FOR FOX

Two Europeans arrive on the Olympic train (Wednesday) and a third, a composer, will be here in another two weeks for Fox.

Edward Dolly, musical comedy and revue director, and Gillian Sande, London actress, dock today. Richard Fall, the composer, is now in Vienna.

Miss Sande and Dolly leave for Hollywood the end of this week.

Spanish "Secret" Off

Hollywood, Jan. 23. Paramount has abandoned its plan to make "The Doctor's Secret" as its first Spanish talker. Instead, initial yarn will be "Benson Murder Case."

Studio put aside "Secret," an account of its English version with superimposed Spanish titles, already getting a big play in South America.

Judgment Confessed

Mortimer G. Kahn, designated as treasurer of the European Phoenix Features Corp., importers of foreign made films, confessed to a judgment for \$3,059 in a suit brought against the corporation, himself and M. J. Gouldland to collect on a note held by Solomon Fillin.

Fillin is known as a financier who from time to time has been identified with smaller indies.

PAN UFA FILM OFFICIALS OK'D

Budapest, Jan. 14. "Melody of the Heart" is the title of Ufa's latest sound picture with Hungarian settings and almost an entire Hungarian cast. Film was warmly welcomed by Hungarian official cinema circles and brought Ufa 20 contingent tickets—value over \$10,000—since it counted as a Hungarian production.

At the Berlin release, however, the picture proved to be objectionable as to story. Of course, the local Film Foundation, state-subsidized, is now being attacked for giving this sort of production the benefit of its moral and material backing.

In 16 Versions

Hollywood, Jan. 23. Paul Whiteman's "King of Jazz" will be made in 16 different languages and with 16 masters of ceremony. Plan is to have an m. c. introduce the acts in the language of the country for which the print is intended.

Multi-versioned picture will be released in Spanish, German, French, Italian, Hungarian, Czechoslovakian, Danish, Swedish, Norwegian, Hindustani, Russian, Swiss, Portuguese, Dutch and Rumanian.

Quick "Box" Release

Believing that the numerous German talks scheduled for release in this country will take off the novelty of "The Royal Box" (German), Warner's has decided on quick release of this talker made at its Brooklyn studio. It will be running in nine strongly populated German towns prior to March 1. Presumably schedule calls for the picture to be at the Orpheum, Cleveland, and Majestic, Milwaukee, Feb. 14; on Feb. 21 it will be at the Midtown, St. Louis, and other spots are Detroit, Buffalo, Hoboken, Philadelphia and Pittsburgh.

SUIT OVER NOTES

Suit over a series of notes executed in 1926 by the Inter-Ocean Film Corp., has been filed in the Supreme Court by Morris and Samuel Meyers, to enforce an agreement by which \$21,144 of the notes became due Jan. 30, 1927, and Victor H. Gaumont agreed to guarantee the notes up to \$15,000.

Plaintiffs, who are lawyers, say they have reduced the notes to \$9,000 and demand that Gaumont pay them \$11,591 and pay the balance of \$9,000 due the Chelsea Bank & Trust Co. on the notes. Bank has brought an action against the plaintiffs on the same notes.

WILL STAY ALL-FILM

Paris, Jan. 19. Tiffany—Wilton—Brooklins denies that the Capucines, 400 seat show window, is going to return to legit. Though business is unquestionably unsatisfactory, quitting now would probably be the worst of all policies.

House is now playing "Lucky Boy," which ran only a few days at the Max Linder and had to be withdrawn. The Capucines is RCA Photophone wired.

SONO'S 2D SPANISH TALKER

Hollywood, Jan. 23. Sono-Art will make a second Spanish picture, "Things of Life," starring Jose Bohr, with Lola Vandrill and Della Magana in the cast. Production begins on Bohr's return from Mexico City where he went to make a personal appearance Jan. 30 with the company's first Spanish talker, "Blaze of Glory."

Scandinavian Talker

Washington, Jan. 23. First Scandinavian talker is being made at the Nordisk studios, Copenhagen. Film is to have Danish and Swedish version with two casts utilized.

George Canby, film trade commissioner, reports this to the Department of Commerce.

Finishes Spanish Tour

After a solid year's tour of Spain, Henry Fleming's orchestra is back here at the Florida cabaret.

Film Industry May Accept New Paramount Arbitration Plan Of Advance Deposit Option

Arbitration, as a system, has been ended for the film industry by the Federal Court's decree which signalizes as legal only those agreements reached between individuals, and not collectively as has been the practice of the Hays organization since its inception.

So effectively has Judge Thatcher taken the teeth out of organization arbitration that the Hays office has passed on the interpretation of the decree to the legal departments of each of its producer members. From authoritative sources, following initial conferences among the producer legal fraternity, it is learned that Hays members will probably appeal to the U. S. Supreme Court for a reversal of the present Federal finding. This move can be made before April, since the defendants have the formal 60 days to file an appeal.

With film arbitration already shut down two months, Supreme Court relief could not be expected until 1931. Then, it is gleaned, the old system would only be restored in the event of a favorable ruling. Indicating their own belief that organization arbitration is overthrown the Hays office, within 48 hours after receiving the Thatcher manifesto, called all sales-managers of its producer members into conference. Instructions were given that the present standard exhibition contract formula must be used only with explicit understanding by the exhibitor that the clause defining arbitration as compulsory is now strictly optional.

Paramount Plan
That the industry will accept the new Paramount formula as a precedent is also indicated. The Zukor organization is demanding either an advance deposit or the acceptance of arbitration. Executives in other companies point out that film manufacturers must be protected and that making arbitration optional with cash in hand from those taking the negative stand is the only logical procedure. As the decision affects thousands of standard exhibition contracts pre-dating the new effective, legal sides of some of the companies are convinced that the contracts will remain valid with the exclusion of the arbitration clause. Scores of cases in other industries dealing with contractual situations are being mulled over by the legal staffs. The popular version in this respect is:

"When a contract is open to two constructions, one legal and the other illegal, the courts will adopt that construction which will not impute to the parties an illegal intention," also:

"Illegality may affect only a part or the whole of a contract. The illegal parts may or may not be capable of separation. If a contract is bad only in part, and that which is bad can be separated from that which is good, the courts will enforce the part which is good."

Indies More Dependent
Had the Thatcher decision been received by the industry as recently as five years ago, it is conceded it would have caused circumstances amounting to little less than a furore. Then the independent theatre owner was comparatively numerous and strong. Also his chief battle against the arbitration system came at that time.

With practically all the big producers now divided with box-office (theatre) outlets which can meet expenses for their own film outlays, the situation today is one which makes the independent exhibitor more dependent than ever before, it is observed. Fully 80% of his first runs and many of the major second runs, are booked in New York, one executive reminds. Variety's own tabulation of the theatre field late last fall showed that their were then slightly under 4,000 theatres, totally and independently operated.

The Other Angle

Washington, Jan. 28. Much joy within the ranks of officialdom of the Department of Justice over the sweeping decree signed by Judge Thatcher declaring the standard contract of arbitration as practice under that contract, illegal.

Department was particularly joyous because at the beginning it ap-

1st Runs on Broadway

(Subject to Change)

Week of January 31
Capital—"Bishop Murder Case" (Metro).

Colony—"Grand Parade" (Pathe).

"Globe"—Love Comes Along" (Radio).

Paramount—"New York Nights" (UA).

Rivoli—"Condemned" (UA).

Roxy—"Men Without Women" (Fox).

Week of February 7

Capital—"Not So Dumb" (Metro).

Colony—"Moonlight Madness" (U).

Paramount—"Burning Up" (Par).

Rialto—"Street of Chance" (Par).

Roxy—"Sky Hawk" (Fox).

32 Runs

Jan. 30—"Son of the Gods" (Warners).

Feb. 1—"Lost Zeppelin" (Gaiety).

Feb. 19—"Vagabond King" (Criterion).

peared that the government had taken a mighty flop in the presentation of its case. In fact, Judge Thatcher, it will be recalled, informed the government counsel then handling the case, that he had failed to make a case at all.

Situation was saved when John Lord O'Brien, then just about getting his bearings as assistant to the Attorney General, picked up the proceedings, carrying it to the point where a case was made and a decree signed.

This same joy was manifested in a suite of offices just a block or so away from the department. This where the Allied exhibitors hold forth under Abram F. Myers, indie head characterized the decree "as very good—we got everything that we could possibly have hoped for." After analyzing it Myers stated the court has enjoined the producers-exhibitors and their association from every angle, even ordering the exchanges to return any deposits now held against future contracts.

Will Fight Loophole

Myers sees only one loophole in the affair and he states that if an attempt is made to take advantage of it, he and his organization will fight. That is the opening left for the demanding of deposits individually by the companies as a company policy but without any concerted action. Myers claims this can't be done for as long as the producer-distributors have an association nothing they can do could possibly be considered as an individual act.

Further, in this regard, Myers stated that he did not honestly believe such a course would be resorted to. He sees the whole situation cleared up and a chance for the 5-5-5 conferences to be continued. Myers was particularly gratified on this angle as he saw the other side holding off hoping something might break to their advantage. That he intends to fight this is indicated in the request to members to report all attempts to his office for any such collections. He also asks for reports on any discrimination if exhibitors refuse to sign contracts involving arbitration under the old method.

Myers is going to approve no method of arbitration until it has been submitted and approved from every angle.

ED LAEMMLE'S NAME CHANGE

Hollywood, Jan. 28. Tired of being accused of "family" as a means of holding down his job as a director, Edward Laemmle has changed his screen name to Edward Lawrence.

His next picture for U will be "What Men Want."



1930 ARISTOCRACY

Professor John Dewey, noted philosopher, predicts that the 1930 aristocracy will live forty stories above the ground.

The aristocracy of 1930 has made THE BATH CLUB, Miami, one of its favorite rendezvous for basking in the sun. A famous MEYER DAVIS ORCHESTRA is the featured musical attraction.

IMPOSTOR EPIDEMIC ON; W. B. GRABS ONE IN P. A.

An impostor claiming to represent Warner Brothers was caught by that firm in Altoona, Pa., last week and sent to jail for 60 days as "dangerous and suspicious."

Film companies have noticed a spread to epidemic proportions in this practice lately. According to Warner executives, there have been numerous cases of this racketeering as regards their organization.

John P. Tuller, of Canton, O., carrying a card to bamboozle theatre owners into believing he was Donald R. Tracy, record inspector at the WB studio, is the one who was caught. He was found at the Mischler theatre, Altoona, by Mike Resnick, Warner sales representative, working out of Pittsburgh. Resnick, contacting the exhib on product, was told a Warner man was in the theatre at that moment. When Resnick saw the card, which had the Warner studio address as "Long Island," he became suspicious. On questioning the man he got his confession that he was an impostor. Expecting to get off free, Tuller took out 100 of the calling cards and tore them up, but at the police station an additional 100 were found. Resnick appeared on behalf of Warners to prosecute.

Another impostor was caught in Toronto, posing as Major Abe Warner, and on the strength of this "prestige" borrowed various sums of money from exhibitors. Other companies have been similarly annoyed.

The Silverman Bros., operating the Strand, Altoona, called Variety's attention to the "Tracy" instance, feeling that publicity for the trade in checking this racketeering is desirable.

W. B. Retains Garden

The Winter Garden will not revert to the Shuberts. Even if the Shuberts wanted possession it could be managed only by mutual agreement. Lease runs for 10 years at \$200,000 a year with an option for an additional 20 years.

A marquee and entrance on Seventh avenue side of the house will be erected, giving the house two entrances and exits, the new one being opposite the Roxy. Pop prices and a grind will be instituted similar to the Rivoli-Rialto scheme.

"She Couldn't Say No" probably will be the first picture in on pop policy.

When the Garden was reported reverting to the Shuberts it was one spot mentioned for Leslie's "International Revue." The revue is now definitely slated for the Shubert because of that house's stage adequacy.

Up to now Warners has been guaranteeing \$7,000 weekly against 5% of the profits, which netted the Shuberts plenty.

Arthur Loew on Coast

Arthur Loew left for the coast last week to participate in production conferences at the Metro studio. He will be gone a couple of weeks.

Move for Nat'l Exhib Body Flat; Hays Denies Report Film Boards Disbanding—Await Kent's Return

Between Pictures

Los Angeles, Jan. 28.

Joe E. Brown tells of hearing two actors discussing a vet actor now here to make an old timers' picture.

"Will he make his last one?" asked the first.

"In 1915," was the answer.

"From '15 to '30, eh? Boy, that's what I call between pictures."

Fed'l Trade Letting General Action Lay Dormant

Washington, Jan. 28.

Federal trade commission is doing nothing with its once active delve into block booking with the intention of making a general action out of it in addition to the Paramount (P) case now pending in the courts.

Several months ago the checkup was started with several of the companies' sending legal counsel down for closed door hearings. As then reported, commission weeded out many of the companies placing an okay on their selling methods. Only ones held up at that time were M-G-M, Fox, Warner and Universal. Several hearings were held on each and then the commission proceeded to forget about it.

Files of the cases are laying dormant at the commission with little chance of their revival unless the government should win the P. E. case now awaiting court argument.

"King" Day and Date in 100 Cities After 27 at \$1

Chicago, Jan. 28.

A month after opening in 27 key Public cities at \$1 top March 7, Par's "Vagabond King" will go into 100 Public stands simultaneously at 75c.

"King" will play only two reversed seat two-a-day stands—the Criterion, New York, and Paramount, Palm Beach.

Chain believes it can get away with the \$1 tariff in 27 stands, figuring the picture a special with a sure draw. At the close of the run, house prices will revert to the normal scale.

If the fans go for this one, plan to cash in goes for all future Paramount specials.

OAKIE REBELS

Engages Lawyer to Break 5-Year Contract with Wesley Ruggles

Hollywood, Jan. 28.

Jack Oakie has engaged Lloyd Wright, attorney, to break his five year \$200 weekly contract with Wesley Ruggles. Oakie claims that Ruggles has been farming him for anywhere from \$1,000 to \$1,500 a week.

Contract when made called for \$75 a week the first six months, \$100 for the following six months, \$125 for all of last year, \$200 a week the current year, \$300 for '31 and \$450 for '32, final year of the agreement.

Split on Mix

Washington, Jan. 28.

Department of Justice has passed the Tom Mix tax tangle back to the general counsel of the treasury.

Department wants to prosecute with those of treasury apparently sold that Mix was innocent of any attempt to beat the government. Anyhow, later last year, Mix put up its mind what course it will take, but a decision is expected daily.

"Pink" "Idea"

Chicago, Jan. 28.

After rejecting Radio Pictures' "The Very Idea," Chi's censors suffered a change of heart. Film is now a local "pink."

Move to establish one national organization for exhibitors, with the underlying purpose of designing a contract and satisfactory arbitration system, has definitely collapsed. The Federal court's ruling on the illegality of compulsory arbitration, or in its participation collectively, is held responsible by the Hays office.

Through what has become recognized as its wing, the Motion Picture Theatre Owners of America (Hays organization), Mptday also sounded taps for further conciliatory moves with the indie group, headed by Abram Myers.

That the blow-up of systematic arbitration sets the industry back seven years, and that it will take "clever men to restore it than it did to bring it about," is the Haysian attitude. Also that the 32 film boards will be disbanded, and that two of the secretaries have already been notified of the cessation of their duties is reported from responsible sources. At the Hays office, however, it was firmly denied that a single board would be closed. There, it is claimed, arbitral matters figured only as a 7 per cent activity of the boards. In this respect it has been known right along that film boards in many of the territories have played an important part in political activities.

Lightman's Statement

In the statement released through the MPTOA, M. A. Lightman, president, observes:

"I do not think that the present exhibitor organizations, or committees, could bind a majority of individuals, firms, partnerships and co-operations engaged in the exhibition of motion pictures. A great number of theatre owners in the United States are not members of any national organization."

"It would seem that the distributors are in a position to go ahead with such negotiations, but exhibitors are not, and unless some feasible plan can be devised, whereby a great majority of exhibitors in the country can likewise be bound by such agreements, and in such negotiations, I cannot see what can be accomplished by continuing the conferences."

In the latter respect Lightman says that should Sidney Kent, of Paramount, who fostered the conferences, see a way out on his return from Europe next week, the MPTOA will go through.

Regarding the Federal decision, Lightman states:

"Judge Thatcher's decision does not bring us to a conclusive, final intent and purpose leaves no halfway ground. Perhaps, after all, it is best that this is so. There are some people in this business who seem to prefer having the courts settle our differences, and my impression is that they will certainly have this opportunity. My personal observation is that it might prove a 'noble experiment' to return, for the time being, to the old method of doing business."

Allied Indies' Office

Robbed in Washington

Washington, Jan. 28.

Allied indie offices in Union Trust Building was broken into Friday night and the files upset. Petty cash, totaling about \$20, was taken. Several cabinets were marred to such an extent replacements will have to be secured.

Abram F. Myers now endeavoring to check what's missing from the files.

Wilma's Col. Film

Hollywood, Jan. 28.

With Samuel Goldwyn having nothing for her in the immediate future, Wilma Banks has been loaned to Columbia.

Studio is looking for a story in which she will be starred.

FILM'S BIG ORCHESTRA

Los Angeles, Jan. 28.

L. A. Philharmonic Orchestra, 80 men, with Arthur Rodzinsky conducting, engaged by Warner's to supply the music for "Vivienne Nights."

COAST ACTORS' OWN GROUP

New Fox Bankers Win Consent Of All Factions to Try Plan; Deadlock Will Hold for 2 Wks.

The Fox tangled situation passed a crisis yesterday (Tuesday) when William Fox and his battery of lawyers walked into Federal court on a "show cause" order, following multiple applications for receiverships, and stated that a banking group consisting of Blair & Co. (affiliated with the Bank of America), Lehman Brothers, and Dillon-Read stood ready to take up the Fox company's financial obligations. The court permitted a two weeks' adjournment.

This financial support means that William Fox remains as president of the organization, but has named a board of trustees consisting of E. C. Delafield, president of the Bank of America; H. P. Howell, president of the Commercial Trust Company; and Barney Baruch. Monday night another banking group stood ready to submit a plan for the Fox notes, but the above mentioned group was the one finally named by both the creditors and Mr. Fox.

This second group was supposedly based upon the Halsey-Stuart Company. H. L. Stuart and J. E. Otterson of the first board of Fox trustees were disinclined to resign in favor of the three new men mentioned, and this appeared to be the main difficulty in the negotiations.

The proposed new trustees yesterday before U. S. Judge Coleman proposed a voting trust for the voting B stock, and offered the draft of a plan for financing the company. They obtained the consent of Judge Coleman to a postponement of two weeks, during which time they will formulate a detailed program of handling pressing obligations amounting to some \$46,000,000.

Creditors agreed to this deferment to give the new banking group opportunity to work out the problem.

A vital part of the voting trust proposal is the provision that the trustees may call for the resignation of any official at any time, with the specific exception of William Fox, who thus is assured of his continued position in company affairs, W. R. Sheehan and Jack Leo.

In granting the delay Judge Coleman imposed several restrictions, such as notice that if any creditor entered judgment at any time, with the specific exception of William Fox, who thus is assured of his continued position in company affairs, W. R. Sheehan and Jack Leo.

(Continued on page 32)

B-G, FP-Canadian Deal Hangs on Fox Situation

Ottawa, Jan. 28.

Possibility of reopened negotiations for a merger of British Gaumont and Famous Player Canadian Corp. was admitted here by Arthur Cohen, managing director for FP.

Offer of \$750,000 share was made for control of FP by British Gaumont last summer, but was discarded by President Adolph Zukor on the ground that William Fox controlled British Gaumont and he "would have no American competitor stepping into the Canadian field."

This refusal brought squawks from shareholders and the resignation of N. L. Nathanson as managing director. Now, if Fox should be out of the British picture, it is said a new tie-up may come.

Sills' Fox Flicker

Hollywood, Jan. 28.

Milton Sills, absent from pictures for a year and a half, returns to professional screen activity with Fox in "A Practical Joke."

George Manker Waters is making the adaptation which Berthold Viertel will direct. Mae Clarke and Kenneth MacKenna will have juvenile leads.

A Southern Deal

New Orleans, Jan. 28.

E. V. Richards, of Publix-Saenger, is expecting his ninth child. He's often been seen lately in the company of Bob O'Donnell, of the same company, married 15 years and childless.

Rumor is that E. V. is negotiating a deal.

May Buy D.W.'s UA Right for Million; Griffith Retiring?

Hollywood, Jan. 28.

Sol Lesser and Franklin Warner, acting as a partnership, have negotiations under way to purchase D. W. Griffith's member-ownership franchise with United Artists for \$1,000,000. Idea is to make four pictures annually for UA release. Additionally they figure the franchise would have value through their inheriting all profits still coming in on old Griffith pictures.

Story carries the implication that D. W. contemplates retirement following his present production of "Abraham Lincoln."

Lesser and Warner are also interested in a plan to build a 4,000-seat house on Wilshire Blvd., near Labrea, which they would turn over to United Artists for operation in the event the franchise deal materializes. Both Lesser and Warner are individually wealthy.

RCA'S ANNOUNCEMENT

Calls for Considerable Expansion—Execs Told to Get Ready

Radio Corporation's RCA photo-house subsidiary is preparing a 1930 program which it will announce shortly. It is known that it calls for considerable expansion of personnel and activity.

Some executives, who have been ordered to rearrange their desks for the new development, are of the belief that television will have an important part in the policy despite an official statement recently that it will not be in shape for the market until 1932. Wide film equipment (Spor system) is definitely set for marketing during this year, it is known.

During the past 18 months Photophone interests have been concentrating on talker equipment. Now, it is learned, with five different models, the company finds its mass production cumbersome.

Small installation, \$3,000, is not yet in mass production because of this condition at the factory, it is explained. That Radio has only about 15 of these installed throughout the country, five being in New York, is another report, also that of approximately 150 contracts signed for exhibitors for the same fully 40% have proven worthless because of bouncing checks and inability to meet the down payment.

Chevalier's Concert

Chicago, Jan. 28.

Maurice Chevalier will make a personal appearance at B. & K.'s McVickers Feb. 14, when "The Love Parade" opens.

It will net him only good will, but three days later the French singer will concertize at the Auditorium with his share \$5,000.

TALKING IT OVER WITH PRODUCERS

Equity Ignored, but Disputed Points It Raised in Strike Are Discussed—Have Held Seven Meetings So Far

STUDIOS O.K. 54-HR. WK.

Hollywood, Jan. 28.

Committee of Actors and Producers have held seven meetings the past two weeks and at the Hotel Roosevelt Monday night came to a partial agreement on the basic conditions and hours of employment for actors. Studios are willing to set up 54 hours work as a weekly maximum.

Actors in efforts to iron out differences that caused recent strike here seem undecided among themselves as to just what they want. Matter of computing working time on contracts, starting and quitting, retakes and many other phases have to be worked out. They also dislike anything that tends to classify them as day laborers.

It is said these meetings of the two committees will be held twice a week until a plan of readjustment is worked out which can be submitted to the players in the industry for ratification.

Then, it is believed, an organization of picture players will be perfected that is to be independent of Equity.

One proposition originating with the actors is that an interval of 12 hours must elapse between finishing one day's work of eight hours or more and being called for work the next day. Actors want to submit all propositions to general meeting of actors for endorsement.

It is understood that at a previous session no mention of Equity was made during the discussions of the methods to be followed. However, numerous matters of alleged abuses charged against the producers by Equity were discussed. These matters are to be taken up singly and to be definitely settled upon at the future sessions.

Committees

Irving Thalberg and Mike Levee now represent the producers on the committee with the current actors group including Sam Hardy, Wallace Beery, Jean Hersholt, Lawrence Grant, and Conrad Nagel. William DeMille, president of the Academy of Motion Picture Arts and Sciences, attends as a neutral. American Federation of Labor has been reported doing considerable "viewing with alarm" of the actor-producer negotiations which they figure may result in the formation of a company union leaving Equity outside the pale. Federation is understood to have approached cameramen's Union, Scenic Artists, and other theatrical crafts here in an effort to devise methods of preventing Equity from being completely frozen out of pictures.

Ten actors and five producers had held two secret meetings here for the purpose of trying to iron out the situation regarding studio work conditions and alleged differences which it is claimed were responsible for the Equity strike last summer. Meetings are preliminary to a general gathering.

At the first meeting one of the actor and one of the producer group were missing. Those who represented the actors were Sam Hardy, Lawrence Grant, Mitchell Lewis, Richard Tucker, Rod La Rocque, Conrad Nagel, Robert Edeson, Ben Lyon and Jean Hersholt. On the producers' side were M. C. Levee, of Paramount; L. B. Baron, of Radio; Sol Wurtzel, of Fox; and Jack Warner, representing Warners and First National. Wallace Beery was the actor missing with Irving Thalberg, of M-G-M the absent producer. Both, however, attended the second session. Of the actors were Hardy, Grant, Tucker, Lyon, Lewis, Edeson and Hersholt were active.

(Continued on page 10)

Dept. Justice Refused Extra Funds; Budget Can't See Many '30 Mergers

Only in Person

Hollywood, Jan. 28.

Vic McLaglen and George Bancroft have a lot of admirers who are never permitted to see them on the screen. These are children of their friends.

Youngsters meet the men and think they're great, but the films in which they appear and the characters they portray cause them to be screened vetoed for the tots. Difficult to make the kids understand why it's all right for them to meet McLaglen and Bancroft in their homes, but not see them in a theatre.

Anyone who casts either of the big boys in a not so hot boiled part will get a vote of thanks from the Beverly Hills juvenile set.

HAYS OFFICE GOES IN FOR PSYCHOLOGY

Killing censorship with social psychology is the latest treatise. The Hays office is doing it on an elaborate scale, getting big film executives to accompany Hays' exco to some select woman's club in convenient suburbia. Idea was launched almost simultaneously with the get-together of the National Board of Review in New York last week. Dr. Joseph L. Holmes, Columbia professor of psychology, gave an excellent definition of the Hays' method when he said:

"Only a social control expressed in a community demand for the best in motion pictures, educationally and recreationally, will solve what is generally referred to as the censorship problem."

Sowing the seed at the fireside got an initial start a week ago when several Warnerites, including H. M., breezed into Bronxville on the arm of Carl Milliken, Hays official. Appearance of the dignitaries had even Bronxville's well-ups in the exclusive Women's Club on end. Bronxville weekly devotees a couple of columns in tribute paid by the editor of the weekly lamenting the fact that there had been no previous announcement.

Personal Appearances

Right about this time Milliken, in charge of Hays' new psychology department, as the old censorship bureau which Charlie Pettijohn oversaw is now known, sent out a dispatch to the International Order of B'nai B'rith in Cincinnati. It was suggested that Alfred Cohen, the president, travel here at some convenient time to name a committee which will keep producers informed as to what might be offensive to Jewish trade.

Albert Howson, scenario editor for Warners, is alying himself with Milliken in a series of film executive appearances similar to the one in Bronxville.

On the program Howson is scheduled to address the Women's Club of Pennsylvania in Philadelphia today (Wednesday). Next week he goes to Albany, N. Y., on a similar mission.

Formula being followed is one of enlightenment on film production and Hollywood technique. After that there is an open forum and the women are permitted to ask questions and make suggestions.

Most important to the Hays office are the "minutes." These are listed chronologically. It is admitted that they will have no influence on current releases but will be forwarded to Hollywood for future consideration.

Washington, Jan. 28.

Department of Justice failed to convince the Director of the Budget that this was going to be a great year, and that extra funds for the anti-trust division were needed.

John Lord O'Brien, in charge of the division, appeared before Congress in an endeavor to get the extra money. He told the lawmakers that the recent stock market crash would mean more mergers. Asking for the money would indicate Mr. O'Brien intends to stop these mergers if he can. So far, the only two cases of any prominence filed are those against Fox and Warner. That is stated to be the beginning of the "big year."

One ally to back up the big anti-merger year that isn't materializing, except against the picture industry, is that when suits are threatened the complained of companies rush their lawyers here and offer to do almost anything to stop the suit, consent decrees being the usual outcome.

One phase of the Fox answer received last week was the producer's claim that the proceeding rightfully belonged, if at all, within the Federal Trade Commission. Justice officials refused to comment on why the Fox procedure, just such as was the Paramount (Famous-Lasker) case was not handled by the commission. Outside contacts had it that as the Department of Justice had to step in to finally try and bring about a finish to the Paramount case, this time the department reversed it in an attempt to forestall another six or seven year proceeding as in the F-P instance.

MCCORMACK FILM AT \$2

Just in a Few Spots—"Sunnyside" Out of Roxy Despite Above "Stop"

Although Fox has adopted a policy of no more twice daily runs for its pictures anywhere, an exception will probably be made in the case of the John McCormack picture. Organization is said to be seeking a \$2 spot in New York for the Irish tenor's film, which has already been previewed on the Coast. Main reason is the eight songs McCormack has done for camera and microphone. A few other big cities may also see twice daily showings of this release. No date is set on this one's premiere.

"Sunnyside Up" Fox's semi-film film at the Galaxy, leaves the Roxy this week despite being well on its way to outstep the \$110,000 spot placed on it at that house. Cause for this is the sales department's desire to send all features into the neighborhoods before one big house takes the edge off for further consumption.

Organization has done this before in regard to the Roxy. Mechanisms may force an exception in the case of "Happy Days," which comes in on Grandeur (70mm.). No house other than the Fox, Brooklyn, has the big projectors at this time, and the Brooklyn theatre will borrow the Roxy projection machines for the wide film. Hence, "Happy Days" will likely be permitted to run for so long as it can in the Manhattan 6,200 seater. It comes in late next month or early March.

Real Heroic Dog

Chicago, Jan. 28.

"Leo," German police dog that played opposite "Rin Tin Tin" in several pictures, died a hero here last week. It was asphyxiated by gas after warning the family of the danger.

Dog was five years old.

Mayer at Capital Again

Washington, Jan. 28.

Louis B. Mayer, town again last Friday. Usual confidential talk with President Hoover with the usual reticence as to what talk was about.

Mayer returned to New York Saturday morning.

SILENT NAVY HAVING FILM TROUBLES

Washington, Jan. 28. Navy's attempt to fill the gap in silent pictures from those of the foreign producers has proven a failure "because of the relatively low entertainment value of the foreign pictures received," says Commander Herbert A. Jones, morale officer in charge of this service for Uncle Sam.

Not only has the advent of the talkers made it difficult to supply the vast demands of the service with programs, but it has also presented another problem to the navy to equip the fighting ships with the special equipment required. As yet no talking equipment has been installed although tests are continuing and Congress will be asked for the appropriation necessary when the right machine is found.

To just what extent the navy is in the exhibition field is shown in figures furnished by Commander Jones. There is now approximately \$1,500,000 invested in films and about \$200,000 in projectors, with another \$100,000 constantly being delved into to recondition those machines.

Use Print 4 Years
That the job is being done in a business like manner is disclosed by the fact that after a print has traveled for about four years from ship to ship it is returned to the producers to be scrapped. Those that come through the four-year period in fairly good shape are forwarded to the several leper colonies where they are shown to the sufferers incarcerated there.

Another development is in the making of its own newswreels with portable cameras doing the news gathering. Camera crews are maintained throughout the navy with the shots forwarded to the New York navy yard for printing and circulation through the usual sources.

Through arrangements with the producers, prints of all new releases are furnished the navy immediately upon release. Some \$400,000 is appropriated by Congress for this "morale" work with about 44% of it going for pictures. Additional funds necessary are raised through a charge of one cent per man per day being made with this taken out of the profits of the ship's store or canteen.

All productions involving stories of the navy are first submitted to Commander Jones and a board of four other officers which he heads. Under an agreement a navy story cannot be released until this board has okayed it.

PREFER NOVELS

More So Than Plays—Seems to Be Studios' Attitude—FN Buys 10

Not much doubt that plays are being passed up and film companies, in buying story material for the new season, are showing a marked partiality for books and novels.

One company, First National, has just closed for the works of 10 representative authors. These will compose an important block in this firm's '30-'31 output, with Galsworthy, Sabatini and Rice among the writers.

Hollywood, Jan. 28. First National has bought F. H. Brennan's magazine story, "One Night at Susie's," for Billie Dove. J. F. Dillon to direct, with yarn being put into shooting shape by Forest Halsey and Katherine Scollie. Company will also do "Heart of the North." Among the big treasures of northern California and in Technicolor. Loretta Young will head the cast. It's another magazine story.

Carrying Victims' Names On Payroll for 3 Mths.

Los Angeles, Jan. 28. Names of the eight Fox employees killed in the recent air accident will be carried on the company's payroll for three months.

In addition to receiving the salaries for this length of time, the families of the victims will also get \$5,000 each insurance and a share in the \$25,000 being subscribed by Fox studio employees.

Figure It Out

Washington, Jan. 28. Here's a formula for film distributors when wanting to figure percentages on the population. It's official from the Immigration Bureau:

There is a birth every 13 seconds, one death every 23 seconds. One immigrant enters the country every one and a half minutes, while one emigrant leaves every five minutes.

To work this out, take the official estimate of population of 121,951,856 as of 10:45 a. m., Jan. 22, last, and you've got it.

Fox Theatre Man Killed, Another Injured in Crash

Los Angeles, Jan. 28. Charles Forbes, 51, construction engineer for Fox Coast Theatres, Inc., was killed and Charles Buckley, attorney for the same company, was injured when to avoid hitting another car in a fog on the Ridge route, near Bakersfield, Buckley ditched his car, which turned over twice.

Forbes, when pulled from the wreckage, had a fractured skull, internal injuries and double fracture of the jaw. He died in the Bakersfield hospital. Buckley, after being treated for injuries to the stomach, was taken to the Bakersfield hotel.

Pair were on their way to adjust some legal difficulties at Visalia and were driving at night. Forbes had been with the company three years.

Looks Like 4 WB Stenogs Will Get Flatbush Chance

Mothers are asserting themselves so vociferously that Warners is finding it necessary to edit considerable of the coaching and solo leg work planned for the Broadway show by this firm's office staff.

Little Adele Negri, nice of shape and disposition, did a hip movement at one rehearsal and at the next credited the family with this:

"My mother doesn't want me to be a chorus girl."

Four girls will probably be taken off the keyboard and typewriters and given that big chance to do a Vita short.

Then there's one of the W. B. lawyers, Stan Friedman. He's credited with writing one of the Xale bowl anthems. For the revue he's written "Tiny Chinese Moon." Friedman is also coaching some of the yodelers.

Actor-Producer Confab

(Continued from page 9)
on the Equity side of the fence last summer.

Matter of Extras
Likely that the matter of a maximum working week for feature players will be brooked out, but no mention was made at this meeting of the extra situation. It is reported that the members of the committee who stuck to their Equity guns will later on take up the matter of handling complaints made by extra talent against studios and the General Casting Corporation with a view of trying to regulate working conditions as well as straighten out petty conditions not in the studios, said to annoy the atmosphere players.

W. B. Beeson, executive vice-president of the Association of Motion Picture Producers, was present at the first two meetings but no mention has been made of any Hays organization interest in the matter.

William F. Canavan, president I. A. when asked about the reported actors-producers' union, replied it was all news to him. He denied the alliance had been approached in any way.

Joseph Weber, president A. F. of M., returned to New York Monday after a month's absence. He also declared he knew nothing of the actors-producers' activity, but expected a report on conditions in Hollywood this week.

LEN'S \$75,000 ESTATE

Hollywood, Jan. 28. Final valuation of the estate of Paul Leni, director for Universal, who died last summer, is fixed at \$75,000.

Widow gets the entire amount.

BENNY ROSS

Am singing my own song, "Now I'm in Love With You," in "Take a Chance" show next week at the Stanley, Jersey City, also still mastering the ceremonies.

Management HARRY W. CRULL

TRADE COMM. HAS WORD ON AD INDORSEMENTS

Washington, Jan. 28.

Stars of film and legit who endorsed a certain brand of cigarette should find interest in a statement from the Federal Trade Commission in which it announced that a cigarette company (name not given) would no longer tell the world to smoke and lay off sweets.

Announcement states: "Certain of said testimonials were obtained by respondent for a valuable consideration."

said advertising matter also contained testimonials or endorsements purporting to be that of certain actresses were credited with the statement: to the effect that through the use of respondent's cigarettes "That's how we stay slender," when in truth and in fact the said actresses were not cigarette smokers and did not stay slender through the smoking of respondent's products.

Commission goes even further, stating that a well known musical comedy star used these same cigarette during the making of a talking picture with the result that through the smoking of said cigarettes it kept the alleged testimonial author in good shape and feeling peppy and his voice as clear as a bell in every scene; when in truth and fact the aforesaid comedy star authorized the aforesaid testimonial and received a consideration for the above statement which he did not prepare or see prior to its use, or sign."

Cigarette company has promised never to resort to this sort of unfair competition again.

Young-Withers Elopement Ends in Auto Crash

Hollywood, Jan. 28. Grant Withers, 25, and Loretta Young, 17, eloped by aeroplane to Yuma, Ariz., returned to get the parental blessing and had an annulment on account of the girl's age within an hour.

Withers was so disturbed he went for an auto drive to think things over and smashed into another car, injuring four persons and wrecking both machines.

Withers was previously married seven years ago and has a son six years old. That marriage was annulled on the grounds Withers was under age at the time.

Milton Cohn, counsel for the first Mrs. Withers, has asked that all money be raised from \$60 weekly to \$300. Grounds for suit is Withers present affluence and the illness of child requiring special medical attention.

World Camera Cruise

James A. Fitzpatrick, short subject producer, left on the Hamburg-American liner "Columbus" Jan. 21 for a three months around-the-world cruise to take travel pictures.

Bert Dawley, cameraman, accompanied him.

Brenon Sails Feb. 1

Going on his annual vacation, Herbert Brenon sails for Europe on the Bremen, Feb. 1.

At Radio it is said there is no intention on either the part of the producer or Brenon to do a picture abroad.

Hollywood Chatter

Hy Daab is here.
Eddie Mannix now in New York.
Lenore Ulric combing the hills for a home.

Hugo Ballin has a seaside studio-home on Huntington Palisades.
Fanchon Royer is sightseeing out of Mexico City.

Lois Moran has given up her dress shop.

Chandler Sprague back on Fox lot after a sick leave.

Billie Dove's new home is in North Hollywood.

Frank Whitbeck expects to be elected mayor of Hacienda Park.

Frank Fay showing ma and pa southern California.

Eddie Moran has quit agenting; back to New York to act.

Bob Murphy opening his new chop house on Robertson road this week.

Lou Anger is charge de affaires of the Roosevelt hotel now.

H. H. Van Loan bridge-testing for Doc Henderson.

Corinne Griffith and Walter Morosco giving Yosemite the double o.

Dorothy Mackall commuting from Santa Monica.

Sam Goldwyn and Frances Howard in town from Europe.

Edna St. Vincent Millay reciting her poetry here for the first time.

George Thomas showing Hollywood how to wear spats.

Larry Darmour looking over Agua Caliente en route to New York.

Eddie Sutherland and Joe Man-kiewicz back from Broadway.

Charles Swanson on the desert for a few weeks.

Gloria Mack has built a home on the hill he bought near Newhall.

Catherine Moylan, brought on to play in M-G pictures, has changed her first name to May.

Rumor of a general Hollywood shake-up Jan. 15 is denied. It was only an earthquake.

Grand opening game of the Hollywood pool season postponed to Jan. 26 on account of "fog."

Joe Berman, gentleman pug from CHI, has had his schnozzle trimmed and is casting glances at the studios.

Sid Grauman is talking of opening an office where he will buy, sell or barter any kind of idea.

Everyone wants to know who put up those 24 sheets saying "Business is good; keep it good."

Loretta Young undergoing the acid test; playing two parts in a talker.

One of the studios sent out a call for 12 rats. Five hundred names were submitted.

Kenneth McKenna must wear a moustache during the balance of his contract with Fox.

Walking sticks of odd designs have replaced knickers and slouch caps in identifying screen directors.

New First National contract list shows an increase of five writers and two directors.

Thursday night FN writers and directors gather at the studio to look over rival product.

Frank Fay and Barbara Stanwyck moved to Malibu Lake but soon will go to Beverly Hills.

George Davis' linguistic ability gets him breaks in five different language pictures at Metro.

Katherine Scollie, script girl at FN, gets a chance to write on "One Night at Susie's."

He-men calling each other "baby." So far it's only being done over the phone.

Alison Skipworth muttering that you go around here and nobody knows you.

Ludwig Biro, German author and playwright, here looking for a picture connection.

Chorus girls at First National using old fashioned paint brushes to make up for technicolor.

Harry Jolson figures on spending the summer in European music halls.

Dorothy Janis back from three months in New York, and working in films again.

Carl Laemmle, Sr., will hit New York about Feb. 15. His son, Jr., will get there a month later.

Hy Daab has been elected honorary president of the Hollywood branch of the Titans.

Sid Grauman says it won't be long before he has another theatre in Hollywood.

New subway entrances spotted at several points along Hollywood boulevard. Pedestrian subways for street crossing.

Kelth Weeks of Fox studios and Eddie Mannix, of M-G-M shared a

drawing room en route to New York.

Almee Sample McPherson's show banners listed "The Rose of Sharon" as her subject for Jan. 26. Elmer Gantry please write.

Elise Bartlett Schildkraut bacheloring at the Villa Carlotta while Joe Schildkraut occupies the family homestead.

Radio golf cup must be won in three different years before ownership is final. Boys wondering who can hold a studio job that long.

John McCormack has bought 140 acres north of the boulevard. Will build a home and spend future winters there.

Gus Seville, who was in the original cast of "After Dark," plays a bit in "The Light of Western Stars," at 83.

Hollywood rated sixth on coast in building activities last year, trailing Los Angeles, San Francisco, Seattle, Vancouver and Long Beach.

First National barbers worked overtime giving "convict haircuts" to more than 200 players for the prison scene in "Jail Break."

Paul Whiteman wearing a belt with 15 extra notches. Plans to let these out as soon as he finishes working in pictures.

Struggle of producers to get single word titles for their pictures has them constantly breaking faith with Cohen.

Jack Cobn of Columbia trying to pick a yacht for his brother, Harry.

Mother of Irving Thalberg underwent a serious major operation at Good Samaritan hospital. Convalescing.

Entire salvage realized on the coast production of "Follow Thru," which closed in Frisco recently, was sale of 20 pairs of shoes to the chorus gals at \$1 a pair.

Numerous fans throughout the country are using stationery with their printed photographs to effect a more intimate contact with the screen stars.

Typewritten on all scenarios is: "Note to director. Imperative. The following words are absolutely not to be used in any dialog whatever: 'Bum,' 'Lousy.'"

Bill White, working as a screen actor, claims to be the oldest living member of the Elks. Says he joined at San Francisco 51 years ago.

After recovering from a more or less jobless year in the picture industry, the Universal City Club bulletin comes out with a slogan urging its members to start their vacation funds now.

Members of the new picture colony settling in the Malibu beach district have to use the village grocery store to receive and send telephone calls. Very interesting to the prop.

Anyone who gets up that early can watch Wall Street's song and dance from the Hotel Roosevelt lobby. Brokerage has set up a board, elbowing the house desks to the end of the lobby.

Agents: have to keep an eye on their femme secretaries. One spotted his in the rushes of a college film at U and another ran across the secretary of his in a newspaper story of her radio performance.

Voices of newboys on the sidewalk 100 ft. from the Egyptian theatre can be heard in the rear rows inside because of peculiar amplifying effects. Since the house has gone talk, newboys were forced to go silent.

Hollywood police asked for \$5,000 worth of furniture for the new police station. City Council vote \$1,350, saying they wanted some room in the place for the cops. New jail will be thrown open to the erring public with searchlight and addresses by prominent alumni.

Benny Rubin m.c.d. at the Blitmore dinner Mrs. Louis B. Mayer arranged for the National Council of Jewish Women. Guests of honor were Marie Dressler, Julia Payne, William Haines, Hedda Hopper, Kay Johnson, Dorothy Jordan, Charles King, Louis Mann, Carmel Myers, Anita Page, Robert Montgomery and Sally Starr.

N. Y. to L. A.

Oscar Straus
Mr. and Mrs. C. J. Freeman
Charles Morrison
Benny Thau
Gus Shy
Walter Craig.

Hollywood, Jan. 2
Sharon Lynn, loaned by Fox
Paramount for "Safety in N
bers," spurned the part.
She went back to the home lo
appear in "In Love With Love."

'Anna Christie' \$26,400, L. A. Cri's Top; 'Love Parade' \$40,100—'Rogue' \$32,000

Los Angeles, Jan. 28.
(Drawing Population, 1,500,000)
Weather: Variable

Unusual is the word for the film situation last week. While "Love Parade" was going into the dizzy heights of \$40,000 at the Paramount, and the Criterion, for the first time in its history, was piling up \$26,400, a dive was unexpectedly registered by "Hollywood Revue," which, at \$19,000 meant a deficit for Loew's State.

At the Chinese, where "Rogue Song" had a scintillating opening week, the house tried the experiment of ballyhooing with Abe Lyman's orchestra in the forecourt. Result was a capacity midnight performance Saturday added to an already full total.

Estimates for Last Week

Baltimore — (Erlanger) "Hunting Tigers in India" (Weisfeldt) (1,500; 50-\$1.50) (2nd, final week). Town unresponsive to culture; melted away to \$3,200.

Boulevard — (Fox) "The Very Idea" (Radio) (2,164; 25-60). Just regular trade, or a little less, \$6,800. Carthy Circle — (Fox) "Rio Rita" (Radio) (1,500; 50-\$1.50) (10th and final week). Final six days, \$7,300. "Devil May Care" (M-G) (3), opens Wednesday (29).

Chinese — (Fox) "Rogue Song" (Metro) (2,028; 50-\$1.50) (2nd week). Only a little under existing house record; \$32,000.

Criterion — (Fox) "Anna Christie" (Metro) (1,600; 25-50) (1st week). Greta Garbo's first picture picture shattered all house maximums going to \$26,400; tremendous in side street location.

Egyptian — (UA-Fox) "Sweetie" (Par) (1,800; 25-75). Very katish at \$11,000.

State — (Loew-Fox) "Hollywood Revue" (Metro) (2,024; 25-51). Only excuse for poor showing is long summer - run in Hollywood and "Show of Shows" a block away; dipped into the claret at \$19,000; a distinct upset.

Orpheum — (RKO) "Hit the Deck" (Radio) (2,270; 50-75) (5th week). Profit margin of \$2,000 represented in \$12,000; nice enough for next to exit week.

Paramount — (Publix) "Love Parade" (Par) (3,555; 25-75) (1st wk.). Loaded with sock; got \$17,000 Saturday and Sunday and week total ran to \$40,100, a cinch to go three, probably four, weeks.

RKO — "Dance Hall" (Radio) (2,850; 30-65). Not boastful; about \$18,000.

United Artists — (Pub-UA) "New York Nights" (UA) (2,100; 25-51) (1st week). Talmadge picture opened at around \$21,000, fair.

Warners' "Show of Shows" (WB) (1,800; 50-75) (3rd wk.). Down to \$21,200 and defers to "Son of the Gods" this Saturday; latter opens on midnight performance.

Warners' Hollywood — "Sally" (FN) (2,756; 25-75) (2nd week). "Sally" marked for next Friday; "Sally" will be slightly less than three weeks when leaving; drop of \$8,000 in second week's \$23,000.

ZERO RUINS ST. LOUIS; "7 DAYS" \$19,800 FAIR

St. Louis, Jan. 28.
(Drawing Population, 1,025,000)
Weather: Snow and Cold

Half houses and less were the rule last week. Below zero weather kept fans at home and all shows suffered.

"Hot for Paris," which set a record at the Fox the week before, again set the pace last week. "Sally" was low at the Missouri on \$7,400.

Estimates for Last Week

Ambassador (3,000; 35-50-65-75) — "Seven Days' Leave" (Par). Did \$19,800.

Fox (6,000; 35-75) — "Hot for Paris" (Fox). Rough comedy easily understood; second week excellent.

Loew's State (3,300; 25-35-65) — "Their Own Desire" (M-G). Satisfied the ladies; \$18,800.

Missouri (3,800; 35-50-65-75) — "Sally" (FN). \$7,400.

Grand Central (1,700; 50-75) — "Applause" (Par). Helen Morgan didn't pull; \$2,400 in six days.

PAR'S U A FIRST-RUN

An innovation is a UA talker having its New York first run showing at the Paramount this Friday (Jan. 31) when "New York Nights" opens. This is Norma Talmadge's first talker.

Since the UA-Publix arrangement, all UA pictures have gone into the Rialto, Rivoli or a legit house.

'Desire's' \$17,500 Best; Louisville's Extreme Cold

Louisville, Jan. 28.
(Drawing Population, 500,000)
Weather: Record Cold

Old Man Winter landed on this town with both feet last week. In spite of 16 below zero Loew's State held to average when the management rushed out emergency comedians in the form of questionnaires which aroused interest in "Their Own Desire."

Other business was decidedly off with "Hot for Paris," in second week, taking a bad tumble. "Sally" failed to overcome the weather and a weak start.

Estimates for Last Week

Norma Shearer a personal draw in "Their Own Desire" (M-G); held to average, \$17,500.

Rialto (RKO) (2,940; 30-50) — First three days very bad but "Sally" (FN) recovered a little; however, poor at \$11,500.

Strand (Fourth Ave.) (1,785; 30-50) — Second week of "Hot for Paris" (Fox) took nose dive; went on \$3,250.

Mary Anderson (RKO) (1,337; 30-50) — "Marriage Playground" (Par). Best reviews in town helped some; around \$2,500.

Alamo Fourth Ave. (900; 40-50) — "Love, Life and Laughter" (Fox). Wilted to \$3,000.

Brown (Brown) (1,591; 33-50) — Adolfs of 1928 (Wintz road show). Five houses in first three nights and matinee, first half; two for ones, with coupon, evidently turned the trick; \$9,000 claimed; Hanlan and Brewer Dams Revue, last half; local and much paper.

ORPH. LEADS P'TLAND'S BAD WEEK AT \$13,000

Portland, Jan. 28.
(Drawing Population, 425,000)

Re-entry of Jensen and Von Herberg into the northwest exhibiting field showed its first evidence last week when John Hamrick modeled his new Portland policy on the J. and V. H. plan, 25 cents for first-run films. Hamrick's Seattle policy remains as before. Music Box will charge 25 cents all day on first-run Tiffany and U bookings and some W. B.

Hamrick's Blue Mouse will be a run site for W. B. films at 50 cents for its 800 seats. No policy change at other houses.

Continued cold spell, longest in history, made grosses plunge.

Estimates for Last Week

Broadway (Fox) (2,000; 25-60) — "Sky Hawk" (Fox). Registered only \$11,000.

United Artists (Parker-Fox) (1,200; 25-60) — "Condemned" (UA). Proved good card and will hold; \$11,000.

Alder (Parker-Fox) (1,200; 25-60) — "Christina" (Fox). Good female appeal; \$4,000.

Portland (Publix) (3,500; 25-60) — "Seven Days' Leave" (Par). Very low at \$5,700.

Rialto (Publix) (1,500; 25-60) — "Applause" (Par). Backstage film did nothing; \$2,500.

Music Box (Hamrick) (2,000; 25) — "Lost Zeppelin" (Tif). Opened new house policy nicely; \$5,300.

Blue Mouse (Hamrick) (800; 25-50) — "General Crack" (WB). Good opener for new policy; holds for run; \$2,200.

Orpheum (RKO) (2,000; 25-60) — Vaude topped bill with Olsen and Johnson; film was "The Racketeer" (Pathe); topped town at \$13,000.

Oriental (Tebbetts) (2,700; 25-35) — "Rio Rita" (Radio). Brought back "Dufwin" (Duffy) (1,400; 25-\$1.25) — Duffy stock in "Let Us Be Gay," Irene Tuttle and Gayne Whitman leads; fair with \$4,500.

Boston Top, \$43,700

Boston, Jan. 28.

Business generally good last week. "Hot for Paris" was exceptionally strong at the Keith-Memorial.

Met (Publix) (4,380; 50-75) — "General Crack" (WB). Did \$43,700. Keith-Memorial (4,000; 35-50-60) — "Hot for Paris" (Fox). Big at \$33,600.

Keith-Albee (3,000; 50-60) — "Romance of Rio Grande" (Fox). All right for \$18,000.

Le State (4,000; 30-40-50) — "Their Own Desire" (M-G). Oke at \$24,800.

Walter Craig West

Walter Craig, musical comedy juvenile, has gone to the Coast to get in on the picture end.

He left Sunday with Gus Shy.



JOE BROWNING

Presenting

"A Timely Sermon"
Assisted by Roy G. Browning, Jr.
This week (Jan. 25), Minnesota theatre, Minneapolis, in Charles Niggemeyer's "Marathon Frolics."
Direction: Abe Lastfogel, Harry Lenetsky, William Morris Agency.
R-K-O direction, Morris & Feil.

WESTERN IN SEATTLE OUT FRONT ON \$17,000

Seattle, Jan. 28.
(Drawing Population, 550,000)

Weather: Cold
Box office continuing sluggish in Seattle, due to cold weather.

Fifth Avenue picked up, nevertheless, with Eddie Peabody, m. c., who for a month on return date. Credited for considerable draw, "Lone Star Ranger" features over \$17,000 right after a week about half that figure.

"Sally" was liked at the Seattle. Liberty held up well in its third week of new lease on life. "Hallelujah" fair at Fox.

Estimates for Last Week

Seattle (Pub) (2,100; 25-60) — "Sally" (FN). Well advertised. However, off at \$14,000.

Fifth Ave. (Fox) (2,500; 25-60) — "Lone Star Ranger" (Fox). Fire and Eddie Peabody, back for four weeks as m. c. clicked at \$17,000.

Fox (Fox) (2,500; 25-60) — "Hallelujah" (M-G-M). Fair; \$12,000.

Blue Mouse (Hamrick) (900; 25-50-75) — "Lost Zeppelin" (Tif). \$5,000, good.

Music Box (Hamrick) (1,000; 25-50) — "General Crack" (WB). Harrymore name advertised big; good draw; \$9,500.

Liberty (Jensen-Von Herberg) (2,000; 15-25-35) — "Talk of Hollywood" (WB). Heavy advertising. Biz good, mats great at this location; \$9,000.

Coliseum (Fox) (1,800; 25-35) — "Phantom of Opera" (U). Remade, partly talked. Down at \$2,500.

Metropolitan (Publix) (1,200; 25-60) — "The Kibitzer" (Par). Oke.

Orpheum (RKO) (2,700; 25-60) — "His First Command" (Pathe). Poor at \$10,500.

President (Duffy) (1,800; 25-51) — "Broken Dishes" (Duffy). New price popular. Crowds growing. Sallybaker for "Sally" (FN) and Lillian Kemble Cooper next week. Same prices. Biz good; \$3,125.

"VAGABOND" GOALS TACOMANS WITH \$9,000

Tacoma, Jan. 29.
(Drawing Population, 125,000)

Weather: Cool, Snow
"Vagabond Lover," Vallee feature, clocked for top money the past week.

At Blue Mouse, "Tiger Rose" held fair. Joan Crawford liked in "Untamed" at the Fox Rialto, with "Words and Music" fair at Colonial.

RKO-Pantages (RKO) (1,500; 25-60) — "Vagabond Lover" (Rad). Heavily advertised. Great money; \$9,000.

Blue Mouse (Hamrick) (650; 25-50) — "Tiger Rose" (WB). Good; \$3,500.

Rialto (Fox) (1,250; 25-35-50) — "Untamed" (M-G-M). Okay; \$4,500.

Colonial (Fox) (850; 25-50) — "Words and Music" (Fox). Just fair with \$1,600.

\$8,000 FOR 'PHANTOM'

Milwaukee, Jan. 28.

Universal's dialog release of "Phantom of the Opera," at the Alhambra, got over \$8,000 Friday to Sunday here.

W. B. PLAYERS OUT

Hollywood, Jan. 28.
Warner players to drop off the payroll during the coming month are Betty Compson, Patsy Ruth Miller, and Marion Byron.

MINN. HAS TOUGH WEEK; 'DECK' H. O. ON \$12,000

Minneapolis, Jan. 28.
(Drawing Population, 500,000)

Weather: Unfavorable
A continuation of "way below zero" temperatures proved sufficient to send local business completely to the dogs last week. Startling lows were reached.

"Hit the Deck" and "Condemned" were unable to evoke a proper box office response while "Love Parade," the year's biggest hit here, died a miserable death in its third and final week at the Century after a heavy fortnight.

"Behind the Makeup," at the Lyric, was nowhere, and "Song of Love," Pantages offering, lacked drawing power.

Estimates for Last Week

Minnesota (Publix) (4,300; 75) — "Condemned" (UA) and Publix unit. Picture satisfied and stage show pleased; Ronald Coleman a card here but no business conducted almost negligible; although takings jumped over previous week, gate was far under normal for this house; cold held mainly responsible; around \$50,700, unsatisfactory.

Century (Publix) (1,600; 75) — "Love Parade" (Par). Third and last week; after remarkable showing first two weeks, took a nose dive; about \$13,900.

State (Publix) (2,200; 60) — "It's a Great Life" (M-G). Duncan Sisters fair; \$14,900.

Orpheum (RKO) (2,830; 50) — "Hit the Deck" (Radio). Heavily exploited and brought house back to life; opening attraction under new straight picture; more than tripled preceding week's takings, yet did not pull anywhere near the expected returns; held for second week in hope that weather will moderate; around \$22,000.

Lyric (Publix) (1,800; 40) — "Behind the Makeup" (Par). Still another backstage story; around \$5,700.

Pantages (Pantages) (1,500; 25-50) — "Song of Love" (Col) and vaude. Trade tumbled; about \$4,500.

Seventh Street (RKO) (1,600; 50) — "Rich People" (Radio) and vaude. About \$4,000, dismal.

Aster (Publix) (900; 35) — "The Viking" (M-G). Scandinavian picture pulled many natives in this Norwegian and Swedish berg; close to \$2,000, fair.

Grand (Publix) (1,000; 35) — Second week of "Taming of the Shrew" (UA) first half, and "They Had to See Paris" (Fox) second half; about \$2,500, not bad.

MONTREAL MAIN STEMS SCAMPER FOR \$100,000

Montreal, Jan. 28.
(Drawing Population, 600,000)

Weather: Fine
Two theatres giving repeat shows next week and three of them running pictures with French interest resulted in one of the best all-around weeks for months. Result was a total of over \$100,000 gross for all main stem films combined.

Palace took about \$35,000 of this total with "Love Parade" and will run it a second week. Less than half of this gross, weeks on "Condemned," \$14,000 representing fine results in small house and low prices. Imperial rated high with the third French picture showing this week. "Battle of Paris" ran a high \$12,500. Picture overshadowed by vaude. Orpheum had an out-of-way film in "Delightful Rogue" and shared in general boost, grossing around \$5,000. RKO, in a repeat of "Lights of Paris," held up at \$4,000. Neighborhoods all good.

Estimates for Last Week

Palace (FP) (2,700; 40-75) — "Love Parade" (Par). Smashed records and shattered general vaude; \$35,000 excellent.

Capitol (FP) (2,700; 40-65) — "Hot for Paris" (Fox). Ran but six nights owing to change in booking date; \$15,000.

Loew's (FP) (3,200; 35-60) — "Untamed" (M-G). Picture ran second to unit vaude show; \$18,500 very good.

Success (CT) (2,300; 30-55) — "Condemned" (UA). Ronald Coleman always brings them in here; one of best weeks in recent months; \$13,500.

Imperial (FP) (1,900; 35-60) — "Battle of Paris" (Par). Reached high of \$12,500.

Orpheum (CT) (1,200; 40-50) — "Delightful Rogue" (Radio). Different to usual run and collected gross of \$5,000.

Roxy (Ind) (600; 50) — "Lights of Paris" (French). Just a meller, but French atmosphere rounded up fans and overflowed; second week held up well at \$4,000.

WB Pulls Ads From "Sunpapers" Over Review on Revue

Baltimore, Jan. 28.
(Drawing Population, 850,000)

Weather: Bad
"Show of Shows" went out at the Metropolitan Friday, the end of its second week. This is a short run for a big picture at this stand.

Notices were mixed, and that of the "Morning Sun" was a pan. Warner ads were later pulled, not only from the breakfast time sheet that carries Don Kirkley, the panning scribe, on its payroll, but from the afternoon and Sunday Sun papers as well. These papers carried no advance ad notices of "The Sap," current Met attraction.

Lexington street, main film stem, was panicked Thursday afternoon by a factory fire adjacent to the Century and Valencia. Both houses were smoked up, but Charles Raymond, Loew's Baltimore manager, hurried to the foots and reassured customers. Loss was in the super show, which was blanked by the blocked street.

Business generally continued satisfactory. "Show of Shows" (WB), which, watched by century previous week, topped this week when it ran "Love Parade" against "Painted Angel." "Sunshine Up" is in its fourth week at the New and still going strong. "Disraeli," at Keith's, not the best spot for this class film, was just pretty good. "Hell's Heroes" (Loew) (1,500; 25-50) and "Grand Parade" was just fair at the Auditorium, Valencia and Parkway, showing "Dynamite" day and date, were fair.

Estimates for Last Week

Stanley (Loew-Stanley-Crandall) — "Love Parade" (Par) (3,600; 25-60). Chevalier is now pretty well established here; not a riot for the masses, but a consistently good draw to top the Century; last time this high in October; last week about \$13,000.

Century (Loew) — "Painted Angel" (FN) (3,200; 25-60). Stage show, "Hell's Heroes" (Loew) (1,500; 25-50). Next door fire Thursday afternoon killed supper show, which meant about \$400; weather first half also hurt about \$300.

Rivoli (Wilson Amusement Co.) — "Hell's Heroes" (U) (2,100; 25-60). Went over well; about \$7,600.

New (Loew) — "Sunshine Up" (FN) (4th week) (1,500; 25-50). Still strong; noonday line is gone, but business steady; holding over indefinitely; about \$12,000.

Keith (Loew) — "Disraeli" (WB) (2,500; 25-60). Class film in a pop house; previously shown for two weeks at the uptown Met; pretty good around \$8,000.

Auditorium (Schanbergers) — "Grand Parade" (Pathe) (1,572; 35-51). Picture treated well by critics, but no match for "Love Parade," next door at a lower top; holding over, however, as house is marking time waiting for "Hit the Deck" next week near \$4,500.

Valencia (Loew-UA) — "Dynamite" (M-G) (1,200; 25-35). Day and dating with the uptown Parkway, and always runs second; fair at about \$3,600.

Parkway (Loew-UA) — "Dynamite" (M-G) (1,000; 25-35). Note quite up to previous week; \$3,600 so far.

Metropolitan (Equity-Warners) — "Show of Shows" (WB) (15-50). Opening week drew about \$9,000; second week not over \$5,500.

Brooklyn, Jan. 28.

Weather nasty and nothing to brag about in film houses last week. Two musical talkers, Strand and Albee, attracted, while the Paramount suffered severely for the first time in many months with "Behind the Makeup" and Rudy Vallee on stage. Par did \$42,000, much below its usual.

Strand started off with "Show of Shows" and reported nice attendance, as did the Albee with "Rip Rita."

Estimates for Last Week

Paramount — "Behind the Makeup" (Par) (4,000; 35-60-75). Backstage talker fell fair; Vallee on stage couldn't help much; \$43,900 poor week.

Strand — "Show of Shows" (WB) (2,800; 25-35-50-60-75). Okay.

Fox — "Hot for Paris" (Fox) (4,000; 35-40-50-60-75). House perking up in exploitation and business; Rubie W. on stage; \$42,000.

Met — "Taming of the Shrew" (UA) (2,577; 35-40-50-60-75). Satisfactory for \$28,400.

Albee — "Rio Rita" (Radio) (3,248; 35-50-60-75). Nicely with vaude; \$23,300.

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'Sunnyside' \$140,000 at Roxy; 'Great Life,' Capitol, Off at \$57,600; 'Mighty' Will Beat \$200,000, Rivoli

Of the larger Broadway film parlors the Roxy with "Sunnyside Up" was about the only to show the popular rendezvous last week. While other houses were holding to average, or less, the Seventh avenue citadel crammed in \$140,000, its biggest figure since "Cockeyed World."

Duncan Sisters' "It's a Great Life" took \$57,000, a poor week. Capitol has an enormous gross range which has been at or as high as \$100,000 to the existing high of \$98,200. However, it seldom slips under \$50,000, and between \$60,000-\$70,000 is good average business.

Harry Richman failed to signify anything at the Paramount pay-box, which gathered an average \$73,600. Publicity of Clara Bow engagement and "Behind the Make-up" seemed not to have induced any overwhelming curiosity among New Yorkers, or maybe the marital publicity held house to the normal figure.

Hard to tell.

Not the least interesting event on Broadway is the arrival at the Mansfield, legit house, of "Dich Had Ich Galleib," first German made all talker.

There are about 70,000 German-born residents in New York. Warners' "Royal Box," in German, played the Fifth Avenue Playhouse, and the theatre, to good business recently.

Estimates for Last Week

Astor—"Rogue Song" (Metro) (1,120; \$1-\$2). Opened last night (Tuesday). Metro started newspaper campaign in advance, using about 100% more paid space than usual in an effort to sell Lawrence Tibbett; fifth and exit week of "Devil May Care," \$14,200.

Carroll—"Hit the Deck" (Radio) (1,018; \$1-\$2) (36 weeks). First full week, \$16,600, nice; crew of new cruiser Pensacola and all members of the navy named Smith admitted free in publicity campaign; no date on "Case of Sergeant Grisham" (Radio), successor.

Capitol—"It's a Great Life" (Metro) (4,620; 35-50-\$7-\$150). Light at \$57,600.

Central—"Diarail" (WB) (922; \$1-\$150). Still snugly average at \$15,700.

Cohan—"Across the World" (Martin Johnson) (1,400; \$0-\$150). Lobby display attractive passers-by; Martin Johnson is dean of the jungle explorers; deemed good of its type; half rates for children and other tie-ups; \$17,000, okay.

Colony—"Night Rider" (U) (1,900; 35-50-75) (2d week). Gangster melodrama well liked and held over at \$16,800; half of electric space devoted to Edward G. Robinson; feature York legit actor formerly with Theatre Guild around the corner.

Criterion—"Love Parade" (Par) (862; \$1-\$2) (11th week). Fine new weeks; "Behind the Make-up" (Par); off at \$14,900.

Embassy—"Newsreel House" (Fox-Hearst) (568; 25). Brooklyn imitation went big under pretty well; Henrat chain of about 20 newsreel houses in the wind, but no announcements; Embassy so far a definite success; newsreel fans developing and getting critical; around \$7,000.

Gaiety—"Party Girl" (Tiff) (808; \$1-\$2) (4th, final week). Scramble tomorrow (Thursday) and pretty well at scale; interesting Tiffany lease-ship; house dark Friday and launches "Lost Zeppelin" Saturday matinee, with four shows opening day; present help of Broadway booth worries the boys, as they've discovered 39 seats are lost to the ticket rack; last week, "Girl" around \$9,500.

Globe—"Seven Keys to Baldpate" (Radio) (1,065; 35-50-75) (2d, final week). Dix picture limited to fortnight; Bebe Daniels in "Love Comes Along" (Radio) Saturday; "Keys" last week around \$18,000.

Mansfield—"Dich Had Ich Galleib" (Aafa-Tobis) (1,100; \$0-\$150). German language, all new, \$10,000 on DeForest equipment; came in on gumshoe and conducting no exploitation in English dailies, depending on German colony for support; two or three weeks; indicated well opened last Friday; title in English is "Because I Loved You."

Paramount—"Behind the Make-up" (Par) (3,655; \$5-\$5-31). Title not figured in last week's Broadway's shrewd film shoppers not liking implications; as m. c., Harry Richman's draw a question, despite Box publicity; okay but not big at \$73,600.

Rialto—"Looked Door" (UA) (2,000; 35-50-65-85) (2d week). Three weeks will be plenty; first week, \$20,000.

Rivoli—"The Mighty" (Par) (2,200; 35-50-65-85) (5th, final week). Only three grand under previous week, or \$30,800; Bancroft picture that hung on new Rivoli; \$10,000 on DeForest opening session will leave with over \$200,000.

Roxy—"Sunnyside Up" (Fox)

LADY \$33,000—FRISCO; FOX BETTERS \$40,000

San Francisco, Jan. 28.
(Drawing Population, 760,000)

Better than usual week, and several grosses were outstanding. Fox put on first of its regular Saturday midnights and cleaned. Helped "Hot for Paris" beat \$40,000. Granada also scored a heavy week with "Laughing Lady," helped a lot by the personal appearance of Ruth Chatterton. Embassy and "Show of Shows" was another to enjoy a big week.

Estimates for Last Week

Fox (Fox) (5,000; 50-65-75-\$1)—"Hot for Paris" (Fox). Above average; first Saturday midnight show swelled gross; better than \$40,000.

Warfield (Fox) (2,672; 50-65-90)—"Sunnyside Up" (Fox). Third week continued heavy. \$23,000.

Genesee (Fox) (2,698; 35-50-65-81)—"Laughing Lady" (Par). Ruth Chatterton made personal appearances to start talker off and business light in week; \$23,000.

Buena Vista (Public) (2,200; 35-50-65-90)—"Sally" (FN). Second week held up; above average at \$18,000.

St. Francis (Public) (1,375; 35-50-65-90)—"Love Parade" (Par). In eighth week and still showing profit although gross considerably less than first month; \$8,500.

Orpheum (WB) (1,375; 35-50-65-90)—"Broadway" (U). Bow out week not so good; last two days management put on all-German version of picture and it helped, as big German population here; \$9,500.

Embassy (Wagnon) (1,365; 50-65-90)—"Show of Shows" (WB). Big business from jump; above average throughout week; \$17,250.

St. Francis (Public) (1,150; 35-50-65-90)—"Skinner Steps Out" (U). About usual; \$9,000.

Casino (Ackerman & Harris) (2,400; 35-50-65-90)—"South Sea Rose" (Fox). Business seems to be getting better here; pleasing to management at \$12,500.

"SUNNY" AGAIN \$16,000

Prov. Has Nice Week—"Hot for Paris" Holds Over at Victory

Providence, Jan. 28.
(Drawing Population, 315,000)

"Sunnyside Up," in its second and final week at the Majestic, again showing immediate feature closed big Friday night with hundreds turned away. It made things kind of quiet for the other houses last week.

"Hot for Paris," at the smallest spot in town, went big and sticks for second week at the Victory.

Estimates for Last Week

Loew's State (3,500; 15-50)—"Bishop Murder Case" (M-G). With first all night bill; okay at \$20,000.

Majestic (Fay) (2,200; 15-50)—"Sunnyside Up" (Fox). Second week just as big as first; Providence took to this picture like drug.

New Academy (3,500; 15-50)—"Strand" (Ind) (2,200; 15-50)—"Laughing Lady" (Par). Ruth Chatterton always draws here, but \$11,000 just average.

Victory (RKO) (1,600; 15-50)—"Hot for Paris" (Fox). Went for this one bigger than expected; close to \$11,500 and holds over.

Fay's (Fay) (1,600; 15-50)—"Cameo Kirby" (Fox) and vaude. Quiet at \$9,000.

Albee (2,500; 15-50)—"Shannons of Broadway" (U) and vaude. Vaude pulled this show through; about \$11,000, good, considering house cut one show Tuesday night to permit Boston Symphony to play special engagement.

(2,205; 50-75-\$150) (2d week). Pressure of Fox pictures awaiting release here; \$11,000, good, considering sales department only thing that keeps this one from going third week; smash opening week, \$14,000.

Strand—"Show of Shows" (WB) (2,800; 35-50-75) (2d week). On first pop-priced week, just over \$18,000, good.

Wagon—"General Crack" (WB) (1,360; \$1-\$2) (8th, final week). Barthesness in "Son of Gods" opens tomorrow (Thursday); Barrymore picture down to around \$10,000; Boston Symphony to play special engagement.

Winter Garden—"Sally" (FN) (1,484; \$1-\$2) (6th week). Successor not named; last week \$17,500, pretty low; upon opening of Warners' picture tomorrow (Thursday), the Winter Garden goes into extended run Rivoli-Rialto policy, Warners extending lease.

Radio Tieup Gives Hospital Sound Film

Minneapolis, Jan. 28.

Due to Frank Burke, Twin City publicity manager for RKO, patients at the U. S. Veterans' Bureau hospital here heard their first talker from their beds despite that the hospital has no sound equipment.

Sound print of "Hit the Deck" was sent to the hospital with the sound track relayed by radio from the Orpheum theatre, where the picture was showing. KSTP co-operated to put over the stunt. First time for such an experiment as far as known.

Line was installed direct from KSTP to the panel board of the sound equipment of the theatre. When the performance began there, the sound was relayed by radio to a powerful receiving set at the hospital where projections are synchronized with the picture to that at the theatre.

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'Glorifying' \$35,000 at the Oriental; 'Applause' Out—"Condemned" \$29,000

FOX, \$41,000, PHILLY; TOWN RIDING A SLUMP

Philadelphia, Jan. 28.

Business in the picture houses was again off last week. No particular reason, either, except that the crowds would not accept the \$1.50 prices for films. Mastbaum, with "Laughing Lady," got about \$18,000, well under average. The Stanley, with "Condemned," in its second week, got around \$22,000, considered okay.

Last week's leader was actually the Fox at \$41,000 on "Sunnyside Up," which previously had a run at the Locust. Picture was held for a second week, and could probably show a third except for the policy of the theatre. The Boyd, with "Sally" in its second week, got around \$22,000; fair but not exactly good.

General Crack, dropped once more to about \$5,500 in its fourth week at the Aldine. From \$23,000 to \$7,000 in three weeks. The Erlanger had a good week with "Hit the Deck," but it was suddenly after three changes in booking. Gross was \$19,000, and film will probably be held for third week.

City, with "Condemned," in its second week, got around \$22,000; fair but not exactly good. The Boyd, with "Sally" in its second week, got around \$22,000; fair but not exactly good.

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Business good at most of the loop houses last week, considering zero weather. Two disappointments, "Laughing Lady," at the Chicago, and "Applause," at the Woods.

"Lady" slumped after a great start, while "Applause" showed how little the critics count in this town. Picture drew raves, but was so definite that b. o. that it was yanked after six days and \$8,500. "Hit the Deck" replaced Thursday, Jan. 23.

"Glorifying the American Girl" got at the Oriental on the strength of hot ads and the Ziegfeld name. Got a good \$35,000. "Sunnyside Up" got off on the wrong foot as McVicker's second the public thought they didn't want to hear the same tunes all over again, but it built nicely, ending the seven days at \$40,500. "Condemned" had a fairly good first week at United Artists, but nothing startling. "Show of Shows" is ready to replace at the Strand to some extent; it had a normal slide on its second week at the Roosevelt, but is still strong.

Estimates for Last Week

Chicago (Public-B. & K.)—"Laughing Lady" (Par). Stage show (4,400; 50-85). Stars in flicker off as McVicker's second the public thought they didn't want to hear the same tunes all over again, but it built nicely, ending the seven days at \$40,500. "Condemned" had a fairly good first week at United Artists, but nothing startling. "Show of Shows" is ready to replace at the Strand to some extent; it had a normal slide on its second week at the Roosevelt, but is still strong.

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Chicago (Public-B. &



CONSTANT AND POWERFUL AS NIAGARA

MAURICE CHEVALIER in ERNST LUBITSCH
Production, "THE LOVE PARADE" with
Jeanette MacDonald.

DENNIS KING in "THE VAGABOND KING"
with Jeanette MacDonald, Warner Oland,
O. P. Heggie, Lillian Roth.

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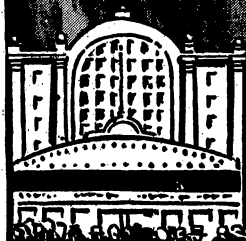
Startling! WILLIAM POWELL in "THE
STREET OF CHANCE".

Different! "ROADHOUSE NIGHTS" with
all-star cast.

Sweeter than "Sweetie"! NANCY CARROLL
in "HONEY" with big singing cast.

AND 25 MORE!

A STEADY flow of big
pictures. Packed with
ultra-modern showmanship.
Studded with big star names.
New faces. New voices. Per-
fect sound quality. Color—
and all the other marvelous
new discoveries of the New
Show World. Given to you
FIRST and BEST by PAR-
AMOUNT. That's the reason
for PARAMOUNT'S over-
whelming leadership of this
business and the gratifying
prosperity of PARAMOUNT
exhibitors!



PARAMOUNT NEW SHOW WORLD

WHOOPEE! ALL RE

PARTY



**Here's the Sensation
of 1930!**

In Point of Attendance, "Party Girl" Beat the Record of "The Jazz Singer" at the Modern and Beacon, Boston, and Set a New High Gross for the House.

You Want This. It's Sure-Fire for Capacity Business and an Unlimited Engagement.

Now in Its Fifth Week at the Gaiety, New York, at \$2 Top.



With Conway Tearle, Virginia Valli, Ricardo Cortez.
Directed by Edward Sloman.

OPENS AT GAIETY THEATRE, NEW YORK,
STARTING SATURDAY, FEBRUARY 1, AT \$2 TOP
FOR A LIMITED ENGAGEMENT.

This amazing all-talking production, filled with Love,
Adventure, Thrills, broke all records in Atlanta,
Boston, Buffalo, Charleston, Seattle, Portland,
San Antonio, Detroit, Milwaukee, Newark,
Pittsburgh, San Francisco, Baltimore,
Los Angeles

**BOOK IT
NOW!**

**WATCH
FOR
"JOURNEY'S
END"**



1930 IS TIFF

TIFFANY PRODUCTIONS INC.

729 SEVENTH AVE.

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CORDS SMASHED

ING SENSATION

GIRL

It's a zippy, peppy, steppy story of an astounding system by which girls are hired to drum up big contracts for big business men. Talking, Singing, Dancing.

With Douglas Fairbanks, Jr.,
Judith Barrie, Jeanette Loff,
Marie Prevost

A Halperin Production

Directed by VICTOR HALPERIN

COMING!

TO MAKE BIG MONEY!

"MAMBA," all-talking, all-Technicolor, with
Jean Hersholt, Eleanor Boardman, Ralph Forbes.
Directed by Al Rogell.

"TROOPERS THREE," By Arthur Guy Empey, author of "Over
the Top." With Rex Lease, Dorothy Gulliver and star cast.
Directed by Norman Taurog.

"CYCLONE HICKEY" (tentative title) with James Gleason,
Marion Shilling and Johnny Walker.
Directed by James Flood.

AND MANY MORE BIG ONES
for Tiffany
Year.

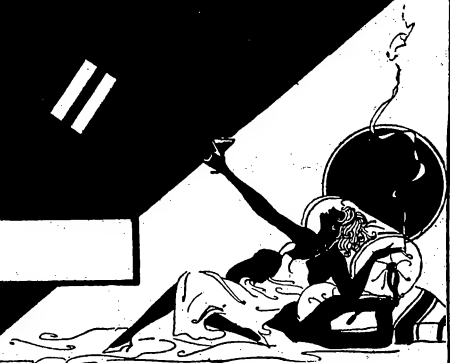
"THE
VOICE
of
HOLLYWOOD"
STARS ANSWER FAN
QUESTIONS FROM THE
SCREEN
produced by
LOUIS
LEWYN

ANY YEAR

TIFFANY PRODUCTIONS INC.

729 SEVENTH AVE.

NEW YORK CITY.



Jobs for Extras Dropped in '29: Of 262,958 Placed by A. M. P. P. Bureau Only 1-a Woman-Averages 5 Day Wk.

Hollywood, Jan. 28. With Central Casting Corporation having to practically reorganize its methods of doing business because of sound pictures, total expenditure for the employment of extras in the studios of the Association of Motion Picture Producers last year was \$2,401,429, or \$48,281 less than in '28 and \$368,425 less than in '27. Though salary figures diminished, registration at the Central office jumped from approximately 11,000 in 1928 to 17,541 in 1929.

On the other hand, the money total spent for extras may actually be considered more than in any of the four years of the existence of the Central office. If counting extra people (dancers, singers, etc.) who were sent to the studios and then placed under contracts at from \$40 to \$100 a week.

Number of actual placements during '29 were 262,958, 13,197 less than 1928. Average daily placements amounted to 840 people with the average daily pay check \$9.13 a day against \$8.34 the previous year. This is the highest average daily pay earned by extras since the establishment of the Central office.

There were 168,762 jobs given men with about half that amount, 85,937, placements of women. Boys list at 4,714 and girls at 3,545. Of the men 19,158 engagements were for war veterans through co-operation with the Veterans Bureau which earned \$117,087 for the year.

Colored people were used to the extent of 8,726, gross earnings being \$67,804, average pay being \$7.77 per day.

Majority of jobs for men were at \$7.50 a day, but more money was spent at the \$10 scale with 58,961 placements made. Little call for the \$3 a day men and those earning over \$15 a day. At the \$5 rate there were only 150 placements and 118 spots for men earning over \$15 a day, and 7,506 for those earning the flat \$15 rate.

Principal number of women placed at \$10 daily, 33,436 jobs being allotted at this figure and 31,262 at \$7.50 per day. Only 146 women were

used at the \$3 rate and 17 earned over \$15 a day. At the \$15 rate 2,370 jobs were filled. Cost of placements to the producers, who bear the entire expense of the Bureau's operation, was 42 cents for adults and 54 cents for children. Previous year cost to handle adults per person was 36 cents while children stood 20 cents each. Prior to the establishment of the Central office the extras were compelled to pay agents 10% of their earnings for placements.

Detail in operation is evidenced by 5,008 changes in telephone numbers.

Reports show that 186 men and 144 women averaged one day a week and less than one and one half days a week during the year; 128 men and 90 women averaged one and one half days and less than two days a week; 110 men and 64 women two days and less than two and one half days a week; 70 men and 46 women two and one half days and less than three days a week; 34 men and 19 women, three days and less than three and a half days a week; 20 men and 11 women three and a half days and less than four days a week; nine men and six women got four days and less than four and a half days a week; two men and three women working four and a half days a week and one woman working five days a week.

In the children's division 1,444, or 88% worked 10 days or less during the year with 907 working only one day during the year.

Report states it is hard to get men of the tough, hick type who speak gruffly as most all of them have high pitched voices.

Although the placements of extras compares favorably with previous years, there is a tendency shown toward lack of employment for the "regular" registered extra. This is due to the fact that the office has been compelled to go outside its files for people who can speak various languages.

Placements during the year as to classification and grade of employment is given in the accompanying box.

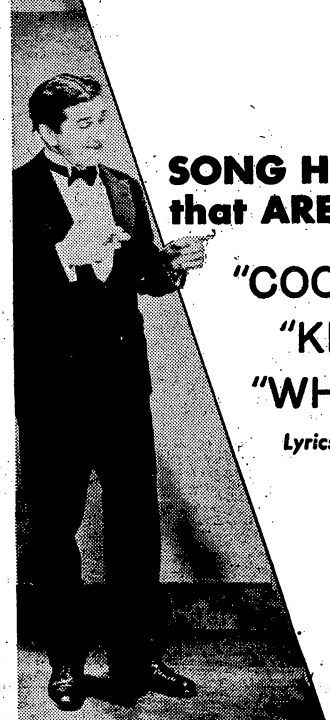
Bureau Placements for '29

Men				Women			
Wage rate.	No. of place-ments.	Percent. of total place-ments.	Wages.	Wage rate.	No. of place-ments.	Percent. of total place-ments.	Wages.
\$3.00	150	.09	\$450.00	146	.17	\$438.00	
5.00	31,006	18.37	155,030.00	16,534	19.24	\$82,670.00	
7.50	66,023	38.53	497,672.50	31,262	36.38	\$234,465.00	
10.00	58,961	34.94	589,610.00	33,436	38.90	\$334,360.00	
12.50	6,898	3.49	86,225.00	2,172	2.53	\$27,150.00	
15.00	7,506	4.51	112,590.00	2,870	3.42	\$43,050.00	
Over \$15.00	118	.07	\$1,770.00	17	.02	\$255.00	
Totals	168,762	100.00	\$1,423,517.50	85,937	100.00	\$715,053.00	

Boys				Girls			
Wage rate.	No. of place-ments.	Percent. of total place-ments.	Wages.	Wage rate.	No. of place-ments.	Percent. of total place-ments.	Wages.
\$3.00	432	9.16	\$1,296.00	230	6.49	\$690.00	
5.00	2,007	42.58	10,035.00	1,618	45.63	\$8,090.00	
7.50	1,930	37.73	14,475.00	1,145	32.30	\$8,587.50	
10.00	491	10.42	4,910.00	475	13.40	\$4,750.00	
12.50	78	1.65	975.00	35	.99	\$437.50	
15.00	109	2.31	1,635.00	35	.99	\$525.00	
Over \$15.00	7	.15	190.00	7	.20	\$235.00	
Totals	4,714	100.00	\$30,966.00	3,545	100.00	\$23,315.00	

Percent. of total place-ments.				Percent. of total place-ments.			
Wage rate.	Total place-ments.	Percent. of total place-ments.	Wages.	Total place-ments.	Percent. of total place-ments.	Wages.	Percent. of total place-ments.
\$3.00	958	.36	\$2,874.00	102	1.65	\$306.00	
5.00	51,165	19.46	255,825.00	16,612	16.22	\$83,060.00	
7.50	99,020	37.66	742,650.00	30,933	30.03	\$232,498.50	
10.00	93,363	35.50	933,630.00	38,877	38.87	\$388,770.00	
12.50	8,133	3.11	101,662.50	4,266	4.26	\$53,325.00	
15.00	10,120	3.85	151,800.00	6,322	6.32	\$93,825.00	
Over \$15.00	149	..	\$2,235.00	118	1.18	\$1,770.00	
Total overtime	149	..	\$2,235.00	118	1.18	\$1,770.00	
Totals	262,958	100.00	\$2,401,429.31	262,958	100.00	\$2,401,429.31	

Average daily placement—men.				Average daily placement—women.			
Total average daily placement—men.				Total average daily placement—women.			
840				51			
Average daily placement—children.				26			
Total average daily placement.				840			
Average daily interview.				51			
Average daily cancellation.				11			
Average daily wage.				\$9.13			



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the Funniest,
Peppiest,
Most Tuneful
**ALL TALKING
DANCING
SINGING**
Comedy of the Season

FANNIE BRICE

Presented by
**Joseph M.
Schenck**

World-famous Stage Comedienne, in

"BE YOURSELF!"

with

ROBERT ARMSTRONG
and **HARRY GREEN**

Directed by Thornton Freeland

**SONG HITS
that ARE HITS:**

"COOKING BREAKFAST FOR THE ONE I LOVE"

"KICKIN' A HOLE IN THE SKY"

"WHEN A WOMAN LOVES A MAN"

Lyrics by **BILLY ROSE**

Published by **ROBBINS MUSIC CORP.**

They're marvelous! The kind of songs people
whistle and sing for months—haunting melodies
that build big box-office business.

Be Yourself—and get this one Dated Now!

ALL TALKING

UNITED ARTISTS Pictures

Get the Business—Everywhere

SINGING

ELECTRIFYING THE AMUSEMENT WORLD!



**The Biggest
\$2 Picture
Ever Made!**

CATHARINE DALE OWEN
Stan LAUREL—Oliver HARDY
Directed by
LIONEL BARRYMORE

*Based on the operetta "Gypsy Love" by
Franz Lehar, Dr. A. M. Willner, Robert
Bodansky. Story by Frances Marion and
John Colton. Suggested by Wells Root.
Music by Franz Lehar and Herbert
Stothart. Lyrics by Clifford Grey.*

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TIBBETT

in the immortal
singing masterpiece

Standing them out at
ASTOR THEATRE, New York
CHINESE THEATRE, Los Angeles
METRO-GOLDWYN-MAYER'S
Triumph ENTIRELY in TECHNICOLOR

The
**ROGUE
SONG**

Supreme Dramatic

Richard

Ba

"Sally" and "No, No, Nanette" are making records that "Son of the Gods," "Song of the Flame" and "Bride of the Regiment" will break.

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WARNER BROS. THEATRE, N. Y.



VITAPHONE PICTURES

OF THE INDUSTRY

Par. Sued by Bus Co. For Film Can Explosion

San Antonio, Tex., Jan. 28. Paramount has been named defendant in a suit filed here by the Union Bus Lines, this city, in connection with a bus fire, Dec. 5, fatal to three. Films in transit are said to have exploded.

Transport company asks damages of \$2,950 for the loss of the bus. It is alleged that the driver didn't know the boxes contained films; there was no identification of the boxes; they were not properly packed; the lid was not closed; there was a defective lock on the box and no packing between the films and the box to prevent the metal film rolls from rubbing against the side of the can and producing sparks.

Bus, en route to Eden and when about 11 miles northwest of here, it is alleged, a small can of film exploded, setting fire to the larger can. Company carried no insurance and loss was caused by negligence of the defendant, according to the petition.

AFTER 50 YEARS

Yonkers, N. Y., Jan. 28. Talk here that the old Warburton theatre will be remodelled and turned into a second run film house. Warburton was built half a century ago. Theatre is owned by a local realty firm.

Schlegel Family Takes Over Shad's Pa. Holdings

Reading, Pa., Jan. 28. Dr. H. J. Schad, formerly president of the Motion Picture Theatre Owners' of Pennsylvania, has sold his interest in the theatre owning corporation of Carr & Schad, Inc., this city, to Charles H. Schlegel, his wife, Mrs. Amanda Schlegel, and son, Lloyd W. Schlegel.

The Schlegels are building contractors not engaged in theatre operations. They previously held interest in the firm once owned by L. E. Carr, deceased, senior member of the firm. This firm was identified for many years with the Colonial, now Loew's, Astor, Strand and many other houses here now operated by the Warner-Equity group. Company has retained various real estate interests in theatres, although not in direct operation.

The Schlegels now hold complete control.

BALTO. MGRS. CHANGE

Baltimore, Jan. 28. Charles Raymond, city manager for Loew's the past year, leaves this week to fill a transient managerial berth with that circuit. His first assignment is the Midland, Kansas City.

Howard P. Kingsmore, former city manager for Loew here, returns from Cleveland to the desk vacated by Raymond.

Quick Change

Los Angeles, Jan. 28. Hill Street Building, owned by Fox, has a big banner across the second floor reading "Garbo Talks," to plug "Anna Christie," two blocks away at the Criterion.

Indie house, running a sex grind in the downstairs Band-box, made a quick change of policy and booked an old foreign Garbo, "Street of Sorrows," cashing in on the tie-up.

If Cal's Only 6-Day Town Opens 7th—New House

Los Angeles, Jan. 28. If the citizens of Whittier vote to make it a seven-day town they will be rewarded by the construction of a new picture house by Fox West Coast. Plans for a 1,700-seater are being prepared. Deal, arranged by Howard Sheehan, calls for the authorization of seven day operation to validate the contracts. Whittier is the only six-day town in California.

\$200,000 Detroit Repairs

Detroit, Jan. 28. This week Public-B. & K. closes three houses—Alhambra, Tuxedo, and La Salle—for extensive repairs. Total cost figures around \$200,000. Two other houses, Annex and Riviera, have been renovated.

Behind the Keys

Joliet, Ill. Roy Rogan, formerly city manager for Public, is now manager of the Joliet district. Harry Ellis is city manager of Public in Rockford.

Amarillo, Tex. Fair theatre (Public) shifted from vaudeville to straight pictures Jan. 25. Change days twice a week.

Wichita Falls, Kan. Sound back in the Majestic by edit of the Public home office. Resumption takes place Jan. 27. Policy is twice weekly change.

Waco, Tex. Public will discontinue vaude at the Orpheum Jan. 30. Puts that house on a straight picture basis. Change will be semi-weekly.

Kankakee, Ill. Opening of La Petite (Public) scheduled for Feb. 28. Policy not yet decided, but most likely straight sound. House seats about 500.

Fremont, Neb. Public has assumed operation of the Wall and the Empress theatres here. Brings that chain's total in this town to three. Total seat capacity is 2,600.

Richford, Vt. Public, which has acquired the Park theatre, 100-seater, will open the house March 15. No policy named yet.

Fargo, N. D. E. E. Wilson is now manager of the Garrick. He formerly was at the State, Minn. Wilson was replaced by F. G. Nutting, former manager of the Chateau Dodge, Rochester, Minn.

St. Paul, Minn. Morris Rosenthal, of the Public-Strand, now manager of the Lyceum, Duluth.

Palm Beach, Fla. Public will open the Garden theatre April 30. Policy not yet announced.

Bedford, Ind. R. A. Wallerson, formerly of the Marion theatre, Marion, O., now located at the Indiana here.

Lynchburg, Va. Bristol will be the next Virginia town to be invaded by Paramount-Public, according to H. S. Spielberger, who has just let contract for a 1,600-seater here where the

chain bought its first Virginia holdings last autumn.

Long Beach, Cal. Vaudeville out of the Strand after three weeks. Wilbur Cushman Players (musical stock), opens Feb. 3.

Salt Lake City. Jack Edwards, winner of second prize in the November R-K-O contest for best exploitation stunts, has been transferred from Salt Lake City to San Diego, Calif.

Bellflower, Cal. F. E. Funk will lease the new 750-seat house here. Funk now operates the Bellflower.

Norton, Va. R. W. Sherrill, theatre man from Marion, has acquired the Lyric here and is renovating and wiring.

Rochester, N. Y. E. A. Lake, manager of the RKO Palace and Temple theatres, quit suddenly. Jacob Golden came in from Troy, N. Y., to succeed.

Dubuque, Ia. The Spensley has added RKO vaudeville. H. C. Steinberg and H. B. Dukes managing.

Aberdeen, Wash. Things picking up theatrically. Old town to have new modern house built by D. C. Constant, who operates Riveira in Tacoma.

Yonkers, N. Y. Lee Brecher, owner of the site of the Orpheum theatre which was gutted by fire last December, has announced he will not reconstruct the playhouse but instead will erect a commercial building. The Orpheum was the second oldest theatre in the city. Jesse Laesky was for a time its manager.

St. John, N. B. Yarmouth Amusement & Theatre Co., operating the Majestic, Yarmouth, N. S., has reopened that house after making a number of improvements, including installation of sound equipment. Northern Electric Co. has put in sound apparatus at the New Majestic, New Waterford, N. S.

Vancouver, Wash. J. H. Muir, district manager for Famous Players, Canadian, announces his company will erect a 700-seater at Rossland, B. C. House will be equipped for sound.

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Daytime Newsreel

Chicago, Jan. 28. Randolph, silent holdout, is being wired ERPI and will play newsreels, starting about Feb. 1.

Frank Levin, operator, has bought Pathe, Fox, Paramount, Metroton and Universal news services, to change semi-weekly, holding to newsreels and shorts until 5 p. m. and adding a programmer in the evening.

Pitt's Sun. Midnites

Pittsburgh, Jan. 28. Sunday midnight films are coming back here. Tiffany started it and the downtown Olympic and the Warner, two doors away, also inaugurated the policy last week.

A couple of years ago midnights were common, but the practice was short-lived. Of late, the only Sunday night entertainment in town was Mutual burlesque at the Academy, opening at 12:05 a. m. and drawing big.

Downtown picture sites figure that if the Academy and night clubs can get 'em at the late hour, so can they.

LONG POSTPONEMENT

Albany, Ga., Jan. 28. Case of a group of Albany citizens against three theatre owners here, for operating on Sunday, has been docketed for trial before the Supreme Court of Georgia. It was to have been heard last week, but litigation has been held up and postponed indefinitely.

Although the Supreme Court is expected to give preference to the case, as is customary with injunction proceedings, it is considered unlikely that a decision will be handed down for several months.

Huffman's Denver Houses To Join Fox Coast String

Denver, Jan. 28. A deal last week leaves only one indie first run house here. Harry Huffman, owner of the Aladdin and America (first run) and Bluebird and Bide-a-Wee (neighborhood second run) has merged his theatres with the Fox Coast string. He will remain here as managing director.

In addition to the above the following are local Fox houses: Queen, Mission, Oriental, Egyptian (neighborhoods) and the Isis, downtown.

Confirm Grubel Deal

Kansas City, Jan. 28. Official announcement of the acquisition of the Grubel circuit by Public has been made here. E. J. Grubel and F. C. Grubel will be associated with the new management as advisors. J. F. Baker, general manager of the circuit, will be made supervisor of a group of Public houses.

Understood that Louis J. Finske, Public manager of this district, will have the new circuit added to his territory.

THREE HOLDUPS

Chicago, Jan. 28. After some weeks of peace, picture houses again got into the hold-up column. Three south-side theatres last week gave up \$600 to gunmen. Houses were the Cheltenham and Harvard.

Emile Paulen, in charge of poster art for Public in Springfield, Mass., won the \$500 prize in an art contest run by the Springfield "Daily Union" and a \$250 prize given by "Photoplay Magazine."

DAMES AH-OY!



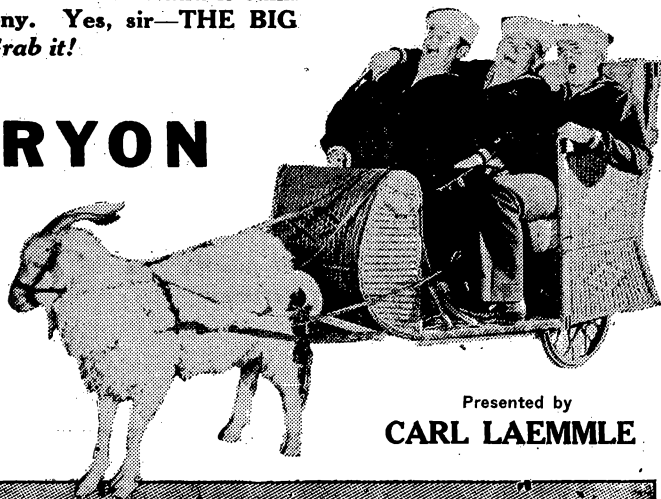
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WEEKLY**

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British Film Field

(Continued from page 4)

have created, British product of an inferior quality to force down the throats of the British exhibitors and the British public, in order to create the idea that it was impossible to make good pictures."

As the act calls for an exhibitors' quota, it's a bit fierce to swing the blame for "forcing films down exhibitors' throats" onto the American distributor. He would be glad if he didn't have to take any. And a salient fact is it's so hard to get anything like a reasonable deal from a British producer. If you're an American distributor the tendency is for them to start their own production units here and make the stuff well enough to put into their American schedules.

Pathe (British distributing and called P.D.C.), have started doing this, and it won't be a surprise to see Sidney Kent making a statement about Paramount doing the same. But to get back to Sir Gordon.

What he suggests should be done at once with the present films act is to increase the distributors' quota to 25%, to take effect April 1 next year. Also to make a quality condition, so the 25% British product is "equal to its (the distributor's) other product." This "quality" is to be secured by cutting out all qualifications as to nationality of stars, directors, scenarists, and making the only condition the picture is 75% photographed, developed, cut and titled in Great Britain.

Then he wants the provision abolished which now calls for the scenarist to be British, on the ground "there are not sufficient scenario writers in Great Britain of talent and experience" where they "have not yet been developed." To establish the "quality" condition he wants \$75,000 fixed as the minimum cost of a film, and now is the time to do all this because "the American producer has been badly shaken and disorganized," through the talkers creating a "demand for talkers in various nations' own language."

Which is the object in the woodpile. If Sir Gordon had left out the long plug for Multilingual which follows all this suggested revision of the Films Act he would have created a stir. As it is it is so much special pleading for his potential promotion.

His final point is to drop quota for exhibitors on the ground "the distributor (American, apparently)

having no big stick in this respect to hold over the exhibitor, and having to carry 25% of British product would have only one way of getting that product to be exhibited, and that is by obtaining for distribution British films of quality."

Which seems to be the reverse English on Jayde's oft plugged story about American exhibitors crying out loud for European and British films and not being able to get them.

On the point of "made in England" being the only legal qualification for a British picture it may be recalled that Harry Rowson, who came out of Ideal Company on the merging of that concern into Gaumont-British, because he couldn't see the same way the Osters saw and was strongly pro-American, urged that quota film should be one made here whoever made it and whoever worked on it, this when the subsequent Films Act was in the earliest discussion stage. Rowson was shouted down, but his point is now being admitted as accurate by all but the shoestring promoters who have collected from a sucker public as a result of the "British labor and capital" restrictions.

Harry, who has since been in the theatre end, sails for New York on the Olympic Jan. 22 to make new American affiliations.

Another point on this Craig-Williams' business is Williams is believed to have made a cable offer to the Fox trustees, on behalf of Sir Gordon Craig's financial affiliations, of \$7,500,000 deposit on account for the purchase of the Fox holdings in the Loew concerns. As soon as this offer was made a fellow, who is supposed to be in Sheffield, England, but who had quietly slipped over to New York, called John Maxwell, slipping in off and asking would he make a counter offer. John said no.

Bits and Pieces

Catholic press objected to "Chinatown Nights" being shown at Opera House, Londonderry, Ireland, though Censor Board had passed film. Organized gangs tore down posters and generally tried to scare folk away, but effect seems to have been to make the gate larger than it might have been without this free publicity.

Astoria, Old Kent Road, south London, opens early February, seating 2,000, wired with W. E. and with full stage. Belongs to same crowd recently opening Eristan Astoria.

Rialto, Upper Norwood, southwest London, opened Jan. 15. Seats 1,250 and was built in 15 weeks.

Sewell, Colling making sound shorts for Gainsborough Co., one of the producing ends of Gaumont-

British. Taking over two weeks a short.

Irish Free State censor passed on 6,210,056 feet of film in 1929, nearly 600,000 feet more than in previous year. Rejections totaled 74 features and 53 shorts, with three decisions reversed on appeal and eight amended. Chief censor reviewed 889,617 feet for amendment. Also rejected 953 advertising shorts and passed on 158 feature talkers and 172 ditto shorts, which get a special pass, "plot and sound not censored."

Jacqueline Logan coming over to play for Gainsborough in "Symphony in Two Flats" opposite Ivor Novello. Part of this concern's tie-up with Sono-Art.

Stoll Picture Theatre running a carnival week Jan. 27. Double feature bill with "Bulldog Drummond" and "Salute," Rodney Hudson Girls and Tommy Long, stage acts. Ushers garbed in carnival dress and streamers and all that in lobby and restaurants.

Exhibitors and British Quality

C. E. A. (Exhibitors' Association) has communicated with the Board of Trade complaining of lack of entertainment value in British quota films, one suggestion coming from a Lancashire branch of the association being Board of Trade refuses registration of British films unless of "specific entertainment value." No attempt is made to define how this qualification can be arrived at by the board.

Major Gale, former president of association, chiefly identified with this protest, said American distributors had gone out of their way to get producers to make films for \$7,500 to \$10,000, and it was "impossible to get anything but tripe for that amount."

It is. But they omit the point nothing in the act calls for anything but its bare legal observance: that American distributors are foreigners without any urge but most all the promotions were made possible by the act and were put over by mostly the same old local gang who were peddling along with production fakes before there was any act. Only then they got angels privately instead of publicity.

Besides which, how come the snark about "Variety" being anti-British for reviewing this stuff on the entertainment level?

Making 'Em Here?

Gordon Bostock and Steve Fitzgibbon start work Jan. 23 on quota films for P. D. C., which are also going into Pathe schedule for America. Having Monty Banks direct some.

Inside Stuff—Pictures

Paramounters are reported looking forward to the best report for a first quarter the company has ever had. It will beat the first quarter of last year by \$2,000,000, it is said. If that should happen, it means Paramount will have earned \$7,000,000 in the first quarter of '30. That indicates, if held up, a net on 1930 of \$30,000,000 with this sum about equally divided between pictures and theatres (Public).

Paramount's rental income weekly has been over \$1,000,000, domestic, it is said, for some time now, with the foreign business amounting to over \$350,000 a week.

Fox is another big revenue getter on its films, averaging about \$800,000, domestic, each week for the past three months.

With four technicians (two cameramen and two sound recorders) sent to England by William LeBaron, production will get under way immediately on the first of the three all-talkers to be made for Radio release by Basil Dean who, with Gerald du Maurier, recently formed Associated Talking Pictures in London.

First picture, scheduled to go into production in February, will be "Escape," the John Galsworthy play to have originally been done for Paramount by Dean. Plans for its production were dropped when Dean returned to England after directing only one talker for Par, "Return of Sherlock Holmes." The three Dean pictures will be a part of the '30-'31 Radio program.

Paramount's Long Island studio houses its entire producing staffs within one building. It's probably the most complete studio in that respect of any of those of the larger producers. Stages are big enough for any production while there are smaller stages and spaces available for shorts or tests. In this one building, besides the many shorts which will be made, is facility for at least 24 full length features yearly.

Walter Wanger is in charge of the Paramount feature production with A. J. Balaban directing production of all Paramount shorts. Jimmy Cowan is the studio's manager.

Old Hollywood custom of feeding the press is being revived by a number of producers, directors, and stars in Hollywood who believe it necessary to spread a buffet luncheon and temporary bar before and after a preview. Custom was revived two months ago when a New York producer invited the press to review his first picture.

Showing was put on at one of the leading hotels with all the pomp and glamor of a coming out party. Invitation list was responded to by all L. A. reviewers, and the picture received 100% favorable notices. When the picture was released in New York it was slapped by the critics.

Believe it or don't, but the mother of one of the ranking screen cuties is plugging for a character part for the gal. "All she gets are these insipid leads," said the mother to the girl's manager. "She should do some real acting." "Very laudable," quoth the manager, "but not so profitable."

"Well I think she ought to do it, anyhow," said mama. "She can act and I'm tired of seeing her do nothing but smirk and look pretty." Incidentally, mom looks no older than a lot of leading femmes. She's a non-pro.

Major studio engaged a Brazilian to write a Spanish translation of one of its biggest pictures with the intention of releasing it as a dubbed version in South America. Chap engaged spoke Portuguese, the tongue of Brazil, but was short on Spanish and kept it dark. Exec didn't realize that Spanish is not generally spoken in Brazil.

Chap had the translation done by an Argentinian paying him \$250 for (Continued on page 79)

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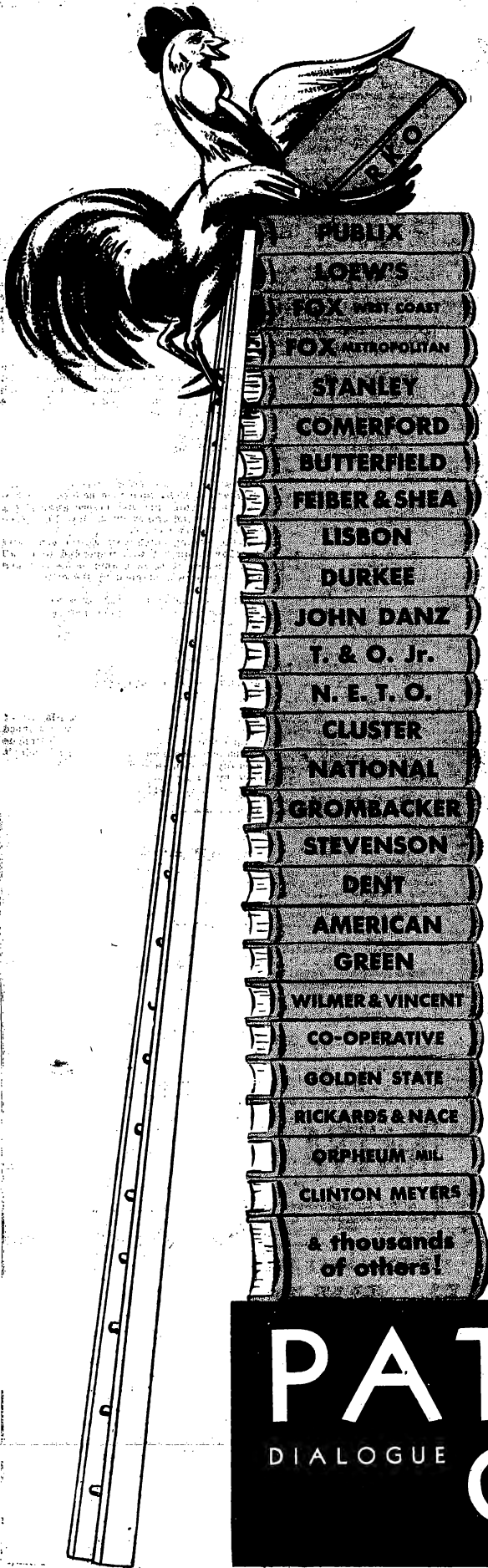
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PATHE MUSIC—SOUND—
DIALOGUE **COMEDIES**

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

LONDON

Prisoner in a blackmail case had permission to have the case set back a week while he had all his teeth out.

Mrs. Frank Lindon is off to South Africa for a holiday, after touring around with Philip Yale Drew in "The Monster."

Henry Emden, former scenic expert at Drury Lane, is dead.

Walter Ellis, writer of "A Little Bit of Fluff" and "S. O. S." has written "Almost a Honeymoon."

One of the biggest real estate deals in the West End will be fought out in March, when a large site near Trafalgar Square comes under the hammer. Several theatrical firms interested.

O'Neill's "In the Zone" is bracketed with H. M. Harwood's "Men in Possession" as the next at the Ambassadors. Isabel Jeans and Raymond Massey, latter producing, will star in the Harwood piece.

Title change is predicted for the stage version of Huxley's "Point Counterpoint." Leon M. Leon, Arthur Wontner, Irene Vanbrugh and Miles Maleson listed.

Flying squad trooped into the

stalls of His Majesty's, stood to attention while the band played the national anthem, and then arrested three pickpockets who'd dropped in to see "Bitter Sweet."

Walter Barnard, artist and friend of Charles Dickens, the author, died in poverty.

Paul Whiteman's orchestra is coming supposedly to London for the first time in five years in connection with the premiere of "King of Jazz Revue."

"A Cup of Kindness," current Aldwych farce, hasn't proved as hot as its forerunners, and is slipping out this month after only 40 weeks. Another farce by Ben Travers is listed, with the same troupe of players, headed by Ralph Lynn and Tom Walls, latter producer-manager.

Burlington Films is to make a talker of "The W Plan," vogue war story.

Talker rights of "The Middle Watch," Shaftesbury theatre success, bought by Artistic Sound Productions, new film unit.

"Sapper's" new play, to follow "The Ghost Train," revival, at the Comedy. Now titled "The Way Out."

"Third Time Lucky," just out of the Ambassadors, mended after a

poor start and goes on tour under Howard Leslie.

"Dandy Dick," Pinero's farce, takes over from "The Rose and the Ring" at the Lyric, out of town house.

Derik Oldham and Winnie Melville out of the Gilbert and Sullivan revivals. To tour in "Blue Eyes."

Bernard Shaw will lead the speeches at the National Theatre Demonstration, Kingsway Hall, Jan. 31. Earl of Lytton, chairman.

Maurice Browne, Ltd., purchased the leases of the Queens and Globe theatres from Sir Alfred Butt.

Mrs. Meyrick, nightclub proprietor, sentenced a year ago to 15 months for evading the licensing laws, will probably be released this month on the grounds of ill health.

Victoria Palace (vaude), which staged "Show's the Thing," revues last year, is going out for revue again.

NEW YORK

Two dance recitals scheduled for last Sunday in theatres were postponed through fear that police would duplicate the summons serving of the previous Sunday.

Don Shrinier, son of a candy manufacturer, stated he would not pay back alimony to his wife, Virginia Shrinier, pending her suit for separation, although he has been ordered to fork over immediately by Justice Taylor. Diana Gray, show girl, is issuing Shrinier's statement for him. She also paid his bail after a short jail stay.

Portland, Me., home down of Rudy Vallee, has introduced a new set of dancehall regulations prohibiting singing with or without a megaphone.

Visiting Philadelphia, Grover Whalen stated "good" night clubs are an asset to New York.

Attorney for Marion Fairbanks, actress, has been trying futilely to serve a summons on officials of the Yellow Taxi Corp., in connection with Miss Fairbanks' civil suit for damages. She is asking compensation for loss of a picture contract and injury to her spine in a taxi crash. An appeal has been made to Grover Whalen to assist in serving the summons.

Announced that Earl Carroll has acquired control of "an entire block between 60th and 69th sts." on which he will erect a 3,000-seat theatre. Also stated that the present Earl Carroll, playing pictures, will be enlarged to 3,500 seats and continue with pictures.

Although Los Angeles attorney of Roy D'Arcy, picture actor, says he has instructions to file a suit for divorce against Mrs. Laura Rhinock D'Arcy, the actor says it's "apple-sauce." He was divorced from his wife but remarried her last year.

Peggy Taylor, dancer, held in \$250 bail when Frederick Schlessor, tailor, charged that one of three garments he gave back to her did not belong to her. She had left two to be cleaned.

When Clara Bow arrived in New York last week Harry Richman met her at the station with a loud kiss and a new car. Reporters were told any possible wedding is still indefinite. Richman said: "If I decide to let her down I'll do it like a gentleman. I'm something that girl never met before."

Mrs. Mona F. Tauszig, daughter of William Fox, won an absolute divorce from Douglas N. Tauszig on evidence of a woman found by her husband's hotel suite a year ago.

Final decree was based on an interlocutory decree approved last October.

Although a court has ruled that Mrs. Frederic C. Penfield submit to an oral examination by Dorothy Knapp, actress, Mrs. Penfield so far has refused to do so. Miss Knapp is suing the society woman for \$250,000, claiming she was instrumental in having her removed from the cast of "Fioretta," which Mrs. Penfield backed.

Before a Master in Chancery, Ellery W. Stone, president of Kolster Radio, denied he had secretly manipulated the company's stock, as charged by Albert Schwartz, attorney and stockholder. Stock's high was 97½; it is now 24.

Plantation Club, Harlem, partially wrecked two weeks ago by men posing as Federal agents, closed after reopening for two nights. Although no official complaint had been made by the club operators, Captain of Detectives Louis Hyams stated that owners had been threatened with murder if they didn't close.

Returning to Mexico City after a three weeks' tour in the wilds of Guerrero, a party including Jesse Laskey reported its canoe had tipped over in the Balsas river and Laskey had narrowly escaped drowning. Laskey was thrown into a deep current, but managed to swim ashore. Another member of the party, Kenneth Wortley, Los Angeles, was rescued by an Indian.

Thieves who broke into the safe of Fox's Duffield theatre, Brooklyn, were unable to open an inner door. Safe contained day's receipts.

Somebody, dressed as a knight, socked Dorothy Knapp on the nose at the Beaux Arts Ball. Nobody did anything about it.

Oscar Straus, Viennese composer, arrived last week on the President Roosevelt and left immediately for Hollywood.

Irene Bordoni applied for her first citizenship papers.

"Diamond Lil," at the Shubert-Riviera, suspended performances Monday and Tuesday nights because of the death of Mae West's mother.

Earl Carroll's Sketch Book changed to Earl Carroll Sketch Book.

Mobs of chorus girls are getting publicity in an intelligence argument. Somebody said they were dumb.

Sight of an amateur Spanish cameraman calmly taking pictures allayed panic on the sinking German steamer, Monte Cervantes, which went down in Beagle channel, off South America. Captain, who stayed with his ship, was the lone casualty.

LOS ANGELES

Superior Court Judge Westover granted Virginia Haggart, wife of J. Lelwyn Haggart, sound engineer, \$100 a month separate maintenance and the custody of their child.

Liquor possession charges against Curtie Mosby, owner of the Apex Night Club, were dropped in Municipal Court when it was shown the case had been tried before and resulted in a hung jury with 11 for

acquittal. Mosby was accused of possessing two pints of liquor.

George Beban, pictures, who died in October, 1928, left an estate valued at \$492,235, according to an inventory and appraisal filed in Superior Court.

Buck Jones charged with three counts of misrepresentation in the employment of actors for his wild west show. Complainants testified they were stranded on the road and did not receive their weekly pay.

Priscilla Dean appeared in court and foreclosed a mortgage on two lots to satisfy a \$10,000 claim against relatives.

Jackie Saunders, pictures, obtained \$50 a month alimony from her former husband, E. D. Horkheimer, for the support of their 13-year-old daughter. They have been separated seven years.

Gypsy Wells, pictures, appointed executrix of the \$10,000 estate of her husband, Conrad Wells, killed in the recent Fox air disaster.

Criminal contempt complaints were issued against Sam Landesman and Gene Lathrop, operators of the Giresque theatre, and five girl dancers were charged with giving an indecent performance. Seven were to go on trial Jan. 16. Bench warrants were issued when they failed to appear.

George Moran obtained a temporary court order restraining Charles E. Mack from using the names "Two Black Crows" and "Moran" in any of his film or theatrical work. Mack's attorneys claim he has owned the act as well as the name "Moran" for 21 years. Hearing will be held on Jan. 30.

Priscilla Whelan, known on the screen as Judy King, was made defendant in a \$20,000 damage suit filed by Amelia Ortiz, stenographer, for alleged injuries sustained in an auto accident Jan. 14, 1929.

Noah Beery and his wife, Marguerite Beery, have reconciled after a two-year separation.

R. B. Burnett told police he was an actor and had lost jewelry worth

(Continued on page 31)

Sound studio equipment for sale, including excellent disc recorder, amplifiers, microphone, lights, etc. Communicate with E. K. Ellis, 152 West 42nd St., New York City

FANCHON & MARCO PRESENT
BRADFIELD
WISCONSIN THEATRE Milwaukee Wis.

JOE LaROSE
PRODUCTIONS
FOX THEATRES

KATYA AND THEODORE
FEATURED DANCERS
IN F. & M. "ACCORDION" IDEAS THANKS TO ALICE GOODWIN

THE SOMNOLENT MELODIST

JOE TERMINI

PLAZA, CORONA, NEW YORK, JAN. 25

Direction WM. MORRIS

NICK

LANG

CHICAGO THEATRE, CHICAGO
JANUARY 31

COMEDY and SINGING

"YES," We Play Instruments!

Finishing Soon with PUBLIX UNIT "SKY HARBOR"

FRED

HUGHES

Thanks to WM. MORRIS OFFICE
New York and Chicago

R-K-O, Eastern
BILLY JACKSON

WRITE FOR FULL INFORMATION

Kooler-Aire Engineering Corp.
1916 PARAMOUNT BLDG. NEW YORK

KOOLER-AIRE offers the certainty of silent, controlled pre-cooling. It fills the house with a cool, delightful atmosphere, so refreshing that patrons come again and again in steadily increasing numbers.

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Its low initial and operating costs make Kooler-Aire many times more profitable than expensive systems of no greater capacity. Investigate NOW.

RAVES

without exception for

MEN WITHOUT WOMEN

on its preview at the
FOX-LOCUST, Philadelphia

Story

A great story, superb dialog, incisive acting and superfine photography.
—Philadelphia Daily News

Dialog

A vivid, virile and tense story of the submarine service.

—Philadelphia Evening Bulletin

Direction

Sharply written dialog of Dudley Nichols, until recently the star news writer of the New York World, and it is apparent that the World's loss is Hollywood's benefit.
—Philadelphia Daily News

John Ford has again proved he is one of the best, if not the ace of American movie directors.
—Philadelphia Evening Bulletin

Cast

This is another splendid film directed by John Ford.
—Philadelphia Daily News

Kenneth MacKenna, as the former English officer turned torpedo-man, has the leading role. He has put it over excellently. But all of them, Frank Albertson as a young ensign suddenly called on to take command of the "sub"; Paul Page, Walter McGrail and Warren Hymer as "gobs"; Farrell Macdonald as a petty officer, and Stuart Erwin as a radio man, give notable "bits" in character as members of a hard-fighting, hard-drinking, hard-boiled crew, who are boisterous and rough ashore and heroes all. Charles Gerard, in the role of a British Commander, is particularly good.
—Philadelphia Evening Bulletin

Audience Reaction

Audience totally oblivious of time and place.

—Philadelphia Evening Bulletin

PUT THEM
ALL TOGETHER
they spell
M-O-N-E-Y

for

MEN WITHOUT WOMEN

Presented by William Fox

with KENNETH MacKENNA

Farrell Macdonald

Stuart Erwin

Paul Page

Frank Albertson

Warren Hymer

Walter McGrail

Story by John Ford and James K. McGuinness
Screen play and dialog by Dudley Nichols



This Review reprinted without editing from the Philadelphia Inquirer—one of the best reviews ever written for one of the best pictures ever made:

First off, it seems necessary to decorate "Men Without Women," which opened at the Fox-Locust yesterday, with a lot of sizzling superlatives.

Compare it to a tale of Conrad's. Or Victor Hugo. Say that it possesses the power of Zola. Or hardbitten like Hemingway. And then discover that such descriptions simply don't mean anything. And go back to the title:

Men without women. Tough, hard-boiled, roistering, profane men of the United States Navy. Men without refinement. Sweating, hairy-chested men. Men without air to breathe. Strangling in the suffocating hold of a disabled submarine, rammed and lying at the bottom of the sea, off Shanghai.

A few hours before they were roistering in port. Eyeing the geisha girls. Swilling beer. Swaggering, blatant, fighting men. Now they're dying. One cracks under the tension and goes insane. A few are coldly gauging the chances. A few are joking. A few crawl away to die alone in their bunks, as the water creeps up and dampens the batteries.

The radio oscillator pounding out "SOS". "Any word, Sparks?" "Naw, this mug 'be a family line." The young ensign, fresh from Annapolis, in a tremulous voice, makes a speech about the glory of dying like men. Like Navy men. A hard-bitten Navy file grunts. A petty officer, gulping for air, smiles and says "All right skipper."

There isn't enough of hokum in this show to grease the back of a woodtick. The talking is about as near perfect as you will hear in a long time. And John Ford, the director, has done a job that ought to win his immortality. The cast of fourteen men are not actors. They are men dying like cornered rats. The audience gasps with them, staring with fascinated eyes as the oxygen tanks hiss out their last few precious litres of life.

Destroyers scattering wind-torn plumes of smoke as they knife through the sea, fog-sirens scattering unwary craft. Divers pounding to attract the attention of men, many of whom will not hear.

If you don't know now, you will, when you have seen "Men Without Women", how much of courage, of desperate effort, of sheer, unvarnished human grandeur was seen in the tossing waters at Provincetown a few years ago, when the S-51 went down. And you'll take a big, appreciative lungful of Philadelphia air—and like it.

—The Philadelphia Inquirer

The MELODY MAN

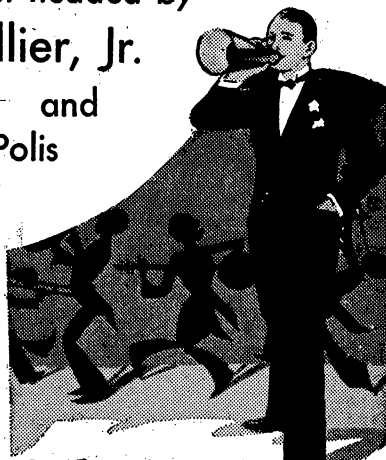
A Columbia Picture
based on the sensational stage
play... produced with gorgeous
sequences in **TECHNICOLOR**

with an all star cast headed by
William Collier, Jr.
Alice Day and
John St. Polis

Directed by
R. WM. NEILL

IS ABSOLUTELY

MARVELOUS



News From the Dailies

(Continued from page 28)

\$6,445 while moving from one address to another in Hollywood.

Almee Sample McPherson's son Rolfe too fast in his driving. Loses his license indefinitely.

Frederic March and his wife, Florence Eldridge, are being sued for \$52,000 by Harry Greenberg. Latter charges that the actress' car crashed into him last December.

Lee Critchfield, dancer, withdrew her complaint of assault and battery against Edward Mills, shoe manufacturer.

Jobyna Ralston, Arthur Rankin, Norman Peck, Elinor Flynn, Annette Westby, Marvin Williams and Frank Jennings, members of "Bad Babies," and George Scarborough, author of the play, went on trial for the second time on charges of giving an improper performance. Jury disagreed on the first trial.

Judy King, pictures, sued by Amelia Ortiz, stenographer, for \$20,000 for injuries received in an automobile accident. Ordered to pay \$1,800 damages.

Julian Eltinge won a decision in court which allows his picture, "Made to Order," to be released immediately. Walter Hess sought an injunction against Eltinge and Ted-Art Studios, asserting he was promised 10% of the profits for obtaining finances to complete the production.

Cass Gay, musician, brother of Byron Gay, song writer, was held for trial in Superior Court. Charges of drunk driving and failure to stop and render aid after an auto accident.

Pioneer Wild West Circus Co., operated by Chief Madwolf, was named defendant in a \$25,000 damage suit filed by Fred Svensen, can-

Tallest Usher

Atlanta, Jan. 23. Loew's Capitol boasts the tallest usher in show business. Henry Mullins, local boy, is seven feet and six. Doctors say he is capable of growing 24 more inches.

vasman, for personal injuries sustained while in the employ of the circus. Svenson claims he broke a leg in a fall off a ladder while repairing a string of lights.

Adolphus Pilgreen obtained an annulment of his marriage to Grace Darling. Pilgreen, radio singer, on the grounds she had another husband when she married him. Complaint alleged she married Kurt Hagar at Riverside, Cal., Jan. 1, 1925, and without securing a divorce became the wife of Pilgreen in September of that year.

Lila McComas, screen, filed suit in Superior Court asking \$215,000 damages for injuries when she was thrown from the howdah of an elephant belonging to Al G. Barnes Circus. Fall was sustained during the filming of a scene in a picture. This is the third suit Miss McComas has brought against Barnes and the Alliance Investment Co., which handles his affairs.

CHICAGO

Gavin Blair McElroy, of Fitzpatrick-McElroy theatres, who committed suicide, left an estate of \$150,000 to his three children.

Chi Civic opera company will leave Feb. 2 for Boston to open its regular American tour.

Charging misconduct with a model, Nan McClelland Barclay filed suit for divorce from McClelland Barclay, artist. Couple were married in 1916 and separated in 1929.

Bandits raided a room in the Knickerbocker hotel and got \$2,500 from visiting furniture dealers, here for the convention.

Engaging two bandits in gun battle, Arthur Sookman, superintendent of service for the Civic opera company, last week routed the gunmen after crippling one with a bullet. Sookman was held up while

putting his car in the garage in the rear of his home.

Alexander R. Carqueville married Elsa Slach, reported to have been a star in German films, here.

Suit to rescind his agreement to pay Sadra Holland \$40,000 because of the loss of her legs by amputation, was filed last week by Dr. Henry J. Schireson. He has already paid \$18,000.

Mona Roth, former nite club entertainer, who has a \$250,000 breach of promise suit pending against Moe E. Hillison, has filed another for \$7,500 against him for false arrest. Hillison had her arrested charging extortion, but failed to prosecute when the case came to court.

For violation of the dry law 14 speakeas were closed for a year.

Mary Walter, former nite club entertainer, was last week awarded a judgment for \$14,000 against the Checker Taxi Co. for injuries received while riding in a cab. She had asked for \$150,000. Testified that she suffered a fracture of the skull and a broken back and is permanently crippled. Accident occurred in 1923.

Suit for \$25,000 was filed here last week by the Denver Civic Opera Co. against Ross Raisa and husband, Giacomo Rimini, both of Chi Civic Opera, charging breach of contract. According to suit, two local opera singers had contract to sing in Denver last fall at a concert. They failed to show and money had to be returned.

Fire Threat

Providence, Jan. 23. Fire in the heart of the downtown district threatened to wipe out the Strand and Fay's theatres last week. Blaze in an office on the second floor of the Strand building gave firemen a stubborn fight.

Although the firemen battled for an hour, audiences in the houses were unaware of the blaze.

In line with a new order, Manager Reed of the Strand stood by a microphone connected with the back screen, loud speakers ready to notify patrons if it became necessary to leave.

Pauline Garon, "Sunny Skies," Tins.

Pogo, "Wake Up's" Personality Horse, A Gee-Gee of Lineage and Pomp

The theatrical season was going along smoothly. No new actress had climbed to rotogravure fame. No red-nosed comic, known to the trade for years, had been "discovered" by the intelligentsia. And then came Pogo.

Pogo is a horse—a comedy blue-blood if there ever was one. An equine actor who can express bewilderment, contempt or joy in the shrug of a shoulder, the toss of a head or the patter of not too dainty feet. A horse whose hind legs never know just what his front legs are doing for the reason that the hind legs belong to one Griffiths Brother and the front legs to another. There have been horses and horse laughs in vaudeville, but there never has been one like Pogo.

Pogo rates a rave on his comedy; he rates a biography on the history of his front legs which belong to the elder Griffiths. The hind hoofs are the property of the younger Griffiths, a lad of 50 or thereabout, but the chronicle of the front feet starts in 1871 when their owner, born Frederick George Delaney, was apprenticed at the age of 5 to an English showman named William Thomas Matthews.

Paid in Cakes. Griffiths still carries the indenture papers making legal his apprenticeship and Holzman, and Dorfman, in the presence of the interviewer, had to use all their press-agent powers to get the rare document away from him long enough to have it photographed for publicity purposes. The paper is worn and yellow, covered with a fine script making known that "Fred. Geo. Delaney is to serve as equestrian, tumbler, clown and rope dancer for the period of seven years, in return for which he will receive sufficient meat, drink, clothing, lodging; and all other necessities"—proving that they were playing off in coffee and cakes even in those days.

Stored carefully away with the record, Griffiths carries snapshots of the tintype variety, taken with members of the Matthews Troupe, all, as was the custom in those days, one happy family. The pictures show the young troupers as a round-faced, slick-haired kid of five, assuming virile acrobatic poses and clad in the funniest pair of tights outside of a tanktown Shakespearean company. The collection of classics, worthy of being stored with the most high-hat records of the theatre, includes several tableaux the formation of which the troupe would rush into after each acrobatic trick.

Grand Poses. "There wasn't so much handkerchief in acrobatic acts in those days," Pogo's Papa explained. "Instead of wasting time between tricks we would pose for living pictures."

Thus there remain posed records of "The Conquering Hero," "The Bollicking Romans" and "Strength Versus Weakness." Though Pogo had not yet been thought up, his potential front feet were in New York in 1871 when the Matthews Troupe opened the new Union Square theatre. There were two national calamities at this time—the Chicago fire (for which a benefit was given), and the death of the Prince of Wales. Griffiths remembers the latter distinctly because there were two dogs in the act at the time, named Monkey and Prince. Knowing only one Prince, and that one a trick dog, he rushed down to the cellar to weep over the remains and was overjoyed when he learned the

(Continued on page 32)

Joseph Jackson

Write the Dialog for Three Al Jolson Pictures

DOROTHY YOST

WRITING FOR Metro-Goldwyn-Mayer

Guest Conductor and Master of Ceremonies NAT NAZARRO, JR.



CAPITOL, NEW YORK, WEEK JAN. 25, 1930

Featured with CHESTER HALE'S WHIRLWIND UNIT

"GYM-JAMS"

Playing Loew's De Luxe Picture Theatres

Personal Manager, J. A. DE SILVA

CLAIMING CONTEST PRIZE W. B. HOUSE MGR. SUES

Atlantic City, Jan. 28. Warners' Colonial theatre supposedly led all other houses controlled by this firm in the eastern zone in a nine weeks' contest for box-office results, according to the house manager, Louis Silberman, who is now out of a job and has filed suit against WB.

Silberman is suing to gain possession of the prize offered by Harry Warner, but which went to someone else.

According to Silberman, the Colonial not only led the Philadelphia district, which includes Atlantic City and 193 theatres, but he won by a wide margin. He contends that at the last minute Atlantic City was ruled out of the contest and the prize awarded to a Wilmington theatre. About this time Silberman was discharged as manager of the Colonial, after his resignation had been asked for and refused. He claims that when it was seen he had won, the contest was extended a week in a futile effort to put him in second place.

Silberman was discharged as manager of the Colonial once before. At that time, he declares, the trouble was due to his difference with a district publicity man.

Fox Tangles

(Continued from page 9)

could not move for execution without notice to the court, and the same restriction applied to any consent creditor action.

Also, no disposition of assets or property may be made meanwhile except in the normal course of business of the Fox concern.

To End Litigation

Action if it goes through means that the four suits instituted to appoint a receiver will be dropped, as also the Fox securities bond issue proposal, and the shares of E. Stock, out the financial affairs of the company will be launched immediately.

Past week was another seven days of "conferences" for the Fox group and all those immediately interested. Filing of a suit last week by Mrs. S. D. Kusen, holder of about 20,000 shares of E. Stock, gave the situation a very serious turn, followed almost immediately by the court's "show cause" order, which was not entirely expected. However, throughout the week those close to Mr. Fox were emphatic in stating that there would be no receivership.

With the clouds disappearing the Fox personnel has literally taken a deep breath, with some expressing the thought that the present finance plan is overdue by just 12 months. On Monday Fox is said to have received an offer from the Coast of \$25,000,000 for what also is expected to have been around a 40% interest in Fox West Coast Theatres. This proposal was immediately rejected by Mr. Fox, it is understood.

A Stock Football

Since October Fox Film listed stock has been a football for professional traders, who used it to unsettle the whole market when they were engaged in a bear drive, even though the drive might be directed at other points in the list. The whole stock issue has apparently been sold four or five times in the last two months, and the floating supply for trading purposes must have been turned over and over many times.

Situation in the stock, with Fox and his associates, trustees, at a deadlock, has stood in the way of general market improvement at numerous crucial points, and the settlement of the affair removes at least one element of uncertainty, not only in the market for amusement stocks, but in the actual conduct of big theatre enterprises throughout the country.

Negotiations of Fox-Metropolitan Playhouses for the acquisition of various indie houses in the Greater New York territory, numbering a dozen, in addition to the Sol Brill chain of 10 in New Jersey and State, are hung up as a result of the involved financial affairs of the Fox interests.

Deals to bring these additional houses into the Fox-Met. group were continued following the first indication of any difficulties confronting the Fox organization, but during the past week everything has been temporarily dropped.

"Nothing will be done," according to William Brandt, directing manager of F-M, "until some settlement of the present difficulties is reached."

Hollywood, Jan. 28. A brother and sister act has taken its place alongside of the biggest producing organizations in the country. Entering on their fifth year as producers of stage entertainment for deluxe picture theatres, Fanchon and Marco have increased their productions from one to 52 a year and their budget from \$750 to \$200,000 a week.

This couple, performers for a good many years, went to San Francisco in 1926 and got the job of producing a girl show (three principals and 10 girls) at the Strand for a 25-cent attraction. They made good.

Harry C. Arthur, Jr., then manager of West Coast Theatres, headed by the Gore Brothers, thereupon gathered them into the fold and assigned them to the Warfield in the same city. The house, then being operated for the Loew circuit, had not been doing so well, but the Fanchon and Marco act clicked the first week and business hopped a little. Arthur then gave them a three months' contract, and within a month trade sprouted. Result was a deal for the producers to continue for a year on the stage presentations.

West Coast also had a house across the bay in Oakland. A chance was given F. and M. to send their stage show over playing San Francisco. Another check at Sacramento, the next spot, the same thing. As trade was not so hot at Loew's State, Los Angeles, Fanchon was sent south that same summer and told to go to work. At first not so fortunate. However, having been a performer herself and knowing showmanship, she shaped her act to attractions to fit, and business jumped \$3,000, then \$5,000, and finally \$8,000, to hold around that figure.

Demands then came in from other houses controlled by West Coast for

In the meantime matters will lay as they now stand, with Fox temporarily protected from sale of the houses under negotiation to others, it is understood.

Brill, who has State Island almost completely sewed up, has the most important houses in this section outside of A. H. Schwartz, who continues to operate independently. Brill's chain was started sometime before the Wall Street crash, following which trustees were appointed to direct the Fox affairs, but at that time there was no order to drop all negotiations entered by F-M.

Some of the seven Fox-Metropolitan houses in Brooklyn and the Bronx put on the auction block have been sold to indie operators and negotiations are on for disposal of the balance. F-M had to acquire these houses in order to obtain the theatres in chains it wanted.

Jensen-Von Herberg Suit

Seattle, Jan. 28. Jensen and Von Herberg receivership suit, filed here against Fox Northwest Theatres, Inc., is the result of the peculiar situation in which the Oregon showmen find themselves. They are minority stockholders in the Fox theatre subsidiary while, at the same time, operating the Liberty in direct opposition to Fox houses.

When selling out to North American Theatre Corp., which in turn sold to Fox, Jensen and Von Herberg received \$1,500,000 cash and \$250,000 in stock. Subsequently there was a disagreement on payments with the Liberty, Seattle, turned back to them for operation.

Petition for receivership of Fox Northwest is based on an allegation that the present operation is not competent to yield the agreed annual dividend Jensen and Von Herberg were assured.

Little likelihood of a receivership.

"Magnafilm" in Ill.

Chicago, Jan. 28.

Essaness circuit will continue advertising its enlarged screen image as Magnafilm. It has settled differences with Paramount, which claimed an infringement of the term "Magnascope."

Essaness has an Illinois trademark on Magnafilm and advertises it only in Chicago, so far dropped the matter.

Richard Thrope directing "Paradise Island," Tiff.
Johnnie Hines, "Medicine Man," Tiff.

A Five Year Achievement

By Arthur Ungar

the F-M attractions. Overhead was limited at that time to around \$1,200 a week. Marco, making his headquarters in San Francisco, was enticed to establish his base in Los Angeles, and within a short time the units, which began opening in L. A., had a route of 10 weeks on the Coast.

Firm used up all the available specialty talent on the Coast and then went east to bring on performers. Being shrewd buyers they managed to bring names to the Coast for their "Ideas" at a reasonable salary and kept them working and repeating over their limited circuit. At the same time they also developed names from among the Coast stage contingent, some of whom went east to feature in various musicals and to headline in vaude.

When the master of ceremony and stage policy maker came along, Fanchon and Marco were among the first to realize its value. They quickly developed such m. c.'s as Rube Wolf, Walt Roemer, Eddie Peabody, Gene Morgan, Al Lyons, Hermie King, George Stoll, Jay Brower, Max Bradford, Frank Jenkins and Slim Martin.

When stage entertainment waned in houses controlled by other circuits, the Fanchon and Marco "Ideas" found the sailing easier and succeeded where the others had failed. This was probably due to the fact that F. & M. knew production from the performers' angles and how to accomplish it in what appeared style at a nominal cost.

Own Studio

For production they established their own studios where the building of sets was done under the supervision of Marco. For costuming they also formed their own organization and secured Harry Bourne, one of the best known costume men

in the country, to head it. Not alone does this branch now make costumes for the Ideas but also for picture productions and rents out to picture houses and tab organizations throughout the country. There is also an F-M shoe department which takes care of itself financially.

When Fanchon decided to eliminate its traveling units for a while the F-M Ideas were placed in four Public coast houses. At about the same time the circuit dates were extended to wind up in Salt Lake and amounted to 14 weeks.

Last year Fanchon and Marco, against the advice of many astute showmen, decided they would invade the east with their units. They got them into Denver, then Kansas City, and finally a deal was made with Jack Loeb, of the New York Fox booking office; Jack Leo, of Fox Midwest, and Marshal Stuart, of Fox New England circuit, and the Fanchon-Marco Ideas were spanning the country.

In 60 Theatres

At present they are playing in 60 theatres from Coast to Coast, with two and three new key center towns being added a month. It is figured that by the end of this year that F. and M. Ideas will be in at least 100 houses and that F. and M. will be producing two units a week instead of one.

Organization has 3,000 people on its weekly payroll, half being performers and the other half musicians, stage hands, plus operating and executive personnel.

This is the five-year achievement of a brother and sister who are still young and active, with same important niche for themselves in the amusement world. Their national standing has become a by-word in the theatre, and there is no producing organization of the kind which has a brighter future.

Hotel's Complaint

Los Angeles, Jan. 28.

Central theatre here has been restrained by neighboring hotel from showing talking pictures.

Thinness of separating partition disturbed hotel guests, it is claimed.

Personality Nag

(Continued from page 31)

truth. He meant no disrespect to royalty but explains that the departure of a performing pup would have seemed a far greater calamity.

There are other things that stand out in retrospect of that first American tour—the grass plot that was 42nd street with goats grazing on it; the trek to California where there were Indians and covered wagons; the return to New York and engagement at what was practically a suburb with P. T. Barnum's outfit, and the parade that followed from ten in the morning until four in the afternoon. Whirlfists was forced to substitute for a girl rider who was ill.

Played Koster & Bial's There's gold in them there memories for some alert biographer.

Having outgrown his apprenticeship, Griffiths teamed up with another acrobat and did a horizontal bar act through Russia, Poland, Italy and any other place he could set up apparatus. Even Koster & Bial's saw the team in 1897. The younger Griffiths took the partner's place at the season 1901.

Mr. Griffiths developed his flair for comedy in a yearly pantomime at Christmas time. He has been, among other things, the Wolf in "Red Riding Hood" and the Cow in "Jack and the Beanstalk"—a cow said to have made audiences weep over his grief.

When a humane law barred all performing animals from the stage, Griffiths hit upon the idea of a performing horse, designed an equine head and carcass—and Pogo was born.

Side the sensational hit made at the premiere of "Wake-Up, Dream," Pogo has been deluged with offers to appear in pictures and other musicals, but before accepting any of these he will have to take his horse and aft parts off to London to fill a summer engagement.

What follows after that remains to be seen, but whatever happens, Pogo's a grand personality—and so's his Old Man.

STOCK SALE LICENSES

Stock in a Chinese theatre company, in a Chinese building corporation, and in a camera projector concern are among those now being offered to the investors of New York, according to notices filed with the Secretary of State under provisions of the General Business Law designed to protect the public in the sale of securities.

Licenses granted include the following:

Chinese Theatre Corporation, Delaware company, with headquarters at 41 West 44th street, New York City, to handle its own preferred shares.

China Building Corporation, Delaware company, with same New York address above, to float its own preferred stock.

Camera Projector Corporation, Delaware company, with offices at 11 West 42nd street, New York, to sell its own common stock without par value.

Brooklyn Veldrome Corporation, New York company, headquartered at 127 President street, Brooklyn, to dispose of its own common stock, Class A, non voting.

State of New York also notified of following listings on New York Stock Exchange:

Warner Bros. Pictures, Inc., Delaware company, with business quarters at 321 West 44th street, New York, 448,117 shares of common stock, without nominal or par value.

Warner Company, Delaware corporation of Wilmington, Del., \$5,869,000 first mortgage six per cent, sinking fund bonds, due April 1, 1944, with and without warrants.

"Lummox" Radio Tieup

Coincided with the first showing of "Lummox" (UA) in America, opening Feb. 7, UA has engineered a coast-to-coast radio hook-up with the Columbia chain for that night.

James Hurs, author of "Lummox," will do five minutes on the air in connection with the Brownbott Footlights Hour. It's her first radio attempt.

Warren Nolan, of UA, has left for Detroit to arrange for a special campaign on the "Lummox" opening there.

COMPLETELY DESTROYED

Kewanee, Ill., Jan. 28.

Peerless theatre, local house recently taken over by Public-Grand States, was completely destroyed by fire this morning. House capacity was 800.

No fatalities reported.

Sam Waagenaar, in charge of publicity for Metro in Amsterdam, has left Holland to come here on speculation to try publicity.

Vallee's "Come-in" Urge; Invite Via Public Horns

Rudy Vallee's voice may be heard crooning a "come in" legend to pedestrians around Public theatres. It tends the adoption of a plan under consideration by the home office.

Idea is to put in storage the regular doorman's voices and substitute recorded "invitations" to be made by the theatre, recorded back talk by the doorman. Recorded talk would be reproduced over marquee loud speakers. A similar canned lure was tried during the New Year's rush at the Paramount, New York, to offset the bedlam and noise of the shoving throngs, and was found satisfactory.

COAST NOTES

Mona Rica and Eva Rosita, "Flame of the West," Pathe.
Clara Beranger, Pathe scenario staff.

Clem Peoples, county jail keeper, technical advisor on "Jail Break," FN.

Mary Forbes, "The Circle," M-G.
Knut Neuman, directing foreign shorts, U.

Sam DeGrasse, "La Marseillaise," U.

Richard Thorpe, directing "Paradise Island," Tiff.

Jean Hersholt, "Viennese Nights," WB.

U. has changed title on "Carnival," stage play, to "Young Love." Mary Nolan, director, William Janney, Ralph Harold, May Busch, Alice Lake in cast.

First of Edward Sloman's two for Columbia will be "Hells Island," original B. H. Fox.

Babe Kane, "Sunny Days," Tiff.
Creighton Hale, "Cyclone Hickey," Tiff.

Bert Elliott, "Divorce," M-G.
Florence Frederic, "Dumbbells in Ermine," WB.

Morton Downey and Barbara Kent, at Bay, FN.

Matilde Comor, "Sea Bat," M-G.
Adelaide Hellblom to Columbia to write yarn for title "Personality."

Betty Boyd, untitled Col. picture. Title of first Pathe two-reel western, "Flame of the West."

Ralph Harold, "Dixiana," Radio.
Ramon Navarro's next for M-G, "Hammer of Seville." Cast: Dorothy Jordan, Renee Adoree, Ernest Torrence, Marie Dressler.

Maurice Combs, novelist and playwright, here for Pathe.

Title of the next Norma Talmadge picture, "Flame of the Flesh," UA. It is being adapted from the play, "Mme. Du Barry."

UA is scheduling plans for four new productions in New York by Feb. 10. Films are "Sunny Days," "Paradise Island," "Medicine Man," and "Resurrection" (musical).

Jack Conroy replaces Fred Niblo in directing Lon Chaney's "Sergeant Bull," M-G.

Percy Heath, writer, sets another yarn for M-G.

Gene Towne adapting "What Men Want," U.

Wells Root dialoging "The Storm," U.

U. Ted Kiley adapting "Behavior of Mrs. Crane," U.

Leonard Fields and Ernest Laemmle adapting "Tango," U.

Willie North, "The Golden Call," Fox.

Pauline Garon, French version, "An Unholy Night," M-G.

Alison Skipwith, "Ruffles," UA.
Stepin Fetchit, "Our Gang," comedy.

Nancy Dover, "Let's Go Native," Par.

William Wellman to direct "Border Legion," Par.

Josephine Dunn, "Safety in Numbers," Par.

Ralph Ince, "Jail Break," FN.
Virginia Sale, "I Love You," Radio.

Rex Lease, "Sunny Days," Tiff.
Tom Dugan, "Medicine Man," Tiff.

Cathy Robinson on the M-G lot for past year, now writing for Radio.
Robert Elliott, "Sweet Mama," FN.

Bert Roach, Carmel Myers, Blanche Sweet, George Stone, "Don't Get Married," Christie short.
Bert Roach, "Viennese Nights," WB.

Arn Carter, WB short.
Frank McGlynn, "Good News," M-G.

Georgette Rhodes, French version of "All The Way," Roach.
Helmut Gorin, German instructor for Roach stars.

125th St. House Sold

Al Gould-Charlie O'Reilly indie circuit combo has taken over Jim Johnson's Oriental on 125th street near Lenox avenue, in New York. They're closing it down for a few days during which renovations will be made and sound installed. Prices on the new policy are a dime and five for the mate. All 25 cent evenings.

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Enjoyable Engagement I Had Was the Two
Weeks I Played for

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AL JOLSON

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"IDEAS"

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STUDIO

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Greetings to a Pair of Aces
FANCHON and MARCO

FRANCES DEXTER, WEBB and DIAZ

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SCORED INSTANTANEOUSLY
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OUR DEBUT, MAY, 1927

AN OUTSTANDING FEATURE
NOV., 1927
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from
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JACK DURANT

THE TALK OF VAUDEVILLE
SEPT., 1928

R-K-O

PALACE, NEW YORK, 3 RETURN
ENGAGEMENTS IN 8 MONTHS



TREMENDOUS HIT

JULY, 1929

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PALLADIUM—HELD OVER TWO WEEKS

FRANK
MITCHELL
and
JACK
DURANT

presenting
"STICK OUT YOUR HAND"

Direction WM. MORRIS
R-K-O MORRIS & FEIL

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MARCO'S
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(The Boy on the Ladder)

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ACTOR—*Everything*
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needs—**RUBE WOLF**
has—**AND HOW!**

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and his

CALIFORNIANS

"AMBASSADORS OF RHYTHM"

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MONTE CARLO

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And Her Other Friends

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FANCHON and MARCO
EXTEND HEARTIEST WISHES FOR A
BIGGER AND BETTER SEASON

Thanks to
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and
MARCO

DORIS NIRLEY

FEATURED
IN
THE IDEA
"IN GREEN"

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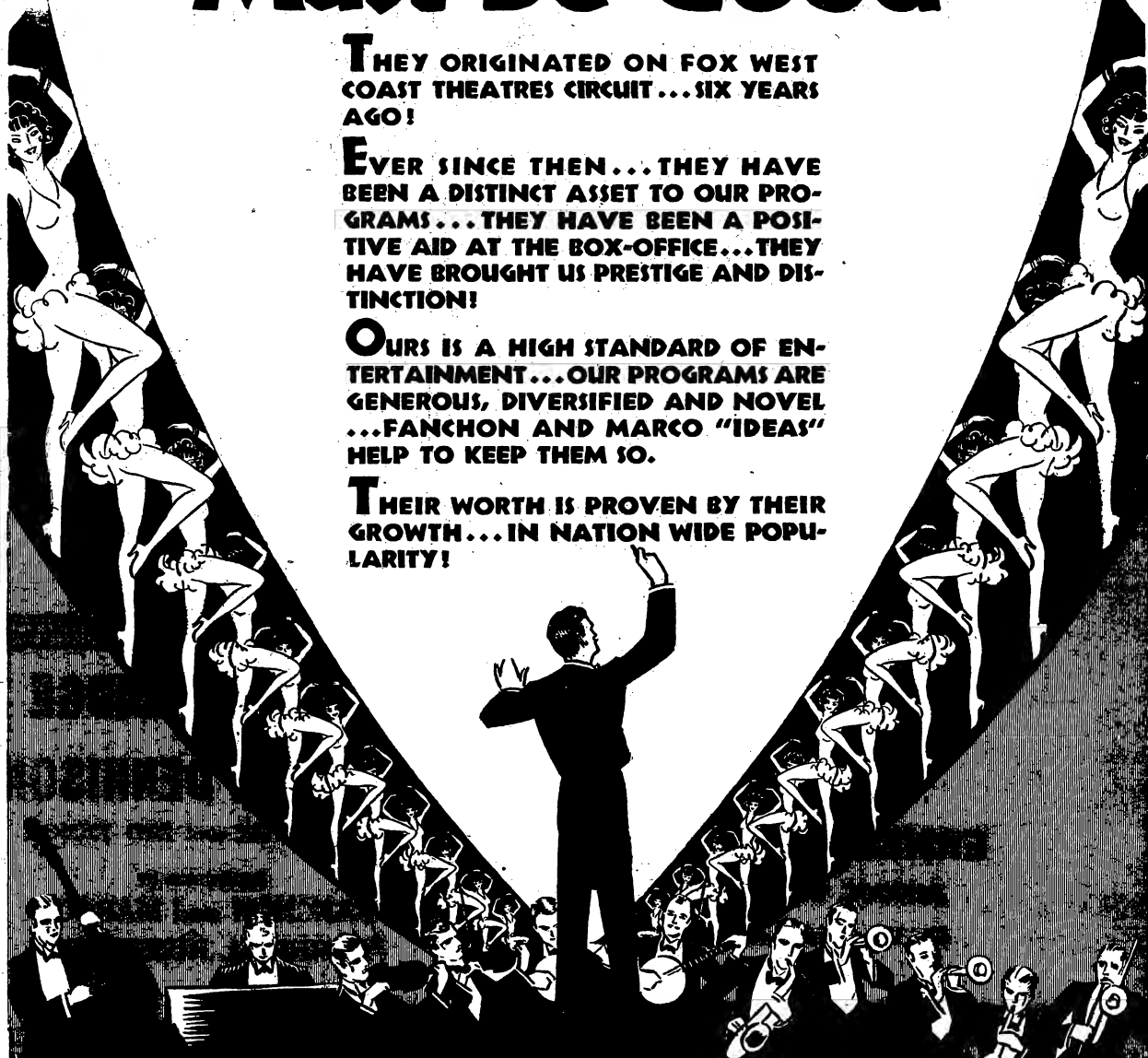
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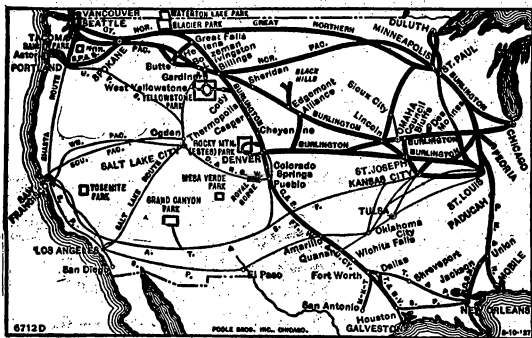


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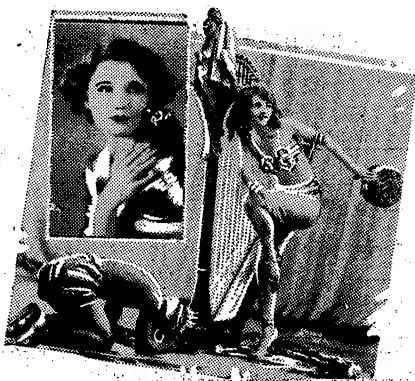
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My Heartiest Thanks to

ABE LASTFOGEL, HARRY LENETZKA, MAX TURNER, NAT KALCHEIM, WALTER MEYERS,
and My Friend, JOE CORNBLETH

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and Hope to Be for Four Years*

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**STRAWS
STRAWS
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GEORGE

BARTO AND MANN

"THE LAUGH KINGS"

Everybody Loves



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"LOVE"

by DOLLY MORSE

THE SONG YOU ARE

"DO YA' I"

by HAVEN GILLESPIE (JUST A TINY)

ANOTHER — "VAG"

"Love Made A G"

TITLE SUGGESTED BY WELCOME LEW
by FRED PHILLIPS, HARRY DE

A NOVELTY FOR

"FUNNY, DEAR, WHA"

by JOE BENNETT, GEO. A. LIT

THE BEAUTIFUL WALTZ THEME FROM

"YOU'RE ALWAYS"

HARRY TIERNEY (But Only In

ANOTHER NOVELTY FOR

by GUS KAHN THE ONE

"JUST CAN'T BE BOT"

THE NEW
SENSATIONAL
WALTZ HIT

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*"You Can't Go Wrong
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WHAT LOVE CAN DO
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LOVE IN MY ARMS
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I LOVE HERED WITH ME
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YOU SO
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"Ken" TERRELL and HANLEY Verne

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and

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IN ACTION

NOW APPEARING IN

FANCHON and MARCO'S
"CARNIVAL Russe Idea"

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LUCILLE PAGE

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JACK STARNES EDDIE MACK HAROLD AMES

AND

TWO QUEENS

ALTA MAGEE NATALIE RENEE

Make a Full House

Featured in F. & M. "FAR EAST" Idea

Many Thanks to FANCHON and MARCO

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Best Wishes and Many Thanks to FANCHON and MARCO

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Sincere Wishes for Your Everlasting Success

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Featured Dancer in "FAR EAST" Idea

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JAPANESE DANCER

Featured in "FAR EAST" Idea

RUTHIE KADOMATSU

Featured in F. & M. "FAR EAST" Idea

Thanks to FANCHON and MARCO

MILDRED WATTS

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"FAR EAST" Idea Thanks to FANCHON and MARCO

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SPYROS P. SKOURAS, Gen'l Mgr.

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Featuring
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IN

"BABY SONGS" Idea

Thanks to GAE FOSTER

PENNY PENNINGTON with LUCILLE**"BABY SONG" Idea****THANKS TO FANCHON and MARCO**

Personal Direction of CHAS. FINKELSTEIN

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VIC VE LORY—Bass-Voice
WALTER RUICK—PianoJIMMY BRIGGS—Reeds
LEE STALL—Reeds
JOE KRECHTER—Reeds-Arranger
MANUEL CONTRERAS—Brass
"EDDIE" SHINER—Brass
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Master of Ceremonies

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Congratulations from one who has enjoyed working for you for the past five years. I trust our association will continue for many, many more anniversaries.

JAY BLOWER

Master of Ceremonies
EL CAPITAN, SAN FRANCISCO

Murder on the Roof

(Continued from page 21)

this kind of dough, that company is bound to make money with it. So are the theatres playing it—certain theatres.

There are wrong theatres for "Murder on the Roof." It can go into and stand up in all moderate deluxes and satisfy all the way down the line, with the very big stands out and probably not missed. Practically all of the action transpires on two sets, cafe and pent house. There is a doorway shot, a ladder climb and a few views (exterior) on the bungalow roof. Keeping the action in such close quarters is okay because the way in which the film is handled no more room is needed.

A robber with whom Anthony Sommers, broken down criminal attorney, was bargaining for a stolen diamond, was murdered in the roof bungalow adjoining a night club run by Joe Carozzo. Sommers is found guilty and jailed. His daughter gets a job as an entertainer in the cafe to free her father and does. But not before she becomes one of those toasts of Broadway and Carozzo goes off his nut about her. It's Joe who bumped the guy off and it's proved, although Joe is nudged himself before the finish.

Raymond Hatton plays a drunk up to the finish when he reveals himself as a newspaper reporter. In spite of frequent overplaying for comedy, his is the performance of the picture. Dorothy Revier is the girl. In the night club she appears to sing one number and later almost dances, but her looks are in her favor. Paul Porcasi's Carozzo is a double of his part in "Broadway" and he does it in much the same way. David Newell, hero; William Mong as the lawyer; Margaret Livingston as Carozzo's thrown down and jealous girl friend, and Louis Natheaux, are the remaining characters of importance.

Not much effort to flash over the night club stuff with freak scenery and big numbers. Set itself is good looking, ditto the pent house. Sound and photography oke.

Kaiser in Peace and War (GERMAN COMPILATION) (Silent)

Rex Picture Co. presentation of assembled newsreel matter of the former Emperor of Germany. At Film Guild Cinema, N. Y., week of Jan. 25. Running time, 40 mins.

As historical documents these pictures are well worth saving. For educational material they present a certain vivid synopsis of what it used to be like when a military uni-

form meant plenty in Germany. As a commercial proposition in America the outlet seems definitely limited.

Most of the photography is fairly good and the print is clear, but the treatment of the various functions, christenings of ships, awarding of iron crosses, visits to the wounded, reviewing fall maneuvers, is extremely stereotyped, as if done by an official German government photographer kept in his place by the etiquette of rank. What is seen mostly is the equipages arriving, the Kaiser in all sorts of uniforms shaking hands with everyone above the rank of colonel, and then driving off again.

However, some informal shots of the imperial family, including the ex-crown prince, have value as being different. Crown prince appears quite amiable and likeable. In fact, the Kaiser looks a lot more human than the Creel press bureau permitted Americans to believe he was.

Shots of the Kaiser in his exile at Doorn Castle, Holland, bring the compilation up to date, or fairly so. There is definite interest in a lot of this footage, and it is probable, now that the Kaiser is getting on in years, that the dramatic and tragic aspects of his case may build a value for what photographic records of his gold-braided days are still extant.

AFTER THE FOG

(ALL DIALOG)

Produced by Descom. Released by Affiliated Exchanges, Inc. Starring Mary Philbin. Directed by Leander DeCordova. Story and dialog by George Terwilliger and A. M. Statter. Photographer, Charles Boyle. Cast includes Raymond Hatton, Edmund Jones, Carmelita Geraghty, Margaret Seddon, Allan Simpson and Joseph Bennett. Recorded by RCA. At Loew's New York, N. Y., as half double bill, Jan. 14. Running time, 68 minutes.

For inland time only. Naivete of star's acting, topsy story and poor dialog make this risky as a serious drama for intelligent or sophisticated audiences, grind or otherwise. Photography's fair. Recording, however, registers the cast uniformly with no variation of tonal values. If Mary Philbin's name means anything, that's its best chance to draw.

Unimaginative direction has left most everything to dialog, and the actors hanging over the side for expression. Lighthouse keeper's daughter falls for a society boy against puppy's wishes. Dad wants gal to wed fisherman, forgetting that he himself copped a "400" belle. Another thing that bothers the old guy is his child is a daughter when he wanted a son. Argument upsets household, pap going nuts and

mother tipping over from grief. Everything ends when gal pops the old man with a shot shooter as he comes for her with an ax. He doesn't die, and the lass weds her choice.

HARMONY AT HOME

(ALL DIALOG)

Fox production and release. From stage play, "The Family Upstairs," by Harry Delf. Dialog by Edwin Burke and Elliott Lester. Direction by Hamilton MacFadden. Daniel Clarke, photography. Sound recording, Al Brustin. William Collier, Sr., and Marguerite Churchill featured. Charlotte Henry, Charles Eaton, Rex Bell, Dixie Lee, Elizabeth Patterson and Dot Farley in cast. At Loew's New York, N. Y., one day, Jan. 23. Running time, 59 mins.

Amusing picture and diverting from the first to the last reel. William Collier, Sr., and laughs make it likable entertainment for the masses, both high and low. Best class of first runs take no chance in issuing playdates to this picture, no matter what the location or patronage. Why it's at the New York instead of the Roxy is probably because of booking congestion at the big house.

Collier is the typical father with the typical flock around him taking every advantage of the old man. When he is suddenly made superintendent of the sweat shop the entire family capitalize on it, with the lone exception of the daughter whose every romance desire has been absorbed by a mother's too marked avidity for a son-in-law. Leading up to the ensnaring of the latest boy friend, and how the match making mamma nearly subverts any possibility of marriage, provides further situations.

Harry Delf's comedy, "Family Upstairs," is the basis, and the dialog by Edwin Burke (vet vaude sketch writer) and Elliott Lester, with much of it doubtless lifted bodily from Delf's play, prop "Harmony at Home" into surefire. For a comedy talker, the dialog is so much better than the average that it about makes the picture alone. Most of the recording is fair, only exceptions being a few scattered spots where either the microphones were badly placed or the artists talked too fast.

Photography on the whole is good and the direction thorough with a keen appreciation of comedy values.

MEXICALI ROSE

(ALL DIALOG)

Columbia production and release, featuring Barbara Stanwyck and Sam Hardy. Story by George Guzman and Eric Kenton directing. Cameraman, Ted Tetzlaff. At Loew's 88 St. N. Y., half of double bill Jan. 25. Running time, about 60 minutes.

Mexicali Rose.....Barbara Stanwyck
"Happy" Manning.....Sam Hardy
Bob Manning.....William Janney
Joe.....Louis Natheaux
Loco.....Arthur Rankin

If the boys hadn't fooled around with Rose's finish this feature might have made a good many of the week stands. As is, "Mexicali Rose" will be able to hold up by itself in the daily changes, and won't be embarrassed where three-day pressure is applied. Showing at Loew's 88 Street as half a double bill, a capacity audience left no doubt that the film was oke and gave it a smattering of applause to make it certain.

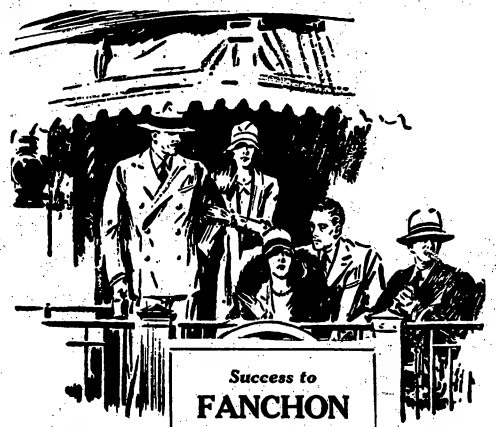
Studio evidently talked itself out of showing Rose being bumped off by the half-wit Mexican servant who carries a punch against her throughout preceding reels. And Rose is no rose. Just a gal who's out for no good and thinks traffic signals are for the other guy. But if they'd shown Rose getting the works instead of just talking about

her having stung herself from a cliff, and talked about young Manning winning the big game instead of including the football sequence, the release could have stood up as a pretty strong dramatic program feature.

Other than the difference in opinion on this point, construction and direction are good, with a couple of

nice performances turned in by Barbara Stanwyck and Sam Hardy, especially Hardy. He plays the happy-go-lucky gambler owning a money-making joint across the border and hiding that information from the kid brother. Hardy makes a splendid impression as the wise but easy-going proprietor, cynical about

(Continued on Page 62)



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"THE DANCING GOB"

DOLLY KRAMER
"AMERICA'S TINIEST COMEDienne"

JOHNNY ASHFORD
"JUST MONKEYING AROUND"

BUSTER MYRTLE
MOORE and MOORE

JOHNNY REVA
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FROM

WALT ROESNER

Master of Ceremonies and Musical Conductor

FOX THEATRE, SAN FRANCISCO

MEXICALI ROSE

(Continued from page 60)

women, but tied up with Rose until he finds she's found another playmate. Whence it's air for Rose. After that Hardy goes north to see his kin run 50 yards to a touchdown and meet the girl the youngster's going to marry. But when the stunner arrives in his brother's town to spend his honeymoon, it's with Rose as the wife. Sometime between Hardy's return and the kid's arrival, Rose has evened up. With Hardy having made a friendly bargain to exchange his gambling house for a gold mine during the newlyweds' stay, Rose gives the gambler plenty to worry about by making a play for her former undercover partner, the boy on the wheel, and a stranger. Meanwhile the young husband gets stewed enough to sleep and miss the girl's on. When Hardy finally calls her for the rough stuff, she guesses she's gummed everything up, walks out and the next is the announcement of the suicide. Yarn breaks down at this point, as the picture doesn't keep faith after leading everybody to believe that Rose must "catch"

before the finish. And they'd like it, because she hasn't been on the level with a regular guy and has almost ruined a kid's life.

Miss Stanwyck gives Rose one of those undulating Mae West walks, and Kenton caught its value, as one shot has Rose making her reappearance into the story via a waist down close-up from the rear, and there's no doubt as to the identity. William Janney makes the kid brother believable; Arthur Rankin is oke as the half-wit, and whoever plays the Mexican mine owner makes a small part stand out. Film is not without laughs, either.

But it's mainly Hardy, who apparently has gone through the picture minus makeup, with Miss Stanwyck right behind him. The girl shouldn't have any trouble in pictures. She looks okay and can troupe, especially in these underworld assignments. Rather a shame that the studio sapped this picture's climax strength by not letting that other finish ride. The title ought to draw and the dialog will hold 'em once they're 500 feet into the first reel. Camera and sound work is standard. A film that doesn't miss by much, but just too much for major assignments.

TAKE THE HEIR

(SYNCHRONIZED)

Produced by John Freuler and C. A. Stinson. Distributed by Big 4 Corp. Stars E. E. Horton. Directed by Lloyd Ingraham. Cast features Dorothy Devore, and includes Frank Elliott, Edythe Chapman, Otis Harlan, Kay Deslys and Margaret Campbell. Story and continuity by Beatrice Van. Adaptation by Al Siegler. Score and synchronization by J. M. Cooper-Smith. Theme song, "I Always Knew," by Cooper-Smith and Cliff Hess. Based on R. C. A. of America. At Low's New York, N. Y., Jan. 21, as single feature. Running time, 64 mins.

Exhibition value is limited to the name of Edward Everett Horton. An indifferent attempt at smart comedy, with the film's best hangout on double picture bills.

Story is of a valet impersonating an eccentric English lord by request. British nobleman suffers from a drink complex. Inheriting an American fortune he goes to the States with his valet, Smithers. The lord being snobbish, sticks the valet in as himself and things begin to complicate. Valet falls for the American host's maid, and everything ends okay after the situation gets beyond control.

English nobleman is overdrawn, and Kay Deslys, as the second lead, hardly fits. Attempt to munge the titles to give the film a laugh turn is not good. The score is fair, theme song being sung by an off-screen tenor. During the second half of the film is launched a jazz rhythm in the most serious spot.

Man From the Restaurant

(RUSSIAN MADE)

(Silent)

Produced by Meljapromfilm and released through Amkino. Directed by J. Protassov. Story by I. Shmelov. American titles by Shelley Hamilton. At the Cameo, N. Y., beginning Jan. 4. Running time, 71 minutes.

The Man.....M. Tchekhov
One of Clients.....M. Klimov
Factory Owner.....M. Narokov
General.....A. Petrovsky
Government Official.....S. Kuznetsov
The Daughter.....Vera Malinovsky
The Wife.....K. Aleksova
A Roomer.....L. Koval-Samborski

All Russia, except the boys at the front, ate in one restaurant. And one waiter, a senile gent, had to do nearly all the serving. Various sorts of dining rooms, cookieies, aprons and dishes are long and close-uped to death so that the title is clear. Production, at that, is generally better than the average Russian importation, and should do well in Soviet neighborhoods and can be used by the sur-seaters.

Old propaganda streak is a yard wide. Guys getting fat on the war while the poor are losing their boys' homes, and having their daughters expelled from school when the tuition fee is late. Performance is puppet-like and direction and editing have been awkward in the handling of sequences.

One actor in this sea of faces is whisked away to another set before he can recore the fact. He is Tchekhov, as the waiter.

If the producer had figured an

American 60 minutes' worth of running time for his lustful factory owner who holds the letters over the girl which will dishonor her sweetheart, the roomer, unless she regards him favorably—everybody would have been happier, wealthier, and the players would have had the opportunity, at least, of a break.

Walt.

CALL OF THE CIRCUS

(ALL DIALOG—With Songs)

Produced by Pickwick and distributed by Burr Enterprises, Inc. Stars Francis X. Bushman. Directed by Frank O'Connor. Cast features Ethel Claytons and includes Joan Wyndham, William C. Kirby, Dorothy Gay, Sunburnt Jim Wilson. Story and dialog by Maxine Alton, who also wrote play of same name. Theme song, "Life Is Just a Circus," by Maxine Alton and Aubrey Stauffer. Score by Ralph J. Nane and Hollywood Symphonic Orchestra. Continuity by Jack Towley. Photographer, Louis Phycos. RCA Photophone recording. At Low's New York, N. Y., Jan. 15. Running time, 60 minutes.

Nice pop rater, with two top names, and maybe the title, of definite drawing power, especially among the older folks. Kids may not get the idea through lack of action. Smart audiences should go for it because of the dignified treatment given to the theme of an old man's love for a young girl while he is still married to another.

Photography and recording okay. Score synchronization a bit jumpy, but not a serious defect.

As a whole the cast does well except in spots where the dramatists are overdrawn. Bushman being more at fault than the others. In most cases it's their first talker, Sunburnt Jim Wilson, colored actor from vaude, plays "atmosphere" and does fairly well although his singing is not too strong. Young Colby is also prone to overplay at various times. Miss Wyndham, from the English stage, does well as a naive and unsuspecting waif whose affection for the old man who saved her life is mistaken by him for love.

Story is told by flashback. Bushman is a retired clown disliking circus people and become a horticulturalist. He has been tricked into marrying a widow, from the circus, whom he met accidentally. Clown is obsessed with his flowers and neglects the widow who has learned to love him. He takes it out on her son who runs back to the circus. During a heavy storm that isn't shown but is mentioned, Bushman saves a young girl from drowning and falls for her unnoticed by the girl but sensed by the wife.

While Bushman is away on a trip

she recalls her son to make love to the girl. When the clown returns he finds that the kids are all set. Makes a last stab to win the girl, fails, and is left alone among his flowers. Begins to understand that he was wrong and sets out to find and regain his wife and the love he turned away. While he is telling his troubles of this flashback experience to a girl in the very scene where all this took place the same callopie with the same people comes by and he hops on to give the film a happy ending.

One point, where the boy sings the theme song, is drawn imperfectly. Obvious use of voice doubles, not too successfully. Melody might catch on if the music were not so poorly synchronized.

PIONEERS OF WEST

(Silent)

Produced by Syndicate. No release given. Tom Tyler western with cast including Charlotte Winn, J. P. McGowan, George Brownhill, Tommy Ray and Mack V. Wright. Directed by J. P. McGowan. Story by Sally Winters. Photographer, Wap Dewey. At Low's New York, N. Y., as half double bill, Jan. 14. Running time, 60 minutes.

Spotted best on double grind bills. Being silent makes it doubtful of exploitation draw except as a novelty relied from talkers and for western fans especially. Title's good for draw although misleading.

Tom Dorgan, engineer, takes the rap for a train holdup and a murder. Certain package got lost in the melee and Tyler and two tough hombres begin search for the bundle. Meanwhile, Dorgan's in jail but he tramps out of the hoosegow when it catches afire. He has previously instructed two of his friends to take care of the murdered man's daughter. She lives on a certain ranch. This information reaches Tyler who is an express company inspector and he sets out to clear the mystery of the missing package.

Tyler arrives at the ranch simultaneously with the other two hombres, one of whom is introduced as the gal's cousin. The other is named Bull Bradley. The gal's a blonde looker and both Tyler and Bradley go for her. After Dorgan reaches the ranch on his runaway from the jail, he brings out the missing bundle and in a couple of arguments that intervene Bradley gets bumped off by the gal's cousin. Dorgan then reveals that Bradley was his son and the man who killed the gal's father at the time of the train holdup. This ends everything okay all around.

Portland, Oregon,

Jan. 15, 1930:

Fanchon and Marco,
Los Angeles, Calif.

Dear Fanchon and Marco:—

I am beginning my ninth month at the Fox Broadway Theatre in Portland Oregon. Nine months of happiness under your direction.

My sincere thanks in appreciation to you, my great orchestra, a co-operating stage crew and a great managerial staff, all of whom have made my success possible.

Sincerely,

SAM JACK KAUFMAN

SJK:LB

Sincere Wishes to FANCHON and MARCO

DON CARROLL

Featured in "EYES" Idea

Just Starting My 113th Week with F & M.

CONGRATULATIONS

FANCHON and MARCO

MILLER and MARX

Our Sincere Appreciation to FANCHON and MARCO

EULA BURROFF BOB

Featured in "EYES" Idea

My Sincere Best Wishes to
FANCHON and MARCO
 Masterful "Idea" Creators

VIC MEYERS

Just Joined the Big Family and Mighty Proud!



Indefinitely at Fox Theatre, Seattle
 Doubling at His Own Supper Club

CLUB VICTOR

Seattle's Smartest Cafe

CARLENA DIAMOND
 (Mrs. Frank Trado)

AND

TRADO TWINS

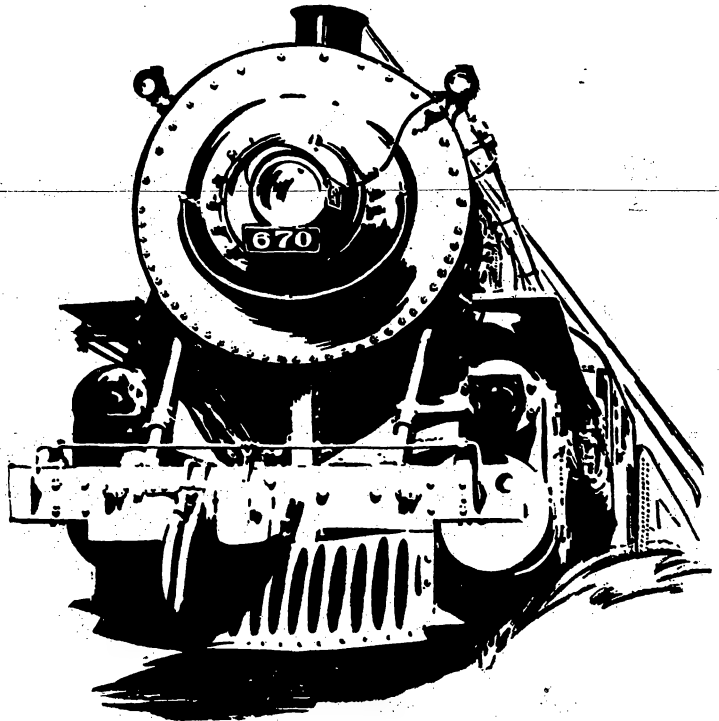
Appearing in "TYPES" Idea

Extend FANCHON and MARCO
 and All Their Friends

THE SEASON'S GREETINGS

PATSY MASON

Has Enjoyed Working with Three of the Sweetest People
 FANCHON—MARCO—GAE FOSTER



**Splendid
 Wabash Service**

BETWEEN

Chicago

and

St. Louis

BETWEEN

St. Louis

and

Kansas City

—FROM CHICAGO—

11:30 MORNING Ar. St. Louis 6:00 pm	3:00 AFTERNOON Ar. St. Louis 10:00 pm
9:55 NIGHT Ar. St. Louis 7:03 am	12:05 MIDNIGHT Ar. St. Louis 7:41 am

—FROM ST. LOUIS—

8:47 MORNING Ar. Chicago 3:45 pm	12:20 NOON Ar. Chicago 6:30 pm
9:52 NIGHT Ar. Chicago 7:05 am	11:50 MIDNIGHT Ar. Chicago 7:35 am

—FROM ST. LOUIS—

9:03 MORNING Ar. Kansas City 4:33 pm	2:00 AFTERNOON Ar. Kansas City 9:30 pm
10:02 NIGHT Ar. Kansas City 7:30 am	11:55 MIDNIGHT Ar. Kansas City 7:30 am

—FROM KANSAS CITY—

9:00 MORNING Ar. St. Louis 4:20 pm	1:30 AFTERNOON Ar. St. Louis 9:00 pm
9:30 NIGHT Ar. St. Louis 7:30 am	11:55 MIDNIGHT Ar. St. Louis 7:30 am

The Wabash Railway also operates fine fast service between Chicago and Detroit, between St. Louis and Detroit and between Detroit and Kansas City. The Wabash is noted for its excellent meals, smooth tracks and courteous employees. Any ticket agent will make reservations and sell tickets over the Wabash Railway.

For particulars of Wabash service apply to any Wabash representative or to

H. E. Watts, Passenger Traffic Manager
 L. W. Bade, Assistant Passenger Traffic Manager
 St. Louis, Mo.



WABASH



FANCHON
 and
 MARCO
 Presents

FEATURE BARITONE WITH "INTERNATIONAL IDEA"

FREDERICO FLORES

THE INTERNATIONAL GRAND OPERA AND CONCERT STAR

RECORDING
 FOR
VICTOR
 and
OKEH
 RECORDS

OSAKA BOYS

Extend Their Best Greetings
 to
 FANCHON and MARCO

RKO Sets 13-Week Eastern Route For Intact Bills; Rest Can't Pay

A route of 13 weeks, composed of 17 theatres located in New York City and the eastern territory, has been formed by George Godfrey to play Keith's four-act intact vaudeville road shows. It is the first definite route compiled for the east since adoption of the rotating bill plan.

According to Godfrey, the new layout will be in use within two weeks, with the bookers by that time expected to be booked up for approximately a month in advance. Keith's western booking department is entirely set on its own traveling bills for the entire month of February, and has been for more than a week.

Theatres and towns comprising the 13-week trip are Palace, 81st, 86th, 88th, Jefferson and Fordham in New York; Albee and Madison, Brooklyn; Flushing, L. I.; Boston, Providence, Buffalo, Akron, Cincinnati, Akron and Youngstown.

The 17 were selected as all of the 48 vaudeville-playing R-K-O theatres in the east capable of paying for the intact bills, which will cost \$3,500 on an average.

Vaudeville for the 28 excluded from the unit route will be continued on the regular basis.

At the Palace in New York, which plays eight or nine acts, the four-act rotating bills will be split up and spotted to fit the bill. At the six-act Albee, Brooklyn, and any other theatres customarily playing more than four acts, the intact bills will be augmented by spot-booked acts, while serving as a base and original pattern for the bookers.

If Godfrey's intention of always having the road shows set at least a month in advance is fulfilled, that much time will be available to the theatres for exploitation. In the eastern Keith houses and towns such an advantage is not now possible, due to all bills being finally set no earlier than a week or less ahead of the opening.

Since the eastern booking division of Keith's adopted the intact rotating bill plan, about two or three months ago, the bookers had been unable to set themselves on the bills or a route for them. No definite route was laid out and most of the units, called Standard Shows by number, were broken up after first or second engagements because they failed to blend or one or more acts in the show had played the next scheduled stand too recently.

It is reported likely the east's intact bills formed thus far will be scrapped and new ones compiled for the new route.

Nine of the 17 unit towns are full week stands—Albee, Albee, Boston, Providence, Buffalo, Toronto, Cincinnati, Akron and Youngstown. The balance are splits.

F. & M. Society Revue

Hollywood, Jan. 28.
Fanchon and Marco will stage the "Mardi Gras and Junior Follies of 1930" in San Francisco during the week of Feb. 7 at the Capitol Theatre.

The show is being sponsored by women of the San Francisco "400" who are the mothers of the Junior Group. Miss Fanchon will be in charge of the production.

Hussey Much Better

Jimmy Hussey, whose run-down physical condition caused anxiety among friends, is reported in quite satisfactory condition.

Hussey had been ordered to the mountains but objected to that. In the past two months he is said to have gained 18 pounds. He has been resting at Gus Wilson's camp, Orangeburg, N. Y.

Freeman's Tour

Charlie Freeman, RKO's head western booker, left New York yesterday (Tuesday) for a swing around his end of the circuit. He will be gone about six weeks.

Freeman will reach the Coast in a series of hops, stopping off to look at theatres en route, and returns via the northwest on a Canadian train to include Vancouver and Winnipeg.

Fid Gordon, who has been in England for the past 18 weeks, is returning to New York soon.

Pantages Lawyers to Try Again with Illness Plea

Los Angeles, Jan. 28.

Seriousness of Alexander Pantages' physical condition will again be advanced by a battalion of doctors tomorrow (Wednesday), when the showman's attorneys will present another petition that their client be admitted to bail pending appeal of his conviction for assaulting Eunice Pringle.

Pantages' health is claimed seriously menaced by further incarceration.

Despite that District Attorney Pitts desired her to hold off until the appeal of Pantages to the Supreme Court had been decided on his conviction for attacking Miss Pringle, the girl filed suit for \$1,000,000 damages in Superior Court as monetary compensation for the alleged attack. Complaint asks for \$500,000 each or two counts, first for actual damages, the second for exemplary damages. Complaint alleges that the girl is still suffering physically and mentally as a result of the attack which took place Aug. 9 last year.

Papers were filed in court and served on Pantages in the county jail.

BRICE-CLARK DIVORCE

Low Brice Left Home For Cards, Says Mae Clark

Hollywood, Jan. 28.

Low Brice, vaude actor and brother of Fanny Brice, lost his wife here, when Mae Clark, screen actress, was given a decree by superior Judge Sprock. Brice gave up his home in favor of card parties. Besides, Brice always neglected her and objected to her having girl friends, Miss Clark stated. Her mother ditted when called to testify. Brice, whose real name is Louis Borach, said nothing.

Whitehead Canceled

Chicago, Jan. 28.

Joe Whitehead of Whitehead and Alvarez has had all R-K-O time out of Chicago canceled. When Whitehead appeared at the Palace, Akron, unable to work, he was warned and given another chance. Hatchet fell when he repeated at Detroit and failed to open at Nashville, Tenn., Saturday as scheduled.

Comerford's 25th Year

Scranton, Pa., Jan. 28.

M. E. Comerford, head of the Comerford chain in northeastern Pennsylvania, is to celebrate his 25th anniversary in the amusement field here next month, with most of his major houses booking special attractions for the observance.

Comerford started here with a penny arcade. Today he is busy denying merger rumors.

Coast Arrivals

Hollywood, Jan. 28.

Hiram Brown and Herbert Bayard Swope, of R-K-O, arrived here Sunday. Their own explanation of the visit is a one month's vacation and rest.

On the same train was A. H. Van Beuren, arriving to check on his short subject releases through Pathé.

EIGHT IN ACCIDENT

Joseph Hoffman's "Ragamuffins," harmonica act, comprising eight members including Hoffman, were injured near Newburyport, Mass., Jan. 22 when an auto in which they were riding crashed head-on with another car.

None of the men were hurt seriously.

Snoozer, Jr., Dies

Vancouver, Jan. 28.

Snoozer, Jr., performing dog, died while playing the local Orpheum last week. Its owner, Lionel Meredith, worked with Snoozer.

Meredith is rehearsing another dog.

Allan and Jean Creli are back from a 14 months' tour in Europe.



RUTH LOCKWOOD
of LEAVITT and LOCKWOOD
in "Hit-Bits of 1929"

With Ted Eddy and Band, the Seven Hayden Gloria Girls, Baby Day and Gattison Jones and Elsie Elliott.

Week Jan. 31, Orpheum, Omaha, Neb.
Costumes by Saul Burger Modes, Inc.
Direction CHAS. H. ALLEN

JUBILEE SINGERS FOLD

Manager Leaves Act on Coast—Salary Claims Filed

Los Angeles, Jan. 28.

Kentucky Jubilee Singers, vaude and picture house act for the past five years, blew up when Forbes Randolph, owner of the act, left the nine members last week's salaries.

Randolph brought the act here after playing for the past six months in Australia. Last week it played at the State theatre, Long Beach, where Randolph left the players. Gus Simpson, Arthur Gaines, J. Payne, Ed Preson, George Alonzo, Robert Cowan and Arch Cross appeared before the State Labor Commission and filed salary claims against Randolph amounting to \$600.

Members of the act say they have been unable to locate Randolph for the past week.

Darling Par Caster?

Eddie Darling, who left New York last week and was slated to arrive in Los Angeles yesterday (Tuesday), is reported going with Paramount in the picture casting department. Reports in New York were that the former Keith vaudeville booker has completed Par connections before leaving.

When he left Keith's over a year ago Darling had the biggest booking job in vaudeville as booking head of the circuit. He has spent most of the year traveling.

Rosen Promoted

Chicago, Jan. 28.

Eph Rosen, field man in this section for Keith's booking office, has been transferred to the Pittsburgh territory by Ben Piazza.

It's a promotion for Rosen.

Sid Hall Agenting

Sid Hall has temporarily retired from the stage and has aligned with Al Silberman, Loew agent.

Hall will handle independent and club dates for Silberman.

Judgments

Fulton Theatre Holding Corp.; Aerial Adv. Co.; \$113.05.
Fulton Theatre Holding Corp.; F. G. Seyfang; \$113.05.
True Story Publishing Corp.; Mark Hellinger; \$1,000.
F. G. Seyfang; MacDougal Amusement Co.; \$250.05.
F. G. Seyfang; Public Nat. Bank and Trust Co.; \$442,134.13.
Sam Shannon; Drena Beach; \$115.
Galliard J. Best; Brooks Costume and Uniform Co., Inc.; \$3,695.84.
M. & S. Circuit, Inc.; Maryland Casualty Co.; \$1,165.60.

Both Eleanor Brooks and Ted Lewis deny the fistfights they were reported to have become embroiled in at the Kenmore, Brooklyn, last week.

Lester Montgomery, formerly of Detroit and now east, has opened his own act producing and dance staging studio in New York.

Will Osborne, booked for the Kenmore, Brooklyn, this week, had to be cancelled, due to conflict with his broadcasting.

Monthly RCA Meetings Interlock All Branches

Following the decision to have Lord, Thomas & Logan, national advertising agency, handle the accounts of RCA, and all subsidiary members of the radio family, plans have been worked out for the holding of monthly meetings at which the advertising and publicity representatives of all branches of RCA will be present. One meeting has been held, and the next is due Feb. 20.

Meetings were proposed with Lord, Thomas & Logan to sit in with a view to co-ordinating the advertising, publicity and exploitation of the entire radio family and looking to a closer co-operative interchange of ideas.

Representative of Radiotrons, RCA branch manufacturing units in Harrison, N. J., asked for a list of RKO acts under long term contracts, suggestion being that they would prefer (in behalf of RCA and its RKO subsidiary) to use pictures of these artists whenever possible rather than photos of others.

Ideas advanced were plans to have RCA, Radiola and Radio-Victor dealers get behind big pictures from Radio in their respective territories and, wherever possible, to do the same for headline vaude attractions or business drives.

Use of as many RKO vaude entertainers as possible for recording by Radio-Victor was also advised.

Represented at the first meeting, and to sit in at future monthly get-togethers, are Lord, Thomas & Logan, Radio Corp. of America, Radio-Victor, RCA, Phonograph, Radiotrons, RKO Corp., Radio Pictures, NBC and Radiola.

ACTS AT \$10 PER DAY LIVING ON RADIO WORK

Chicago, Jan. 28.

Many acts that can't get vaude time are weathering the winter before the mikes at a profit. Smaller radio stations are paying for and \$20 a day per performer for average harmony and instrumental pairs and trios.

If an act clicks over the air it is assured of regular work, usually two 10-minute periods every day in the week.

Guy Troupe Ready for 55th Season on Road

The road may be getting tough, but there is one traveler that seems to be going on forever. That's Guy Bros' minstrels.

For 54 years the Guys have been hitting the road and they plan to start out again early in April. The old Hi Henry, Barlow's and Al G. Fields' minstrels were long and old in road traveling, but none came near the record piled up by the Guys.

With the Guys for years has been Clay Hibbard, novelty harmonica player, who is expected to be on hand again when the Guys get started.

With George R. Guy is owner and manager, there are still three of his brothers living and traveling with the troupe. George works in a specialty and appears in the afterpiece; Charles is an end man, while the other Guys look after the business end.

Two "Cruelly" Divorces

Chicago, Jan. 28.

Because her husband, a stagehand, refused to move the furniture or hang drapes at home, Mrs. Cecil Russell, former vaude performer, has divorced E. J. Russell for cruelty.

Cruelty charges were also the basis for divorce proceedings instituted by Rose Melnick against Meyer Melnick, former owner of the Spider Web cabaret and the Chinatown cafe here. Charges state, it is said, that Melnick was always trying to get his wife to do an impromptu Apache dance with him and on one occasion in the lobby of the cafe, he tossed her to the floor. Couple were married in 1922.

Loew's new 175th street will open Feb. 22. Policy will be straight sound.

SOVIET CALLS DANCERS; AGENT WANTS \$64,500

Claiming breach of contract for 10 weeks, plus three dates alleged cancelled by the Irma Duncan dancers when the Soviet government recalled all members of the troupe, Huruk Attractions has started suit against Irma Duncan for \$64,500.

Huruk agency alleges it booked the troupe for 20 weeks in this country and was unable to fulfil bookings when the Soviet government withdrew its consent after 10 weeks.

Miss Duncan, through Attorney Julius Kendler, has filed a suit in the New York Supreme Court alleging Huruk violated his agreement with her by withholding three weeks' salary which she now seeks to collect. It amounts to \$34,650. This is above certain amounts already paid her.

Solomon Huruk is president of Huruk Attractions, Inc., 1540 Broadway. He was head of S. Huruk, Inc., which went into bankruptcy in September, 1925, while Solomon Huruk himself filed a voluntary bankruptcy petition in October, 1925.

Although taken to be the sister of the late Isadora Duncan, Irma is really only a protegee, and was dress of the Isadora Duncan School for Dancers in Moscow when the latter was alive.

Particulars Filed in Mae Murray's Fox Theatre Suit

Things that happen to a film star and dancing headliner when she stubs her toe on the stage are set forth in a bill of particulars filed in behalf of Mae Murray in her suit in Supreme Court against Fox theatre and allied corporations.

Miss Murray alleges, she tripped on the stage floor of the Fox theatre in Flatbush, Dec. 1, 1928. She claims the Fox Theatres Co. was negligent in permitting an elevator forming part of the stage floor to be out of repair, so that it left a ditch in the floor, which caused the accident.

The technical definition of Miss Murray's injury is as follows:

"Oblique fracture through the upper third of the fifth metatarsal bone of the left foot (this fracture is communicated with dorsal displacement and downward of the distal fragment. Said injury has caused the plaintiff to suffer great fatigue and the filling in of the bone has thickened the foot. Plaintiff is still suffering as a result of the injury to the foot and especially to the fifth metatarsal bone (one of the weight-bearing bones of the foot) thereby interfering with her free and normal use of said foot."

"Said injury has compelled the plaintiff to wear shoes of a wider width with much lower heels than she has ordinarily worn and normally been accustomed to wear, and upon information and belief plaintiff will be compelled to wear such shoes for an indefinite period of time, thereby greatly detracting from the appearance of her feet and legs and diminishing and impairing her earning power as a dancer. Plaintiff has also suffered great shock to her mind and body."

Miss Murray then lists \$135,500 worth of lost earnings, for which the injury is named directly responsible.

Tough on Bobby Folsom

Bobby Folsom (Mrs. Harold Kemp) underwent her second major operation in about six weeks when forced to drop from the bill at Keith's Kenmore, Brooklyn, last week. She went under the knife for removal of a tumor at Mt. Sinai hospital, New York. She is out of danger.

A short time ago in Cleveland Miss Folsom, when on the bill at the Palace, was suddenly stricken with appendicitis and compelled to undergo an immediate operation. She returned to vaudeville in her single two weeks ago. Latest setback will keep her idle for at least another two months.

RKO and Denver

Chicago, Jan. 28.

Mort Singer has returned after a week in Denver, where, it is reported, he was dicker for a site for RKO.

It is doubtful if RKO would put up the money for a house, preferring to lease.

CIRCUITS LINING CONTRACT ACTS

Spurred on by reported activity on the part of other circuits, Keith's is said to have ordered its act scouting staff to dig up between 75 and 100 payable acts and place them under exclusive contracts for next season.

With other booking offices preparing for their 1930-31 vaudeville and stage bills, Keith's is reported endeavoring to prevent a scarcity of material when the material is needed.

There are now about 40 acts signed up for next year by Keith's. Booking office is said to regard the number as insufficient.

VAUDELESS WINTER

South Norwalk, Conn., Jan. 28.

For the first time in 30 years, South Norwalk is without a winter vaude house. The new Empress gave up vaude last week after three weeks of paying stage hands and musicians more than the acts.

Albert Hamilton, manager, was one of the last of Fally Marcus customers.

First Four-Act Southern Loew Unit Opening Feb. 3

Feb. 3, in Richmond, Va., will be the starting date for the first four-act Loew bill in the south under the agreement reached by Keith's and Loew's for uniform shows of four acts in their southern theatres.

Average cost of the present Loew southern bills of five acts, around \$2,500, will not be lowered for the shortened shows. Each will include one stronger act, drawing practically the combined salary of the two lesser turns now generally included in the Loew five-acters.

Cost of bills was not included in the Keith-Loew agreement, the two circuits arranging to let that rest with their own act-buying policies. It is likely Keith's average outlay of \$3,000 for its western and southern four-act bills will be maintained.

Soph's \$11,100

Chicago, Jan. 28.

Sophie Tucker is booked into the Oriental week of Feb. 14. Sophie will follow with one week at the Marbro and another at the Michigan, Detroit. Salary: \$3,700.

ZERO AND BLIZZARDS HIT NORTHWEST HOUSES

Zero weather and blizzards have kicked the bottom out of grosses in Orpheum (RKO) circuit towns in the northwest during the last week. Winnipeg, Vancouver, Calgary, Seattle, Portland are among those hit.

Presentation-Vaude Clicks

"Dresden China" unit, produced at the Capitol, New York, and later condensed for a tour of the Loew southern vaude houses as a departure from regular vaude, has been getting excellent reports along the route.

It is planned to send one of these condensed Capitol units through the south about every five weeks, opening at Richmond, Va. Traused to presentation flash, customers are going for the idea heavy. First unit features Collins and Peterson as double m. c.'s.

Healy's Band Unit

RKO Palace, Cleveland, goes stage band Saturday (1) with a presentation built around Ted Healy. Palace (straight vaude), Chicago, may follow with the same policy, when playing Healy a week later.

In Cleveland the house pit band will be elevated to the stage. Clifford and Marion and an Albertine Rasch line of girls are the only other acts on the bill besides Healy and his company.

Chicago Palace probably will confine the stage band section to the first or second part of its straight vaude bill. Healy has been released for vaude by the Shuberts. He plays the two Keith weeks at \$5,000 per for himself and five supporters.

F. & M.'s Okla. Stands

Los Angeles, Jan. 28.

Fanchon & Marco units start in the Coleman theatre, Miami, Okla., Feb. 19, and in the Interstate house at Oklahoma City Feb. 17. The Miami date goes in between Atlanta, Ga., and Tulsa, Okla. Oklahoma City follows Tulsa.

DARK ON AGREEMENT

Calgary, Can., Jan. 28.

By an agreement between RKO and Canadian Paramount, the local Grand theatre goes dark after the current week. Each circuit holds half interest in the house.

Grand, unwired, has been playing films and four-act vaudeville bills three days a week as a spoke on the Orpheum (Keith's) western route. It has been unable to get out of the red.

Warners Take Memphis Pan

Memphis, Jan. 28.

Ownership and management of the New Pantages theatre will be assumed by Warner Brothers Feb. 1. The name Pantages disappears from Memphis theatrical annals on that date, when the playhouse becomes the Warner theatre.

George D. Overend, manager of Warner's theatre at Charlotte, N. C., for the past three years, will manage the new house.

Resnick Joins Bierbauer

Eddie Resnick, last with Max Hart, goes with the Charlie Bierbauer agency under the Keith franchise recently issued to Bierbauer.

Amos-Andy Again for Publix—Then RKO Dates

As soon as NBC arranges a blanket contract with A. T. & T. for the cost of the telephone wire hook-up from the theatre to the broadcasting station, Amos 'n' Andy will be re-routed over Publix and later will play for RKO.

NBC cancelled the Amos 'n' Andy contract with Publix after only three weeks had been played in Boston two weeks ago. Previous to that the pair played Detroit and Toledo.

NBC was receiving \$3,000 from Publix for the act, but was spending \$3,000 of this sum for the telephone hookup between the theatre and the station. NBC couldn't see why it had to pay such a large sum to the telephone company weekly, and cancelled the tour until the blanket contract is arranged. This is expected to come through shortly.

When Amos 'n' Andy are re-routed over Publix, they will receive the same salary as before, namely, \$8,000.

No date has been set regarding the RKO engagement.

Harold Kemp Takes Over Warner Booking Office

Harold Kemp officially took over the reins of the Warner Bros' booking office Saturday, with Lew Goldner, its head, leaving for the coast on a special mission for Harry M. Warner.

Goldner will make future headquarters at the Warner studio in Hollywood. Later on he may make a world tour in the interests of Warner pictures.

Acts Plug Screen

Danbury, Conn., Jan. 28.

Acts at the local Palace are now being used to plug coming pictures. Last week, as an encore, male members of a team gave a long talk on the coming film.

SPOKANE THEATRE FLOODED

Spokane, Jan. 28.

Sub-zero weather was given as the cause of broken standpipes which flooded the stage, orchestra pit and dressing rooms of the Hippodrome theatre early Friday morning, damaging scenery and properties to the extent of several thousand dollars.

Fire and water departments were called at 3 a. m. by the night watchman, who discovered the flood. House had been closed for two weeks, and was to have been opened Sunday by Wallace A. Brooks, operator of the Majestic and Lyric theatres. Opening will be delayed.

MORRISON-THAU WEST

Charlie Morrison, RKO agent, leaves for the Coast this week to be gone around a month. It will be his first flash at the Pacific.

Accompanying Morrison is Benny Thau, Loew booker, who recently resigned from that organization. Morrison's trip is business, Thau's strictly for a rest.

Quebec Resumes Keith Vaude

Quebec, Jan. 28.

Canadian Paramount's Auditorium theatre here will return to vaude Feb. 16, with four-act bills booked by Keith's out of New York. Acts will play four days in town, Sunday to Wednesday, with films.

Keith's vaude has been out of this city about two years.

KEITH MOVE HAS WILLI ON BLONDELL'S BOOKS

Arthur Blondell was removed from his New York Keith house book Monday and transferred to the act scout department. As a scout Blondell will team with Bill McCaffery in uncovering new acts for the Keith bills.

In the switch of bookers, Arthur Willi, assistant to George Godfrey on the main New York house book, which includes the Palace, replaced Blondell as booker of the Hippodrome, Jefferson and Hamilton, New York; Paterson, N. J.; Newark, Trenton, Yonkers, Mt. Vernon, New Rochelle and White Plains.

Godfrey continues to personally book the principal New York time in addition to heading the eastern booking department. Frank Sullivan, Blondell's booking assistant, stays with Willi.

Blondell was removed from Keith's gag censorship bureau and placed on the books about three months ago.

Turner's Foreign Booking

Terry Turner, who returned from Europe last week, has arranged to bring a few European acts to America. He also signed native talent for Europe.

Gibbs Twins, Siamese twins, have been engaged to tour the continent and England, opening in the Salle Pleyel Concert Hall, Paris, March 23. Blackstone will tour the Wall circuit, England, starting in Bristol in May.

The Plateau women, eight negro savages from the Belgian Congo now playing South America, have been acquired by Turner for an American tour. These are the saucer-lipped girls. With them comes six reels of film taken in the Congo.

Passing of a 6th Floor

Old 'sixth floor' passes out this week as vaude's most noted booking nook with the removal of all Keith's books and bookers to the 47th street side of the Palace building.

RKO auditing department takes over all space wherein the bookers used to flourish.

Ben Piazza moved into his new office yesterday (Tuesday) with the picture buying staff of Jules Levy moving out.

SCOTT AND WHALLEY SPLIT

A vaude partnership of more than 30 years has been split by Harry Scott and Eddie Whalley, American colored boys, now in London.

Outside of intermediate trips to the States, Scott and Whalley have spent 18 years in England. Only reason given for the split is that the men figure they have been together too long for any further progress, and will continue stage work along different ways.

SAMMY REPLACES ROBINSON

Loew's has released Sunshine Sammy to Keith's as substitute for Bill Robinson in five Orpheum weeks.

Robinson, cancelled because of throat trouble.

Tab at Pan, K. C.

Kansas City, Jan. 28.

Pantages has switched to musical tab stock. Lois Bridges company in for a three-week stay.

After that house goes back to vaude.

OKLAHOMA BOB ALBRIGHT

Assisted by

GENEVIEVE HERBERT and BEVERLY BIRKS

"Believe It or Not"

(With Apologies to "Ripley")

This Act Played Around the World

Australia 15 weeks.

England 10 weeks.

Just finished full Loew route.

Playing return date Loew's State, New York, this week.

Tom Mix was a policeman at Dewey, Oklahoma.

Lon Chaney's first theatrical company was also mine — Columbia Opera Co. We were buddies three years.

That Chaney is not only a good singer but a great dancer.

On April 30, 1928, while playing the Victoria Palace, London, moved from closing intermission to next to closing, which forced the moving of an English headliner, Bransby Williams, to closing intermission.

That I shot nitroglycerine for Kansas Torpedo Company in the Oklahoma oil fields.

That I am booked with R-K-O from February 22 till December 6, 1930.

SEE YOU 'ROUND

R-K-O

Independent
EDDIE REILLY

Direction HARRY ROMM

"CHEERIO EVERYBODY" LARRY RICH

AND HIS FRIENDS

with **CHERIE**

KEITH'S PALACE, NEW YORK, NOW (JAN. 25)

R-K-O Direction

CHAS. ALLEN

M. S. BENTHAM OFFICE

Personal Management

WM. MACK

ALEX. HANLON

Indie Agency Business in Chicago Is Now Accepted as Just a Racket

Chicago, Jan. 28.
Indie vaude agent field here is getting so tight it is nothing less than a racket and accepted as such by the agents.

Rights were mostly underhanded and hidden, but the strained condition is forcing the squabbles to the surface. The most recent indication is a suit instituted by Sam Herman against Lyman B. Goss for \$10,000, charging slanders, reflections on character and damages to his business. Herman states that Goss is ruining his business by telling acts that if they work for Herman they can't work for Goss or any of Goss's associates. Goss admits he told acts that those working for Herman under certain conditions were not wanted in his office. Goss squawks that Herman is selling acts for exactly what they cost and is charging a certain sum for his own services as agent.

Several agents, headed by Goss, have reorganized an indie agent club, calling it the Chicago Entertainment Managers' Association. Goss is president, and, according to him, since there is as yet no constitution or by-laws, the purpose of the organization is to create good-fellowship and understanding among the various agents. Present members are Charles Ellis, Cope Harvey, Frank Spamer, Chris Lane, Joe Coffey, John Rogers, Riley and Goss.

L. A. Dime Sound Grinds Add Three Vaude Acts

Los Angeles, Jan. 28.
Tough opposition for the Main street dime grinds, which have sound equipment, is forcing some of the houses to throw in three acts as a business getter. In two blocks, where there are six of these places, the California and Triangle are featuring vaude at no price increases. Theatres are showing a feature, a comedy and the acts in an hour and 15 minutes. Where there is a stage show, the acts are getting the billing with the talkers taking second place.

Gourfain Publix Producer

To fill the gap left by the recent resignation of C. A. Nigge-meyer, Publix unit producer, Harry Gourfain from Chicago has been engaged by Publix, and will arrive in the east March 1.

Gourfain has produced units in Chicago for many years. A few months ago he came to New York as a producer of stage shows for Loew, but remained only a few weeks.

Jack Linder is now booking Sunday vaude concerts in Windsor Theatre (Bronx).

PRIMROSE SEMON

Jan. 31 Opening
Interstate Circuit

Thanks to CHARLES FREEMAN

Direction
CHARLES E. MORRISON

ENOS FRAZERE "Acme of Finesse"

THIS WEEK (JAN. 25)
KEITH-ALBEE, BOSTON
Managers
LEWIS MOSELY & LEE STEWART

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New York
Last
Week

billy m. greene

Thanx: AL GROSSMAN

SPLIT-WEEK SHOWING STANDS FOR NEW ACTS

To meet an urgent need for spots where unknown vaudeville material can be conveniently viewed by bookers, Ben Piazza has set Keith's Prospect (Brooklyn) and Franklin (Bronx) theatres aside as exclusive "showing" houses for new or unfamiliar acts. Both houses have been having one-night auditions. In a short time the Capitol, Union Hill, N. J., may be converted to the split-week showing policies.

Prospect and Franklin will play seven-act bills on split week (Saturday and Wednesday opening) basis. First showing bill opens Feb. 1 at the Prospect and Feb. 8 at the Franklin.

All acts will be paid for the auditions at the usual showing salary rate. What is chiefly sought is a relief from present conditions under which acts are forced to show in more than one theatre and accept the try-out salaries while doing so. The showing for showing salaries system has provided an out for some bookers to buy cheaply under pretenses. This, it is anticipated, may be partly if not entirely corrected.

In the seven-act bills at the Franklin and Prospect will be mixed two or possibly three standard acts to avoid bust shows.

The theatres will be booked by Jack Hodgson in the usual manner with agents.

KEITH-PUBLIX ROUTE

Lina Basquette on Combined Tour
—Twice in Detroit

Several Publix dates, including four weeks in Chicago and a week in Detroit, have been arranged to fill open time for Lina Basquette, who alternates between these and Keith engagements.

An unusual feature of the bookings is that Miss Basquette plays for both Keith's and Publix in Detroit, with Keith's getting her act first.

Lewis' Publix Date

Ted Lewis will take his band into the two ace Metropolitan Publix houses next spring for eight weeks. He will equally split these two months between the Brooklyn and New York Paramounts, opening across the bridge in May.

Lewis leaves his Keith route for a fortnight to vacation in Montreal, having left for the north last Saturday. He then resumes until the Publix booking.

Desmond Closed

Chicago, Jan. 28.
For changing his cast without notifying the RKO bookers, William Desmond was canceled out of the Seventh Street, Minneapolis, where he was booked for his last week of central time.

Desmond fired Harry Shutan, other man in his skit, before departing from Chicago, leaving Shutan stranded here without fare back to the coast.

KEITH'S MAY RE-ENTER UTICA

Utica, N. Y., Jan. 28.
Keith's vaudeville may have representation in Utica for the first time in more than a year if Nate Robbins' proposal to reopen the Colonial with vaudefilm goes through. Robbins is reported contemplating a five-act policy with pictures.

Gayety, now run by Fox, was the old Keith vaudeville stand here.

Jack Herford, stage director for Fox house in Detroit, is in New York as assistant manager of the Park Plaza, now operated by Fox.

NEW YORK BILL HITS AGENTS' KICKBACKS

A bill placing actors' agents and personal representatives in the employment agency class, seeking to regulate the amount of their commissions and compel them to abide by the law under licenses and bond postings, has been introduced in the New York State Senate by Thomas F. Burchill (D, Manhattan).

A section states, "No such licensed person (agent) shall accept or receive any money, gift or other valuable thing as a gratuity or in lieu of the fee set forth in the schedule."

The Burchill bill's "schedule" is a list of commission rates to be posted plainly in all agents' offices and adhered to under penalty of loss of license and forfeiture of bond.

Mr. Burchill's bill rewrites and amends the state employment and labor agency law as a whole, but particularly features the theatrical side. Agents, managers and personal representatives of acts are placed under the same rules governing actual theatrical employment bureaus (booking offices), whereas in the past personal reps were and are not so closely regulated by law.

The bill clarifies this by stating, "employment agency" means and includes the business of conducting, as owner, agent, manager, contractor, sub-contractor, or in any other capacity an intelligence office, domestic, commercial or theatrical employment agency, theatrical personal representative or person acting for another in procuring a theatrical engagement, general employment bureau.

It is further stated that the term fee includes "any excess of money received by any such person (agent) over what has been paid out by him for transportation, transfer of baggage or board, and lodging for any applicant for employment; also the difference between the amount of money received by any such person who furnishes employees, performers or entertainers for a circus, vaudeville, theatrical or other entertainment, exhibition or performance."

Bill provides that all agents must apply for licenses, to be granted on proof of good character.

License fee, under the Burchill bill, would be \$100 a year. In addition every applicant for an agency license shall post a surety bond of \$3,000. Against this bond could be filed any and all complaints or

Lobster Shift

Continuous contact with the home office is now made possible by both RKO and Publix through similar innovations instituted by the two chains. RKO has set its publicity division on a round-the-clock shift to meet outlying emergencies, while Publix has stuck an all night switchboard crew on duty to watch for the same thing.

Idea originated through someone's discovery that when it's midnight in New York it's only nine o'clock on the Coast, now that long distance calls are no longer a novelty.

claims of damages by acts or others. The author of the bill, whoever he was, is familiar with theatrical booking in an inside way. Kickbacks and splits with bookers are mentioned in a veiled but unmistakable manner.

No Splits
"No such licensed person shall split, divide or share, either directly or indirectly, the fee charged or received by him with any employer or his agent, foreman or any other person in his employ."

Regulation of commissions would greatly affect the income of New York theatrical agents whose fees heretofore have not been controlled except by mutual arrangement with actors. Keith's franchised agents are forbidden by the booking office to charge more than 5%, which is collected for them by the circuit's collection agency, but the acceptance of "extra commission" by a Keith agent at the present time is not illegal so far as the state is concerned.

The independent agents and personal reps whose commissions are not regulated by any booking office would be most affected.

Keith and Loew agents have started to move against the bill through the legal departments of their circuits. So far the action has amounted to discussion and requests for legal advice.

Henn. Resuming Vaude

Minneapolis, Jan. 28.

Vaude is being transferred from the Seventh Street, recently opened, to the Hennepin-Orpheum, former big-time Keith house here, on Saturday (Feb. 2), with the booking transferred from Chicago to New York.

Hennepin-Orpheum has been operating under a straight picture policy. With Keith vaude in this city going into that house now, straight pictures will obtain at the Seventh Street.

CHI'S 12 LOBBY WKS.; ALL ACTS

Chicago, Jan. 28.

Publix-B. & K. now offers lobby acts 12 weeks in Chi., and has at present 28 acts working the lobbies. Acts have received as high as \$500 weekly for their work, with three shows a day. B. & K. now uses all types of material with the exception of talk teams. It has used singing, instrumental, midget, animal and acrobatic, including trapeze acts.

The lobby act idea started here several years ago with merely a piano player spotted in the lobby to entertain the holdouts. Since then it has developed into a real vaude circuit. Today acts are booked on a regular route, sometimes as a ballyhoo for a particular picture. Thus, B. & K. used a trapeze act in the lobby in conjunction with "Four Devils" and "Halfway to Heaven." At Christmas nearly all lobbies held either an animal or a midget act.

Several lobby acts have become so popular they have been placed in lights on the marquee and even advertised in the dailies.

Until cold weather prevented the RKO State-Lake was using acts on its canopy as ballyhoos for special attractions.

Union Trouble Kills Another Vaude Stand

Oakland, Cal., Jan. 28.

Herbert Harris installed an all-picture policy at the Hippodrome this week, eliminating the vaudeville as a result of a union controversy coupled with bad business.

Harris had been given a temporary cut in stage hands but the old crew was ordered back last week. Policy change resulted.

N. W. Pan Dissolution

Seattle, Jan. 28.

Attorneys for Alexander Pantages have filed a petition for dissolution of the northwest Pantages company, which had operated theatres here, in Tacoma, Spokane and Vancouver, B. C., under title of Rodney-Lloyd-Northwestern Theatres, Inc.

The Seattle-Pan, now under lease to Jack Russell Co., will be handled by the California Pantages company. Headquarters were moved to L. A. a few years ago.

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Other Show Biz Branches No Longer Watching Burlesque Troupes for Talent

Musical and vaudeville producers, bookers and agents, have entirely stopped looking at burlesque shows for possible talent. Inference is that burlesque is through as a training ground for and the source of performers who have the goods.

Fact is that only two comedians, Joe Penner and Charles "Slim" Timblin, have been snatched from burlesque by other fields during the past four or five years and made good.

One producer of musical shows, who formerly had scouts covering every wheel show, and all stocks of any prominence, hasn't had a burlesque troupe looked over for three years and hasn't seen one himself for five. Keith's has completely dropped burlesque from consideration and the other vaude outfits have desisted to about the same degree.

Completely Overlooked
Burlesque has been completely overlooked by pictures. Outside of going to burlesque for an occasional backstage yarn, the film people don't seem to know that phase of show business exists. A vaude act producer who formerly cast most of his comedy turns with burlesque comics now goes elsewhere for his material.

He explains it this way: "In the first place you can't find a woman who can do anything but tease an audience by striping, and you can't strip that way in vaudeville. Only the veteran burlesque women are talented in other ways, and it's too late to take them out of burlesque. The new women in burlesque are strippers and that's all. As for the comics, catch any burlesque show and find out for yourself. We use old gags in vaudeville and sometimes they're a big, but not that old. I haven't seen a new comedy bit, situation or heard a new gag in burlesque for years."

It's a long way back to the days when three such names as Fannie Brice, Andrew Tomber and Willie Weston could be found in one burlesque show, let alone the entire burlesque business. Max Spiegel's "College Girls" (1911) had that trio before they crashed greater heights.

Burlesque gave the show business plenty years ago, but no more. A part of the list reads like this: Morton and Moore, Billy Arlington, Lester Allen, Doyle and Dixon, Frank Dobson, James Barton, Clark and McCullough, Hal Skelly, Don Barclay, Lillian Fitzgerald, Solly Ward, Dan Healy, Sam Hearn, Lew Hearn,

K. C. Burlesque Actors Win on Fines Appeal

Kansas City, Jan. 28.—Eddie Haywood and Ralph Duby, members of the Twelfth Street theatre stock burlesque who were fined \$500 in police court on a charge of vulgarity, were acquitted by a jury in the district court, to which they had appealed.

The jury took four minutes to reach a verdict.

The original arrests were made on complaint of members of women's clubs, who testified that the defendants were "lewd" in words and actions. Case against Eddie Kaplin, comic with the Empress stock burlesque, will be dismissed.

After the jury's verdict was returned acquitting the Twelfth Street theatre actors, the Kaplin case, which had also been appealed from the \$500 police court verdict, was called, and Mrs. Frederick Hager, one of the women who took part in the raids and arrests, informed the court that Manager Jack Dickinson of the Empress had offered to permit a committee of women to censor his shows in the future.

Wire to Pep Burlesque, Languishing on Coast

Los Angeles, Jan. 28.—Due to threats of raids by the City Prosecutor and public's indifference to girl shows, local burlesque business is off 50%. Frank Dalton, operator of the Burbank and Polles theatres, is going to install talker equipment in his houses in an effort to build up his business.

In the past year burlesque has waned as an entertainment factor on the local radio. Both of Dalton's houses are on Main street, with draw particularly among the foreign element.

NEAR-FOLDING

The stock burlesque at the Fulton, Brooklyn, came within an ace of folding last week when company mutilated for back salaries before going on for the performance Thursday afternoon.

Operators raised sufficient coin to appease the performers.

Alex Carr, Roger Imhoff, Lew Kelly, Loney Haskell, Leon Erroll, Tom Howard, Dorothy Jordan, J. C. Filippon, Ed Lee Wrothe, Sam Mann, George Eban, Manny King, John Barry, Joe Marks, Morris and Campbell, Cliff Gordon, Jack Pearl, Ben Bard, Harold Whalen, Harry O'Neal, Lynn Canter, Ben Welch, Al K. Hall, Cohen and Watson, Ethel Shutta, Harry K. Morton, Bert Lahr, and innumerable others.

C. J. Fox on Trial Over \$208,000 Bank Theft

Chicago, Jan. 28.—Charles J. Fox, local theatre magnate and former manager of the Gayety burlesque house, is one of five defendants in cases involving the embezzlement of \$208,726.84 from the National Bank of Commerce by Edwin F. C. Voelz, former manager of the bank's savings department. Fox is said to have gotten \$41,101.

Ralph R. Taylor, special accountant of the bureau of investigation, department of justice, testified in federal court last Friday that the known amounts given the various parties by Voelz were:

Charles Schipper, race track gambler and stock market plunger, \$115,529, with an estimated grand total of \$156,000.

Louis Frank, race track bookmaker, \$5,070.50.

Charles Burkhardt, actor and theatre man, \$2,125.

M. R. Nagel, former burlesque manager, \$1,000.

A Mr. Garling, as yet unidentified, \$1,650.

Voelz and Schipper have pleaded guilty and Voelz is a witness against Fox in the latter's trial now being conducted before Judge F. A. Geiger.

Framing Metropolitan Area Chain of Stocks

Joe Hurtig and George Defenbach have formed a new combine to frame a chain of stock burlesques through New Jersey and Pennsylvania. Hurtig, formerly with Hurtig & Seamon and later operator of the American Music Hall, New York, before Mutual took house over several weeks ago, has aligned in the new enterprise with George Defenbach, former carnival operator.

Hurtig and Defenbach claim they will have 12 houses in operation next month and are starting with the Playhouse, Passaic, N. J., as nucleus of the proposed rotary stock circuit next week. The following week they will install similar policy at the Opera House, Bayonne, N. J. The stock at Passaic will include members of former Mutual wheel shows now closed and includes Jack La Mont, Frank O'Rourke, Al Phar, Harry Cornell, Betty Lee, Gerlie Forman, Wallace Sisters, May Butler and Billie Gardner.

N. O. Stock \$15,000 Red

New Orleans, Jan. 28.—Stock burlesque at the Palace here came to grief after Warren Irons of Irons and Clamance, sponsoring, went into the box for \$15,000. Actors worked on the commonwealth plan for several days before house closed, earning enough for fares back home.

Closing of Jersey leaves the Dauphine alone in the stock burlesque field. Dauphine has been making money.

BURLESQUE CHANGES

Mickey Markwood closed with stock at the Dauphine, New Orleans, two weeks ago and opened this week as featured comic with stock at the Bijou, Phila.

Paul Kane has succeeded Billy Sharp as number producer with the stock at the City, New York.

Betty June Lee closed with "Dainty Dolls" (Mutual) last week and opens Saturday with the new Joe Hurtig stock at the Playhouse, Passaic, N. J.

"She" former featured soub with "Best Show in Town" (Mutual) has withdrawn to go in as added attraction at the Princess, Cleveland. Reggie White has taken over assignment in the wheel show.

BURLESQUE SITE WIRED; SILENT SCREEN RAZED

Chicago, Jan. 28.—In an effort to entice those folks who stayed away from the house because of the poor silent pictures, which regularly drew the berry from the critics, the Rialto, local burlesque stand, opens with sound Feb. 8.

Present stage show policy will not be altered.

Arson Charge

Bridgeport, Conn., Jan. 28.—Paul Brignolo, photographer, with studios in the Fox Poll building, is being held for a superior court hearing on a charge of arson. Accusation is in connection with the mysterious fire which threatened the entire structure, including the Lyric theatre (Mutual burlesque).

LA MAYE SET

La Villa Maye opened with the stock at the American Music Hall, New York, last week, instead of Irving Plaza as per schedule. Miss Maye was to have rejoined her former wheel show, "Puss, Puss," but was ruled out of the traveling stuff by her physician and took the New York job to remain under medical care.

Paterson-Royal Change

Paterson, N. J., booked in Keith's family dept., and Royal, New York, booked with the regular New York group, will change places next week. Paterson goes on the "sixth floor" side to be booked in conjunction with the other New Jersey theatres.

Royal is regarded as better suited to the family dept. style of shows.

Wilton Staff Additions

Eugene MacGregor has joined Al R. Wilton's staff as manager of the casting department. He was formerly with Jenie Jacobs. Tom O'Connell, with Keith's music department for 15 years, has assumed charge of Wilton's orchestra department.

Sherman's 12 Houses

Eddie Sherman, indie vaude booker, with headquarters in Philadelphia and branch office in New York, has added four new stands to his bookings. This gives him 12 houses in all.

Acquisitions are Girard avenue, Phila., six acts on split week; Forum, Phila., four acts last half; Whitman, Camden, N. J., four acts last half, and Colonial, Phoenixville, Pa., three-acts Saturdays.

J. J. Burnes Quits Show Biz

Syracuse, N. Y., Jan. 28.—Nine years at the helm of Keith's here, John J. Burnes, house manager and Syracuse representative of RKO, retires from the theatrical fold this week to enter the textile business in Philadelphia.

His retirement elevates William J. Tubbert, assistant manager, to manager.

Scrapping Act After Year

Grace and Marie Elaine are scrapping their all-girl revue in two weeks after having rotated over the Loew circuit for a solid year.

Elaine girls will revert to a former double act for RKO.

Two More in Midwest

Chicago, Jan. 28.—Two more houses added to Keith's books here.

Times Square, Detroit, opened Jan. 26, with split-week vaude; Holland, Holland, Mich., taking six acts Saturdays, commencing Feb. 8.

"Peaches" Tab Off

"Peaches" Browning's proposed vaude tour in a tab version of "Temptations" is definitely off.

Tilt between Mrs. Browning and Sam Shannon, over the rights and royalties, occasioned the toss off with "Peaches" intending to make another legit fight, but not set as yet.

Charles E. Blaney has propositioned "Peaches" to star in a musical version of "Only a Shop Girl," with nothing definitely set on this either. Blaney's idea is to road show the piece sans Broadway showing, with reports that Mrs. Browning wants the Broadway spotting or else.

Palace's May Films

Chicago, Jan. 28.

David Sarnoff, Hiram Brown, Gerald Swope and Attorney Manton Davis were in conference here last week on RKO-RCA matters.

One result of the meeting, is reported to be that the Palace, two-a-day, will go into its picture policy in May, to run films at least until September.

ACE BERRY WITH RKO

Ace Berry, who left Warners two weeks ago as general manager of the Pittsburgh territory, has landed with RKO as assistant to Nate Blumberg, division manager in the middle west.

Headquarters will be Chicago.

Palace Group Intact

Five acts will move intact from the Palace, New York, to Albee, Brooklyn, next Saturday to comprise the entire bill of next week at the Albee.

Acts are Irene Bordoni, Larry Rich and band, Harrison and Dalton, Lester Bros, and Harriman, Swan and Lucille.

Urquhart Leaves Keith

E. N. Urquhart's contract with Keith's booking office has been dissolved by agreement. He left Saturday with a settlement.

Urquhart was transferred to New York recently from the Keith Boston office.

NEW ACTS

Nellie Breen, last partnered with Lester Allen, and Olin Howland, formerly with (Emma) and Howland, in a two-act.

Olivette, out of "Hold Everything," in a revue (14) presented by Charlie Allen.

Vaness, assisted by Roy Chaney, Orville Knapp and Al Rigoux.

REMEMBER?

When Rae Samuels warbled illustrated songs for \$35 per and had to sing about 20 each show?

When Rudy Vallee was just a saxophone player?

When Hal Halperin was a kid ad solicitor on the "Missour" press?

When Soph was the first woman to have a jazz band on the stage?

When the Warner Bros. ran a butcher shop?

Ed Wynn, Eddie Cantor, Al Johnson, Jack Pearl, Ben Blue, W. C. Fields, Will Rogers, Ken Murray, Ted Healy, Bert Lahr, Lester Allen, Herb Williams, Bert Wheeler, Jimmy Durante, Charlie Chaplin, Jack Haley, Harold Lloyd, Jack Oakie, Bobby Clarke, Buster Keaton, Frank Fay, Leon Errol, Joe Cook, Frank Davis, Willie Howard and Harry Reichenback are good, too.

Don't get any on you.

By AL TRAHAN

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PALACE

(St. Vaude)

Comme ça, comme ça at the Palace this week, meaning it could have been better, but there were gems that sparkled. Mr. Godfrey absent-mindedly played rather five minutes of comedy or partially danced. Also dancing, and history teaches that too much of any one thing is a terrible lot.

Since dancing these days is three parts gymnastic and one part part-schore, the opening act, Luster Brothers, contortionists, is grouped with the dancing brigade. Also there were Three Small Brothers (New Acts), Larry Rich Band-Revue, Lina Basquette, and Harriman, Swinn and Lucille (New Acts), the closer.

A goodly crowd was in the stalls Saturday matinee when the nice new velvet stage portered with the cut ruffles parted for the Lusters, joint twisters, to start things. They discharged their duties very capably, being one of the specialties of the elastic vertebrates. Their efforts at comedy pantomime, however, are pretty ghastly.

Three Small Brothers, hard-working, fast-moving hoofers, deuced, and gave over to Larry Rich, who started very badly and, up to the end of the evening, was a little looked like frost would ruin his entire crop. After a time Rich started to find the combination, to thaw out and ease up. He was a little assisted by a young man named Dub Taylor, ticketed as from Georgia and handling xylophones, harmonica and comedy. The specialty act included "Snakelips," a youth requiring no further description; Evelyn Spencer, dancer, and an attractive pair of stepping girls. The game muffed and they let out those smiles. And, of course, Cherie (Mrs. Rich), his regular working mate.

In the end Rich, after a hard uphill climb, was out of the danger zone. He confessed in a certain speech that this was his first Palace appearance and he had been extremely ragged as to nerves when starting. Rich deserved success, really putting on a great schill-bill of determined entertainment. He has the makings of a wov band act and very pronounced indications of dynamic showmanship. The poor second in "Snakelips" was omitted, since the act consumes too much time (40 minutes) as it stands. His ideas of handling and kidding with the band was excellent.

That Saturday matinee fever apparently affected Lina Basquette. It wasn't visible from the second row that any night she was below standard, but Miss Basquette seemed to have picked up an inferiority complex that overpowered in a curious way. She apparently apologetically apologized for a performance that was brimming with ecst. She is hereby awarded permission to this level of ecst.

James J. Corbett and Nell O'Brien cross-fired pleasantly for 12 minutes and bowed off gracefully, having pleased by their puns and included giggles by their puns.

Irene Bordoni, beautifully gownned as usual, closed intermission, using the proven numbers for an easy less than tumultuous success. She has offered the Palace far better routines.

Whiton and Weber's voice-thrilling was no trouble. Basically good vaudeville, and liked. Josephine Harmon wowed with slapstick.

Land.

RIVERSIDE

(Vaudefilm)

As the only house in the country playing vaudeville and talking shorts, Riverside has a feature, the Riverside is distinguished in not profitable. Its unique policy is caused by an arrangement with Fox, which prohibits RKO from showing full length films, giving out of the old deal for the house.

In dropping straight vaude and going into the new policy, the Riverside doesn't decrease its patronage. The usual knot of down-fronters was in evidence Saturday afternoon. What might have been gained in decreased vaude expenses is lost in lowered admissions.

Starting the entire layout was a non-syn jazz record, also used later for intermission. Then Nevada, a comedy pianist, in a Columbia short, titled "Busy Fingers." Navara in person would never open a vaude bill, and if anyone should ever ask him why, all he had to do was "Look what happened to me at the Riverside the afternoon of Jan. 25." Deucing was "Barber Shop Chord," Vitaphone short which indicated that the vaude-short policy would be lots better if the general run of shorts were as good as this. Pathe Short News found without a national current, it was a little held considerable interest, however, in having Al Smith doing light comedy and Art (The Great) Shires letting loose a load of typical Shires ego.

The Smith clip is a pip, showing the ex-Governor teamed with Babe Ruth in a game feature. The Smith reaches his comedy climax in their wild niblick swings followed by an exasperated hand-toss to the green. Art (The Great) Shires, baseball's champ self, put on a little bit to prepare for a million dollar smile and then let them have it. Pathe

let both the Smith and Shires clips go through without cutting preliminary stuff. Shires is heard telling the cameraman nothing to say, and Smith tells Babe Ruth they might as well clown for the newsreel.

Closing short was Columbia's "Gay Cabellero," a drooping finish for the celluloid portion.

Stage lineup was opened by Border and Boyer Trio, trampoline comedy duo, assisted by a girl. Most of the comedy lay down and went to sleep, but the bouncing business was nicely applauded. Jack Joyce, mellow song and dance boy who has achieved a striking degree of grace in movement, was warmly received in second spot. A reception was worked up for him by a film trailer showing his athletic accomplishments. Joyce closes with a ballroom routine, assisted by a girl who previously taps a bit.

A comedy skit by Anderson and Burt, which is a novelty despite its numerous years of playing, was quite satisfactory in third position. The mixed team are on a cutout Alpine peak, becoming hysterical quarrelling. Chatter is original and witty.

Miscellaneous hoke by Joe McCarty and Co. had next to do with and drew laughs in the majority. McCarty's main bit, a talking film satire in which one of his male band plays with Garbo, the Swedish accent of a hired girl, will be out of place shortly. The Garbo speaks better English than McCarty in his first talker.

Edna and the "Follies," closed and delivered the bill's best assortment of talent. In the act are Miriam Hoffman and her 10-piece band, singing, dancing, and playing. Con, toe dancer and singer; Lucille Sisters, harmony team; Vercell Sisters, high kickers, and a. unbilled contortionist dancer. All specialties show, but particularly the Duncas Sisters impression by the Lucille girls. Miss Hoffman, m. c'ing besides directing the band, continues to be a little bit of a show. The interests of speed, but the only squawk would be from the specialty workers.

Vaude short policy is on a split-week with two-a-day except Saturdays and Sundays. Three-a-day makes continuous showing for the week-end.

Bang.

STATE

("Trees" Unit)

Los Angeles, Jan. 23. Color and melody swing through the "Trees" idea, one of the prettiest and best sustained ideas. Fanchon's singing, dancing, and playing. Con, toe dancer and singer; Lucille Sisters, harmony team; Vercell Sisters, high kickers, and a. unbilled contortionist dancer. All specialties show, but particularly the Duncas Sisters impression by the Lucille girls. Miss Hoffman, m. c'ing besides directing the band, continues to be a little bit of a show. The interests of speed, but the only squawk would be from the specialty workers.

Vaude short policy is on a split-week with two-a-day except Saturdays and Sundays. Three-a-day makes continuous showing for the week-end.

Fanchon's procedure of late is affecting the idea to use vocal stuff, working it in with the ensemble stepping, while the specialties mingle as principals rather than appearing as distinct acts. This modification is a good one.

"Trees" opens in "two, one, two, three" by the dancing of Christel Levine and Ted Reicard singing the theme song based on the Joyce Kilmer poem, while Esther Brown, in short form, had costume presides at the spirit of the woods and contributes bird calls. Tableau curtains in the drop introduce couples for specialties based on the "Trees" theme. The Old Apple Tree, "Lonesome Pine," etc. The line girls come on in polka-squared overalls, then in front of the ensemble is staged the dance feature.

This is a tree dance by seven girls in black lace tights—that oh-la-lis Parisienne touch again—but the lace is affectedly suggestive of tree bark. "Follage" is blue and green plumes held behind the girls' heads.

After three minutes of light acrobatic stepping by the male half of an act, the "Trees" theme is interluded, a cute dance and song by two girls with a book of fairy tales leads into the next number. Propriety men keep them from the forest behind the drop. The female ensemble comes out, 16 in long ruffles, 8 in trunks, for group maneuvers. Good mass effect.

Mavis and Ted, who follow in quick routine of flip-flop stepping in sport dress. Then to full stage for Naylor's birds, trained macaws, cockatoos, etc., nicely handled by a man and a woman.

Finale, still in full stage, background of forest foliage, brings four pairs of girls on in richly colored costumes, suggesting a forest scene to climb ropes for a pretty web ensemble.

The adagio team, Mavis and Ted, worked in from the center rope for a couple of vocal, using man acrobats, and a couple of girls from the Naylor act for the curtain and then let them have it. Pathe

RKO

(Vaudefilm)

Los Angeles, Jan. 23. Stage bill was rather comically. Three out of five have it, and it's well assorted as to type and method. Curley Burns works in cork in what is an epical satire, "Chicago," and a laugh for 15 minutes on the discomfiture of a colored man when a gun is pointed at him. Incredibly supported by actors playing dapper scarfs for the disarmed gangster is released with a pulled pineapple in his pocket, followed down a high.

Fritz and Jean Hubert, working dumb in evening dress, opened with eccentric dance then spent the rest of the act in a drunk pantomime that had the crowd hysterical.

Eddie Pardo set them rolling through his chatter with a girl supposed to be carrying birth control literature. No credit for this girl, but he introduces a blond cute, Dorothy Carrigan, as his wife-to-be. The girl's dancing about the imaginary future family clicks. Songs and a few steps get by. The blond has nice form but dresses the act better down a high. Back with clothes on. Eddie signs a couple of pops himself with vigorous technique.

Flas opened is Reynold Tillis and Geraldine Lue with the Maryon dancers. Closer is pretentiously dressed acrobatic act headed by Beebe and Rubette, called "The Danced Hall" (Radio). And pyramid work keeps most of the seats down. Curley Burns steps into it to clown.

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ACADEMY

(Vaudefilm)

Saturday brought on a bill that should draw plenty, with "Hot for Paris" (Fox) feature, a girl band that's rather a draw. Al E. White and his "Talkies" revue in for a return date. Plenty of comedy. Biz S. R. O. at the late show.

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violin stuff. A man and woman support in the latter, with Miss Myrtle working up to great getaway.

Barry and Whitledge, mixed team, were other adjuncts to the gloom dispelling. Miss Barry's nonchalant delivery killed them from walk on, and the ensuing repartee between the two was a pleasant surprise. Especially Miss Barry's Impres of Soph Tucker singing "I Gotta Get a Man."

Joe Cook followed and stole the show. Cook, who has been truanting in musical comedy for the past four years, has lined up a corker for his vaude-return—Mostly-bits from the musicals in which he has appeared, as well as his one-man vaudeville gag. Gives the versatile funster plenty of scope to display his talents. Dave Chasen, supporting was good as hick folk for Cook, while Rosie Moran spotted a tap on toes that was a corker. Cook's act is the best of the night.

"Hell's Heroes" (U), screen feature.

Edna.

STATE-LAKE

(Vaudefilm)

Chicago, Jan. 25. On the marquee this bill is all Irene Rich, inside she's greatly aided by Bud Harris and Radcliffe, the polite, lady, colored holdists, and Clifford and Marion.

No question of Miss Rich as a drawing card. When the Saturday mat curtain rolled up there weren't more than 50 vacant chairs among the rear rows. The act was well met with much applause and after her skit, "Ask Your Wife" (two men assisting), kept smacking for a curtain call.

Mrakos, Japanese gentleman and two Nipponese ladies opened. Sister acrobatic dances by the girls went well, assisted by the elaborate staging, but the gentlemen's Oriental doings with violin and uke were not riotous.

Grace Doro, the novelty pianist, finally started through with her key stunts after selling the audience on a dozen variations of "Singin' in the Rain." Following Irene Rich, Clifford and Marion, the act was well met with much applause and after her skit, "Ask Your Wife" (two men assisting), kept smacking for a curtain call.

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PALACE

(St. Vaude)

Chicago, Jan. 25. Fannie Brice and Madge Kennedy led a bill Brice was entered into a large audience by virtue of its abundant comedy. Five acts furnished laughs; of the remainder three were better than the rest. A dance flash. All sailed over Saturday.

Fannie Brice was next to closing and offering a repertoire mostly old. Her one weak spot was a new sob torch tune, but it was lost in the overwhelming supply of sure-fire stuff. Miss Brice has become a bit more dignified than she once was, but still shows flashes of low clowning.

Opening the bill were Finks and Ayer, comedians, in fast routine. Good opener. Team has been working a flock of picture houses around town.

Next was George Beatty, over nicely with his comedy songs and talk. Easy, nonchalant delivery is always a click at this house. Marion Perkins with the Harris twins and Jack Meyers presented a series of good dances, but could improve results with a noisier routine. Close with nice flash; military dance stuff on drums.

Sully and Thomas got roughhouse and drew a lot of laughs. Team works hard with its clowning, and uses an encore bit which could be built into a regular act.

Closing intermission was Madge Kennedy in a four-person skit with music. The act was well met with much applause and after her skit, "Ask Your Wife" (two men assisting), kept smacking for a curtain call.

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LOEW'S 86TH

(Vaudefilm)

Although this house is a stone throw from Proctor's 86th and there is a lot of foot traffic, the act was well met with much applause and after her skit, "Ask Your Wife" (two men assisting), kept smacking for a curtain call.

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THIRD AVENUE

New York, Jan. 22. This is a thoroughfare where a dime is a lot of dough but where they're just as particular about the hot-after-Broadway showing as some of the houses which are open and a bait upon for second and third runs. That or give them a western that Broadway and a large part of the world has never seen and they may have a better chance of the greater part of Third Avenue-between-14th and 42d.

Exclusive of the four houses operated by Yost, which are A-1 in this locality, theatre folk are pretty much discouraged. There's H. Frankel holding the toughest end of the b. o. bag—250 dime seater called the Star. It's silent and always will be because it's owned by the High Class Pictures Corp., controlling the house, knows that bad equipment will make business bummer and good equipment will make the same out of profits.

Looking over a \$5 house on a Friday night when it should have been \$10, Frankel, 18 years on the tin tailed plane, playing premium and recall the day where five cent schooner would always send in a five cent customer, and thus capacity biz was done from the time the window opened, and the show the morning until closing at 11 p.m. Frankel is certain that it's not so much the competition of all those big houses clustered around him, as all within the radius of a block. The folks that go to Fox's Academy, RKO, Burlesque and a couple of others never give the little Star a tumble. It's just a matter of the morning, the afternoon, and the evening. Frankel is one of the Third Avenue indies who is set to accept a chunk and get out. The same has just the sporting spirit and a little of the get-a-go, a valuable front and depth, and is figuring on some day taking 200 grand in exchange and forgetting all about it.

Star to stay in the business it does, has to double feature seven days a week. The booking is just one of those things, Frankel takes what the others don't want or when they don't want it.

One thing about these Third Avenue joints that could teach many a better class theatre a lesson, and all within the radius of a block. Maybe it's because they know they have to keep faded down. A dime is a dime but it is promptly re-mitted if a drunk gets into the neighborhood and is infested with tough young hoppers, but there's always an usher just a little bit tougher and bigger.

Particularly true of the spot on 37th street run by Dad Hewitt. It's nearest the Star going north and is called the Regent (Yost). Dad knows that the Yosts have been there three years and Hewitt's been there three years. He knows his people because he never leaves that perch in the lobby. He knows his people because he never leaves that perch in the lobby. He knows his people because he never leaves that perch in the lobby.

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squeeze in another 500 when biz is good. It's fairly reliable in box office register despite the lamentations credited the Yosts that none of their houses are paying. It's easily the key to the venue. The easily the key to the venue. The easily the key to the venue. The easily the key to the venue.

Regardless of what these showmen think about their future on Third Avenue, a cold night's strut up and down under this stem's elevated structure will convince any one versed in theatre activities that Third Avenue had better not even start thinking of worrying about going Broadway, at least until a few of the fans commence turning rotarian.

EMBASSY

(Newsreel)
New York, Jan. 27. An exceptionally well edited group of newsreel shots supply the current 44 minutes at the Embassy. It's 50-50 with Fox and Hearst on the 28 clips. Most of it is magazine, but very entertaining library stuff. Al Smith talking golf with James Cox, and then talking the Florida greens with Babe Ruth, provides the best comedy. Smith explains his pronunciation of the word "raddio" during an interim.

That Miami camera crew pulled a more strenuous one and a great piece of work in getting John D. Rockefeller to take a ground ride in a plane. After the passing of the dimes and J.D.'s own bit of witticism about blessing all concerned and working in Standard Oil for the finale. King George's broadcast and his receipt of the NBC headquarters here stood out on the heels end. Only a small part of the message is audible in the newscast sound system. However, it's another plus for NBC.

Dry-wet contest is continued this week with Senators Jones and Walsh taking the respective positions. Gets a little old. Where the mob used to applaud vigorously, but a slight demonstration now. Wabash flood, Bear Mountain skating contest, and a scene from the Florida Memorial. John Barrymore's new boat, and a rainy Florida race track were among the news events.

Curator Randall's talk on parrot disease and some interesting even the possibility of an epidemic among humans. Interesting. A female Los Angeles animal trainer provides a scene which is worth a look. Drinking in Hungary could easily be eliminated. Only clip in the reel that didn't give.

Dancers in Spain and an Arab as a dancer are destructive, even if disillusioning the average reader of foreign romance. Dance of Buddhist priests in Peking also, educational. Johnny Weissmuller on the art of swimming the crawl; Penneck, the Yankee twirler, showing his little seal; and a scene from the Miami mechanic doing high altitude repairs; government officials demonstrating power of a new explosive in Washington forest; Brooklyn production of the ABC's all entertaining.

Others included: Commissioner Whalen wearing in the first woman to wear a corset; a scene from a wintery Yosemite and sailing in Australian waters. Business pretty fair on a wet Monday night.

PENN

(“Oddities”-Unit)
Pittsburgh, Jan. 24. Bright little unit with first of house's traveling m. c.'s. Al Evans, creating favorable impression. Some advantage to the house. Evans got their own m. c. since show works smoother at outset and doesn't take at least two or three performances to get set. Evans sold his piano-singing specialty in style and his announcements carried to all corners.

Opens with flashy routine of Charles Hales. Evans then going into band number and ending up on his own. Gordon and King clicked with tap routine and Thelma Dennis Sisters, harmony in song. The comedy routine similar act which has been around town the last three months.

Hale group seeded with an Elias Breckinridge, gals dressed as rubes and doing a hoke number. All of poney size, the kids made themselves talked about. Cole and Snyder, next, a comedy duo. Snyder directed old-time Chaplin film in that German dialect. Show had faded on this but boys got a second chance and Snyder got killed the impression. Full stage finale looked good, everybody on and girls doing one of those phosphoric butterfly creation. Evans got their own m. c. since show works smoother at outset and doesn't take at least two or three performances to get set. Evans sold his piano-singing specialty in style and his announcements carried to all corners.

ORIENTAL

(Presentation)
Chicago, Jan. 24. With Paul Ash back for a week, B. & K. set that old gag together and plugged away. Stage show thick with sentimental hokey. All very gals and effective at that. Helping to make the presentation over are Kvale, Kosloff, and Peggy Bernier. Also two acts, Joe Besser (and a great picture house act), and a duo of Kvale and Kosloff, now m. c.'s for B. & K., are back in the band from which they came, and each dishing out a special for the occasion. Miss Bernier hit her stride this week, and is selling her torch songs nicely.

Sentimental idea opened, stage director and dorman reminiscing about the old gang. Each performer, such as Kosloff and Kvale, seen through the gerin when named, and climaxing the course. With Ash. From then on regulation, with chorus running through a couple of routines, band delivering a couple of tunes. The evening was a good act and a couple of great stunts while Joe Besser clowning for pleasure. The evening was a good act and a couple of great stunts while Joe Besser clowning for pleasure. The evening was a good act and a couple of great stunts while Joe Besser clowning for pleasure.

Painted Angel (F.N.) feature. Henry Batcher, a first class comedian, delivered an organo. Business excellent first show. Loop.

CHINESE

(Presentation)
Hollywood, Jan. 24. After being with the Grand prologues or any stage entertainment ever since Fox West-Coast took over this house, stage shows return with the engagement of Abe Lyman, a musical comedy doing their possibly carries top prestige here. Band is playing in conjunction with “Rogue Song” (M-G) as the lead picture. Lyman now has 17 men besides himself, and two dancers. Presentation, staged by Fanchon and Marco, is sold as a stage band polka. Lucille Farrow, a first class specialty on the stand. Only floor is done by Al Norman for his eccentric dancing. Very good.

Other dancer is a dainty little brunette, Lucille Farrow, a first class specialty on the stand. Only floor is done by Al Norman for his eccentric dancing. Very good.

Although not as pretentious as the Grauman spectacles, stage shows are essential for this house, which gets \$1.50. Shows must be interesting and a variety of entertainment for this price. Ung.

CAPITOL

(Presentation)
Chicago, Jan. 23. House has a fair presentation this week in honor of a fifth anniversary. It misses occasionally because of the listlessness of audience and a few acts. Show was only half-filled because of the zero weather.

The three acts are ordinarily standard result. With Trio, pole-balancers and risley, didn't build their stuff properly to get the best returns, cutting the stunts before reaching the stage. The comedy duo, Henry Batcher, sister team, delivered some songs, but missed despite of the m. c.'s big plug. Final turn, Lewis and Dody, clicked because of their show.

Chorus work ordinary, but pleasing enough, with 10 gals in line, and Dolly Waters to lead. Cookie, m. c., was evidently under the handicap of a cold. He gets the benefit of the doubt for talking instead of singing his songs.

Show was staged well, with difference of color and lighting brightening it up.

“Romance of Rio Grande” (Fox). No shorts, news or organos. Loop.

STANLEY

(“Ingenu's Gambo”-Unit)
Pittsburgh, Jan. 23. Okay on novelty but this kind of a unit isn't going to do the house any good. The evening was a good act and a couple of great stunts while Joe Besser clowning for pleasure. The evening was a good act and a couple of great stunts while Joe Besser clowning for pleasure.

Powell tried directing the stage show in a job-synchronous overture from pit, hopping to the stage near the close with song specialty, but it went cold and was tossed into the ash can after a few minutes. The comedy duo, Henry Batcher, sister team, delivered some songs, but missed despite of the m. c.'s big plug. Final turn, Lewis and Dody, clicked because of their show.

to get enthusiastic about it as run off here. Ingenu's, girl band, are versatile if nothing else, and scored on novelty songs. Need a few more numbers if the local reaction counts for anything. Jean Boydell, still the crackjack dancing comedienne who's always been a bit of a disaster. In the “Gym-Jams” unit a horse is on a treadmill in the rear during the finale. Friday night something snapped, the traveling part of the unit fell into the hands of a horse, frightened by the sudden change under foot, almost fell while going at top speed. Girl jockey hung on gamely, and the help of a stage hand, quieted the animal just after the harness had prevented its falling on the musicians and girls under and in front of the platform. Nobody hurt, not even the horse.

It was over pretty quickly, but while it lasted it was the most sensational finish to a stage show since the Mahabharata. The horse was pushed, into the pit at the Music Box in Oshkosh 27 years ago.

Trailer for “She Couldn't Say No” (WB), with Winnie Lightner, furnished as much entertainment as the show on stage. Picture “Seven Days Leave” (Par) with a few silent news clips and Berlie Armstrong's organo rounded out.

Loop.

METROPOLITAN

(“Red Rhythm”-Unit)
Boston, Jan. 27. Wise booking by Public to give “Seven Days Leave” (Par) to this house regardless of whether it grosses heavy or only fair. Gave the papers something to rave about. There is reported to be a weekly nut of over \$30,000 on the Met, and the trend of the past few months has been a desperate campaign to put the house on a solidly profitable basis. This has meant some commercialization, including the sending of grossing heavy or only fair. Gave the papers something to rave about. There is reported to be a weekly nut of over \$30,000 on the Met, and the trend of the past few months has been a desperate campaign to put the house on a solidly profitable basis.

Stage unit is “Red Rhythm,” an Indian unit featuring the U. S. Army, with a band of 15 men, and a Shunatona, Joe May, Doty Oaks and Geraldine Billed. It has some trick moving sets and gorgeous costume flashes.

Other dancer is a dainty little brunette, Lucille Farrow, a first class specialty on the stand. Only floor is done by Al Norman for his eccentric dancing. Very good.

FOX, B'KLYN

(Presentation)
Brooklyn, Jan. 26. They're doing plenty for Rube Wolf to put in the bill, and selling the going to the billing and selling the getting. Wolf is in.

No signs of unusual interest. Satisfactory result. With Trio, pole-balancers and risley, didn't build their stuff properly to get the best returns, cutting the stunts before reaching the stage. The comedy duo, Henry Batcher, sister team, delivered some songs, but missed despite of the m. c.'s big plug. Final turn, Lewis and Dody, clicked because of their show.

Chorus work ordinary, but pleasing enough, with 10 gals in line, and Dolly Waters to lead. Cookie, m. c., was evidently under the handicap of a cold. He gets the benefit of the doubt for talking instead of singing his songs.

Show was staged well, with difference of color and lighting brightening it up.

“Romance of Rio Grande” (Fox). No shorts, news or organos. Loop.

42ND STREET

New York, Jan. 27. All-film bill here included a sound newswreel and two features. One was “Rampant Legs” (Radio), the other “Rampant Legs” (Continental).

Both features alike in plot but differed in method. The first, “Rampant Legs,” was a comedy about a girl who had gone blind in winter. It's right makes right all the time here, and every time the good guy wins the genuine girl it goes for a couple of handclaps.

“Dad, you've got to turn over a new leaf,” says the mite of a gal who was taken up wrong but grudgingly right at the 42nd street. And the audience chuckled happily.

“Gal, you're a tramp. I was going to marry you, but you don't deserve it,” says the girl who had gone blind in winter. It's right makes right all the time here, and every time the good guy wins the genuine girl it goes for a couple of handclaps.

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CAPITOL

(“Gym-Jams”-Unit)
New York, Jan. 24. Audience at the last Capitol stage performance Friday night was treated to a thrill that was not on the bill. In the “Gym-Jams” unit a horse is on a treadmill in the rear during the finale. Friday night something snapped, the traveling part of the unit fell into the hands of a horse, frightened by the sudden change under foot, almost fell while going at top speed. Girl jockey hung on gamely, and the help of a stage hand, quieted the animal just after the harness had prevented its falling on the musicians and girls under and in front of the platform. Nobody hurt, not even the horse.

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HARRIMAN, SWAN AND LUCILLE
Dance Revue
13 Line; Full (Special)
Palace (St. V.)
Snappy three-person dance turn employing acrobatic, taps and adagio. Working at terrific speed at Palace opening matinee, possibly because of show being late. More relaxation would make for a smoother performance.
After gowns might be suggested, too; especially a replacement of the unbecoming lace skirt used for jazz adagio start. However, on general stage and in adagio, they rates as a good opener or closer. Probably stronger as opener because of speed.
Land.

F. & M. "WEIRD RHYTHM" (40)
Presentation
45 Mins.
Fox (Pres.), Brooklyn
This idea appeared embellished for the Brooklyn crowd. The Coast-prod. show as a rule aren't nearly so heavy in people by the time they reach the east.
Quite likely some talent was added to the act after that. "Weird Rhythm" must be "way over the budget." At one time on the stage there were 32 girls in line, or else they did it with mirrors. The billing advertised only 24, with even 24 not expected to show. Title derived from a number done by a ballad singing girl and the ballet. The singer also inserted a bit of polite cooing and later on, in "one," tossed over a ballad very much in the Helen Morgan manner and it landed.

Among familiars in the untrodden specialty section, the only one whose name could be recalled was Betsy Rees, who does a crack-jack tap dance and a bit of jazz number on her toes. Two of the turns, mixed trampoline pair and the tramp bicycle pantomime, are from vaudeville. Later is such a motion-for-motion mimic of Joe Jackson that it must be by permission.
High kicking and acrobatic dancing girl and a comedy dancing girl who passes but late to successfully follow Ben Blue, Hal Sherman, Cy Landry and all of the others with all of the usual motions most of the while. Their tapping on individual drums is the best ballet item.
Rube Wolf, house m. c., delivered the between-number sermons.
Bigs.

"THE RANGERS" (7)
Singing
11 Mins.; One
58th St. (V-P)
Novelty harmony offering passing the test for pop neighborhoods, with changes of slight show box outfit from name, and playable in all localities.
Act has seven men in cownapper appearance including three tenors (Harry Furness, James Riddle, Emmett Casey), two baritones (Raymond Toole, Ben Young), and two basses (Jim Forstner, J. Delos Jewkes). Excelling in harmonies, voices of septet make decided impression, but singing "off stage" behind drop on opening a little prolonged and song and number "Bluebird, Hello," not as suited to talent of Rangers as some that could be found. Replacement here would strengthen act in its only outstanding weak spot.
Amber spot ballad number and ragtime opera selection following with latter used as an encore, determine entertainment value of act. Only instance where seven men break up is for the "Bluebird" number, started by five and finished by one. An individual solo or two would relieve sameness of routine.
Registered encouragingly at this better class vaudeville on evening show caught.
Char.

"DIZZY BUSINESS" (7)
Girl Flash
12 Mins.; Full (Special)
Hippodrome (V-P)
Seven girl flash containing a few lightweight specialties. Not strong enough for important spotting and pattering out in the troy at the Hipp. If a house wants girls in an act, here they are.
Helen Shampain opens warbling nursery rhymes with a sex angle. Girls are brought out as Jack and Jill, etc., hold hands for a while, then dance off. Then follow the specialties. Hillard Triplets have a fair comedy song and dance about galoshes. Other numbers, a succession of singing and dancing, are mediocre. Barton Twins and Caroline Trexler complete the troupe. The expected jazzy finale is present.
Beng.

McDONALD AND PARADISE
Talk, Songs, Dancing
10 Mins.; One
Belmont (V-P), Chicago
Man and girl dancers in a sweet act for the better family houses.
They work rapidly, starting with a few gags and a song and repeating this routine three times, finishing each number with double hoofing that is nifty. Second half of the act is a song and dance, brought above ordinary by keen showmanship. The man, in police garb, tap dances as a copper trying to date a girl, a maid with a baby carriage.
Loop.

LEWIS ARMSTRONG AND ORCHESTRA (18)
Orchestra
18 Mins.; Full (Special)
State (V-P)
Colored orchestra offering of some average merit. With Peg Bates, one-legged dancer lately doing a single, its strongest asset. Ought to score satisfactorily in all neighborhoods, from best class down.
Armstrong is from "Hot Chocolates." He heads a good 10-piece orchestra, playing for wild times. Speed, plus neatness, among the elements which make the band worthwhile. Armstrong has a very ingratiating manner.
Boris Leon, who sings and dances, and Peg Bates are the specialty people. Former did not catch on at the State. With one warden leg, Bates executes several routines, including a tap dance, which top a lot of two-limbed contemporaries. "St. Louis Blues" closed, and the act scored solidly.
Char.

LIASEED AND DENNATI Troupe (11)
Acrobatic
Three (Special)
Hippodrome (V-P)
When an understander can cluster 10 people on him and bear up under the weight, the act he's in is a good one. This outstanding bit in this act and enough of a sensation, together with novelty surrounding troupe and routine, to insure booking in better class neighborhoods.
Various novel formations in which endurance and tumbling comprise work done, with two women members of company, dressed in the conventional manner of haremities, doing their bit from start to finish.
Once again here and over okay, with speed dominant note.
Char.

RAYNOR LEHR (2)
Comedy, Songs and Dances
19 Mins.; One
Jefferson (V-P)
Class act. Lehr, reported from tabs, brings with him Southern accent, a comical looker and a colored boy. All do well. Turn played on to closing on seven-act bill and knocked 'em.
Altogether about five numbers. Opens against soft drop with song, "Sadie Green." Shirley Dahl follows with high hat song and dance. Lehr pulls fan letter gag and does medley songs, each "by request." Puts over many laughs here and shows good dancing ideas.
Credits and pulls the Ken Murray walk in the reverse, with M. Dahl giving him the throw. Latter does "Futuristic Rhythm" song and dance. Soft shoe by Lehr, then colored kid trots on for dance.

BABY, BOBBY AND BUSTER
Dances, Songs
11 Mins.; One
Academy (V-P)
Colored trio in a just fair routine. Two boys and a girl, with best rating No. 2 on a pop bill.
Open in song and then breakaway for dance. Numbers are Buzzy Brown outfits with ties to match. Straight legman is mediocre. Altogether about five numbers, going in single double and trio. Most of it is acrobatic dancing.
Trio are youngsters and this takes them over hurdles for hand.

ALICE LOUISE and Co. (3)
Songs, Musical Comedy (Special)
18 Mins.; Full
Belmont (V-P), Chicago
Just passable. Miss Louise, a tiny brunette with a good singing voice and fair at dancing, needs another act or better assistance from her three boys.
Girls are a series of dances, mostly double routines. One of the boys alternates with Miss Louise, while the other two accompany with piano and xylophone. Entire on a wedding ceremony brought some laughs. Time needs silencing.
Loop.

FLAVIO PLASENCIA
Songs
14 Mins.; Full
Belmont (V-P), Chicago
Personable young man whose name is a Chicago radio byword was so painfully self-conscious he couldn't sing with a spotlight glaring on him. Act is straight songs, with a male accompanist at the piano, but is no date outside of spots where Plaseencia is known for his other work. Plaseencia has a good tenor voice, but not a good composer as he goes along. Better estimate of his ability would come later.
Loop.

BERNICE and HORAN
Songs, Talk and Dances
12 Mins.; One
Hamilton (V-P)
There have been several Bernices in vaude acts, but the youth of this one indicates her present frame with Horan (man) is a new one. Al-though Bernice and Horan don't stand out, the act gets over on its hoofing. And as the strength lies in stepping, a stronger opening closer would be a help.
The pair went in for novelty with its football bit, sending them off to applause. Miss Bernice does most of her work in abbreviated outfits, giving her a cute appearance.
Mark.

THREE SMALL BROTHERS
Dances
10 Mins.; One
Palace (St. V.)
Fast in pace and with enough semi-sensational stepping to underwrite a probable click anywhere. They carry a dancing man.
Act suggests Three Kings, although not with the dignity of latter act. Ability of the Kings to tie things up with straight hoofing done at breakneck speed from start to finish, with no leaving of the stage until howl-out may bring out a flock of this type of turn.
Land.

EVERETT SANDERSON Revue (4)
Revue
21 Mins.; Full (Special)
Academy of Music (V-P)
Hodge-podge of instrumental numbers, light comedy, singing and dancing. Hardly managed to make the grade demanded by bookers of better class vaudeville. Act's length and spotty entertainment value.
Sander son plays almost everything in the instrument line and does characters besides, opening as a high, then becoming a muscle professor, a German comedian, cowboy, etc. Depending to a large extent on his instrumental versatility, he plays the saxophone and later three clarinets at the same time.
Made up almost entirely of bits, and with the long running time, act is often tiresome. Girl assists in song and dance numbers.
Char.

SI WILLS
Comedy
10 Mins.; One
Loew's Orpheum (V-P)
Familiar type of single gagger, best appreciated by neighborhood audiences. Good solid plant.
Goes in for some comedy instrument playing on what appears to be a pop instrument. Looks like a small oboe and sounds like a bagpipe. Also does high crystal gazing, looking into a gray balloon while repeating and answering comedy questions.

CHARLES DANE, ALVIN SIE (3)
Songs and Dances
14 Mins.; Four
Jefferson (V-P)
Dane takes the solo twice for a hard shoe tap number and, later with a drunk dance. Latter number was done once but is too long. Alvin does a solo take the spot intermittently for a song and dance, which is more entertaining than their dancing.

Ade DUVAL (2)
Magician
11 Mins.; Full (Special)
Jefferson (V-P)
Good pop opener. Routines are sleight-of-hand and prop illusions. Duval uses two assistants, a blonde and a boy dressed in Eton jackets and trousers. Handkerchief palming opens. Then a series of stunts with vari-colored silk streamers drawn from tubes and other vessels.
Last bit brings on vase-shaped container, and Duval is invited to reveal silk colored drapes. Later reveals girl assistant in hoop skirt. Duval himself is personable, chatters pleasantly in his act, and works smooth and fast.

BRINKLEY Sisters
Songs
10 Mins.; One
Lincoln Sq. (V-P)
Ordinary sister singing team, best suited for the neighborhood houses. Girls are in stage is decorated with Open duetting a pop, followed by the smaller girl soloing "Love" in a pleasing voice but spilling it by a stereotyped smile which doesn't fit the lyrics. Another pop is then warbled by both through one meg with two mouthpieces.
Last bit is a familiar argument, whether jazz tunes or classics are best liked, with the discussion settled in song.
Spotted dance here and went fair.

Petty REAT and BROTHER (1)
Novelty Musical
11 Mins.; Full
Belmont (V-P)
Apparently an experienced turn though not listed in Variety's New Act file. Small time musical number, featuring tunes which Petty Reat plays on bottles.
Pops are well played, Second Hungarian Rhapsody used as strong closer. Girl supports act with piano and xylophone. Also does two mid-dance numbers. A girl accompanies with xylophone and accordion.

JIM McDONALD and Co. (2)
Comedy Talk
12 Mins.; One
Englewood (V-P), Chicago
McDonald and Dayton having split, McDonald has added two people, man and girl, to his act. He is now delivering noisy roughhouse comedy.
New man is Leo Russo, who plays dead pan straight, taking a lot of punishment from McDonald for the loud laughs. Russo stands no set for the family houses, where they'll go for the loud nonsense.

FORD and WATSON
Song and Comedy Patter
12 Mins.; One
Jefferson (V-P)
Girl comedy and song duo, good anywhere for second spot. Fifth spot on seven-act bill here. Two brunettes, the short girl playing Yiddish comedienne while tall girl plays refined straight. Trotted out early here but gave evidence of staying power. The mob on for peg leg ensemble that also went over big.
Harry Cardiff and Mary Wales, closing, hit the spot as rib ticklers. Gab spotted many musical difficulties. Action outside the Domestic Relations Court.

SAZITA and ANIS
Songs and Dances
15 Mins.; Full
58th St. (V-P)
Song and dance program by two girls and a man. Not exceptional, but generally pleasing.
Sazita and Anis apparently comprise the Adagio team, which has as its standout a Russian double bow.
The other femme member divides her time at the piano and in songs; her voice is of high range and good quality.
Act did well in closing spot at the 58th St.
Mark.

hippodrome
(Continued from page 69)
comedy talk, some of which was out at the Saturday matinee, got lost in the cavernous house. On next, Ada Brown registered fair return for a roline of songs. Negro spiritual in the middle of that act is not only in line with the songstress's character but is uncommonly well rendered. Miss Brown wears the spotted handkerchief effects of Aunt Jemima. With an excellent pianist to accompany her, the act she offers is clicking material. For Real Estate Paper number toward the close, though not so new, carries things to a good anti-climax, and a brief encore number with dance steps added does the rest.
In the penultimate spot Williams and Delaney were up against bad odds. Theirs is the sort of intimate act that suffers when parts of the material are lost. Benefit of a microphone to carry it, as needed here by certain types of attractions. Only Ina Williams, clowning and the ventriloquist bits are distinguishable.
Toto was picked to close the show. Here's an ideal attraction for the Hipp, everything being dependent upon the pantomime. Running as smoothly as it could possibly be.
Though doing 21 minutes, there was no letdown.
Pathe Sound News, organ solo and pit overture rounded out program.
Char.

58TH ST.
(Vaudeville)
"Rio Rita" may be great for the box office but it's a pain in the neck to watch. Alvin and Dane, who think RKO is in business to make money instead of to please the agents, "Rio Rita," you ought to be ashamed of yourself. Three acts at the 58th Street, and the vaudeville theatres. And for a full week, where five acts ordinarily are played and changed twice weekly.
Russell and Dunigan, Kitchen Pirates and Robles and Hamilton, playing second fiddle to you. And merely entree. Running half their usual length, and playing to an impatient audience. You naughtily talking picture, you.
Capacity audience. All there to see a lot of vaudeville and getting "Rio Rita." And all of those poor people (not agents) standing there behind the ropes, waiting for seats. "Rio Rita," you do such business, but you are no agents sad.
"Rio Rita," you mercenary thing!
Bigs.

61ST STREET
(Vaudeville)
Three acts instead of the usual six, first of all here, and "Rio Rita" as a second feature. Running time of the latter occasioned the chop on stage show. Flicker had them sliding three rows deep Saturday night.
A good laugh show throughout with the film grabbing its share and then three-act brace sustaining as much provoking. Leo Beers and Helen Ely opened and got over in a big way with a potpourri of fifty gab and songs. Miss Ely handled most of the material with Beers tramping the ivories and wise-cracking.
Charles Bennington and his new-born harmonica band followed. He wowed with torrid melodies on mouth organ, topped off by a peg leg acrobatic by Bennington. For encore Bennington brought the mob on for peg leg ensemble that also went over big.
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hips Court Where the dame has gone to toss off her n.g. spouse. At the finish, when the court attendant socks hubby on the lamp, the frau tears up the divorce and takes him home to nurse the bad peeper. Plenty of laughs in this one and perfect for any man's opera house.
Edna.

MET, BROOKLYN
(Vaudeville)
Okay bill of four acts instead of usual six owing to length of feature, "Hollywood Revue of 1929" (Metro). Picture filled the house Saturday night. Vaude was an even and conservative layout.
Feature took 113 minutes against vaude's 62, newswear and trailer raising theater's acidity to 188 minutes. All for 40 cents.
Program in order of presentation was Five Nelsons, Mary Haynes, Walter C. Kelly and 14 Bricktops with Bobbie Lee. Kelly and Haynes with her song patter and character layouts rated the house wow. Four numbers, and each clicked. Opens in vaudeville. One pianist who doesn't solo, with imitation of a wife pinched for auto parking; then a snooping housewife, hick tourist, and closes with a burlesque on seagoing entertainers.
Kelly clicked easy on his "Virginian Judge," working 15 minutes to a strong exit.
Five Nelsons in opener with hoop juggling and diablo stuff that ran a fast 8 minutes against a colorful setting in "three." Closer was 14 Bricktops with Gene Gabbard, a musician who spot their orchestra-tions with songs and some faint dance steps. Harpist and cellist are included in group. A wild drop the last three hours. Vaude took 40 minutes.
Colored song and dance turn, Danny Small and Co., opened. Too much time spent in warbling and singing. Gene Gabbard, Small and his high yellow femme partner are primarily hoofers and pleased best when dishing that type of work. Next, a song and dance, McGinty, three men doing pantomime throughout. Set is of a bungalow in construction, with the men supposed to be in the house. These mishaps which appear as though occurring spontaneously are good for laughs anywhere.
Hayes and Cody closed. Two gals, one a betting blonde and the other a brunette of opposite build. Laughs come from the verbal thrusts each gal takes at her partner's shape. Drawed in too much and the response was spotty.

JEFFERSON
(Vaudeville)
Well filled house here for the supper show Saturday to witness "Rio Rita" (Radio), in on a week's run as the vaudeville. For this week instead of the usual seven, and taking up 55 minutes.
Charles Dane and Alvin Siders (New Acts) opened singing and dancing. Joe Mendel, the monk billed as having human intellect, deuced and wasn't in good spirits when sought, troublesome to the man working him, and was cut off frequently.
Fleider, Harriet and Co. trouped on next with their low comedy flirtation bit and went well. Rita garbed as sailors, work nicely, and their manner of squaring off helped. Smaller chap, apparently Fleider, delivered well and took the solo once for a whistling number. Drew.
Boyle and Della, two men with wop dialect and another playing straight, were in their prime here. One of the dialecticians works from a box. Also very with straight and comedy banjo playing.

HAMILTON
(Vaudeville)
Vaude didn't cut much ice here, due to the feature, "Rio Rita" (Radio). Only three numbers. The bill thus presented included Bernice and Horan (New Acts), Fausto, Paquito and Chikita, and Cordina Tillo.
Little comedy in the paper layout, barring the talk in Bernice and Horan's act in "one," which wasn't much and the song act Miss Tilton does as her stand out.
Biz immense. Evening saw a complete sellout, with several rows of empty seats.
Bernice and Horan went along quietly and would have faded to a whisper but for the pickup in their novelty. They were in good luck, offered a series of Mexican dances, with Chikita singing between. Pleased. Miss Tilton closed the show.
Pathe sound news was on screen with "Rio Rita."
Mark.

hips Court Where the dame has gone to toss off her n.g. spouse. At the finish, when the court attendant socks hubby on the lamp, the frau tears up the divorce and takes him home to nurse the bad peeper. Plenty of laughs in this one and perfect for any man's opera house.
Edna.

Variety Bills

NEXT WEEK (Feb. 1)
THIS WEEK (Jan. 25)

Numeral in connection with bills below indicate opening day of show, whether full or split week

PARIS

Week of January 27

Cammarita
Carol Sax Co
Conway Wingfield
Richard Rainer
Alma W. Lewis
Lawrence Fletcher
Daniel Kimball
J. H. Jackson
Bradley Case
Wright Kramer
Richard Hyman
Wilfred Hoan
Richard Harriady
Jesse Ralph
John Kennedy-Cox
Roe Burdick
Regina Stenfield
Fosh
L. Lido
Rosaetti
Line Jack & P. B. B.
Smithe & T.
Isaacs Sls

Al Gordon Co
Morality & Burns
Phil Lampkin
Poster, Girls
"Behind Makeup"
Hippodrome (25)
Harry J. Conley
R. Marriot Ricketts
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Richard Barrie
Mijares
"The Lost Ship"
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Carette-Surell
Simone Myrle
Colette Andrie
Carol Bradley
Lillian & C. C. Claude

Carlton & Bellows
Fauz
Gladys St John
Harold Simon
Almond Siolek
Mureaux & Sunny
Dave Gould Girls
"PHILADELPHIA"
Eadie (25)
"Pawel" Rev
Eddie White
Jack Powell
Joe Penner
Little Maudie
"Playing Around"
Fox (25)
Roxo Ganz

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Wm H Groh Co

HOWARD SLOAT
BONDS FOR INVESTMENT
R. N. Leach & Co. Inc. 53 William St.

SAILING SOON
JACK POWELL
EARLY
PHILADELPHIA—NOW
(Last Week in America)
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Broadway Chatter

George Goldsmith, ex-dramatic reviewer, writing scenarios on spec. Arthur MacHugh, Broadway p. a., working with Bert Ennis at Windsor Pictures.

"Nancy's Private Affair" gave three benefit performances this week.

Jimmy Durante's nose is to be made immortal. A sculptor has modeled the head, schnozzle and all. Harry Kuh no longer partnered with Arthur DeRob for publicity. Kuh now running business alone.

Bob Sisk has commenced to talk show "business" to his month-old daughter.

She doesn't want anyone to know, but Muriel Kirkland had chickenpox when she was ill recently.

High light at the Beaux Arts Ball was that it broke up to spread throughout the town and continue indefinitely.

Elliot Nugent and his wife, Norma Lee, are on from the Coast to visit his mother, Mrs. J. C. Nugent, and sister, Ruth Nugent.

Sonny Selwyn, now that he's company manager of "Wake Up and Dream," is programmed Arch Selwyn, Jr.

Irving Strouse, p. a., and Abner Rubien, att'y, will take a two weeks cruise in southern waters to-gether.

Gertrude, daughter of Ralph W. Long, former general manager for the Shuberts and now in insurance, engaged to Le Roy Wyke.

Among the flowers received opening night by a musical's ingenue was a bunch including a dead bird. Placed with premeditated intent.

Casino theatre is finally through. Shuberts completed hauling away stored props and gettings Saturday, in 15 truck loads.

Abe Sisklosky's daughter Ethel is in town selling furniture for the J. R. Bunting Company. Wants to be a working girl.

Max Ree, art and scenic director for Radio, has returned to the Coast after spending three weeks here.

Alf Zimbalist and Sidney Rechetnik, Warner boys, want it known that they are handling publicity for their office musical as well as stag-ing dances and writing skits.

A Broadway sandwich emporium labels one of its concoctions "Long Distance." Consists of Limburger cheese, garlic salami, onions and mustard dressing.

The whole town's talking about the gorgeous wedding gifts Peggy Mastbaum received. Married last week to Congressman Benjamin M. Goldner.

Five cent admission was charged for the whole gallery of the Vanderbilt, where "Subway Express" is playing, Monday night. Green lines pointed the way.

Mrs. Willie F. Cavanaugh, wife of the president of I. A. T. S. E., presented with a diamond wrist watch by members of her husband's union.

Leslie Laverne is the papa of the most god-parented babe in the world. Five stars of "Bye-bye" while the infant was christened. Leslie is a Warner purchasing agent.

Irving Caesar says he's spent so much of his life at rehearsals that, to him, the best dressed woman is the one who wears the niftiest rompers.

Most of the music trade crowded into the Brass Rail one midnight to attend Jack Robbins' party in honor of Nacio "Herb" Brown, the tunesmith.

Clayton, Jackson and Durante, celebrating the trio's seventh an-niversary next week, will be presented with a specially prepared birthday cake by Lina Basquette. It'll have schnozzles instead of candles.

Ned Dobson, whom the dailies reported was in India negotiating for an American tour of Mumtaz Begum, former dancer for the Maharajah of Indore, never saw that country.

Frank Braun, of the Madison Square Garden Corp., has picked an agent off Miami to take care of newspaper people covering the Sharkey-Scott fight next month. Like last season, nothing's too good for the visiting scabber.

That Warner bar has the softest job in the world. So many of the execs are bald, or high topped, that the scissors clip on the average of but one head a day. This "plus-eight-shaves-and-Mr. Barber pushes the clock."

Basil Gerson proposes running a popularity contest to fill seven open name spaces on the walls of his 47th street restaurant. Basil calls it a "contest," but winners probably will be payers of the big-

EDEL'S DEATH SENTENCE MAY AGAIN BE DELAYED

Request for a two weeks' reprieve will be made to the Governor by attorney for Fred W. Edel, and it is expected to be granted on the advice of District Attorney Thomas C. T. Crain.

Edel was due to die in the electric chair this week for the murder of Mrs. Emoline O. Harrington, actress—and former wife of Roy Harrington, an actor. Her body was found badly battered by a hammer in her apartment, 617 West 190th street, Dec. 23, 1928.

Edel was known to be friendly with the woman and, according to witnesses, was the last seen entering the apartment, three days before the body was discovered.

Alexander I. Rork is to make a motion before Judge Nott in General Sessions Feb. 10 for a new trial, on the claim of newly discovered evidence. The governor had previously granted Edel a short respite.

Hold Theatre Attaches For Admitting Children

Charged with admitting unaccompanied children to the Pershing theatre at 1324 Amsterdam avenue, Johanna Lederer, cashier, and Peter Cooley, doorman, were held in \$500 bail for further examination.

Agents Kelly and Sindt, Children's Society, said they saw an eight-year-old girl purchase a ticket and enter the theatre.

BALCONY SNIPER

Roxy Musicians Duck 14 Times—Rescued by Ushers

Roxy's theatre was jammed. Now and then a loud report resounded from the orchestra pit and all eyes centered there. Suddenly an explosion, then a shower of glass, and the players would duck in confusion. Manager Griswold began an investigation. He rounded up a corps of ushers and they started on their hunt.

Alfred Cuneo, 21, out of work, was held on the staircase of the balcony. He was seized with a spell of hiccoughs. Questioned at length, he admitted he had thrown 14 light bulbs at the heads of the musicians.

In West Side Court the following morning Cuneo heard "310 or two days." Not having \$10, he took the two days.

"ACCOMPANIER" LECTURED

Abraham Greenberg, of Brooklyn, who said he was preparing to open a night club in New York, received a suspended sentence when he was arraigned before Magistrate Walsh in West Side Court on a disorderly conduct charge.

Greenberg was arrested by Detective Robert Morris of Chief Inspector O'Brien's staff in front of the Roxy theatre. Morris said Greenberg struck up an acquaintance and then offered to chaperone him to places in the theatrical district. Greenberg denied this. Magistrate Walsh delivered a lecture before suspending sentence.

gust checks. Or maybe Basil will sell outright.

Jim Dahlman's recent death in Omaha, where he served as mayor for 10 terms, recalls the time when he was saved from being framed by reformers and private ticks by an Omaha Bee reporter. In a flighty moment, the reporter invited a chap in a barroom to frisk one of the detectives. The guy happened to be a swell pickpocket, and out of the detective's pocket rolled a mess of info that provided the Omaha Bee with a "day serial." The reporter is Ben Serkovich, now with Publick.

Mrs. Tom Mix first went to Hollywood when 14, chaperoned by her mother, who press-agented her daughter as the champion lady rider of the East. Until that time the girl had never been on a horse. Later, she became Tom's leading lady and married him. Her first horse-back experience was when a director told her to ride to the head of a pathway and come tearing down, "registering fright." He asked the novice if she thought she could do that. "Perfectly!" said the girl, and the fright was so genuine she was engaged immediately.

Stews' Form Letter

Not new, but maybe a laugh for those who see it for the first time, is the form letter apology for use by habitual stewes. It goes like this:

Mr. _____, I regret exceedingly his deplorable conduct while a guest at your party last _____, and humbly craves your pardon for the breach of etiquette checked below:

Striking hostess with bottle. Spanking hostess or female guests.

Excessive screaming. Frequent absence from party. Protracted absence from party.

Extreme inebriation. Excessive destruction of furniture.

Complete loss of equilibrium. Partial loss of equilibrium. Throwing glasses.

Insulting guests. Indiscreet petting. Dismissing hostess's servants.

Nausea.

NIGHT CLUB EMPLOYEES FACE ALLEGED SLAYERS

Charles Green, alias Charles En-tratta, jointly indicted with Jack "Legs" Diamond for the murder of William Cassidy and Simon Walker last July in the Hotzy Totsy night club, will be placed on trial before a jury and Judge Rosalsky in General Sessions Feb. 5. Diamond is a fugitive from justice.

According to the police and the district attorney, witnesses have positively identified the two defendants as having committed the murders. Among those who will appear for the state are Thomas Varola, violinist at the club; Kitty Delaine, cigarette girl, and Frances Smith, entertainer.

Chatter in Loop

Most of the British actors here segregate themselves in one hotel. Most Arabian expecting an arrival at his house.

Sam Krimsstein, art vet, has left, Lissans to open his own studio. Switchboards at the "Times" tab are not permitted to take phone messages.

"Permanent waves" are wrinkles under the eyes, claims Madeline Woods.

Femmes continued to show their ears even when mercury dropped to 8 below. Considered smart in Chi.

Percy Taylor, Canadian film booker for R-K-O, came into town with his wife. They almost froze to death.

Regina Miller, staff secretary at the Richard agency, announces that she is now Mrs. Alexander Cohn, dating back to September, 1929.

Cornelia Otis Skinner purchased a hat man in 1928. Woman owner claimed she wore chapeau on her first auto ride.

Ken Murray appeared with his old act, Webb's Entertainers, for one mat at the Palace last week on his way to the Coast.

Fritz Block of the "Evening American" drama staff has been elected to the C. A. A. after sitting on the waiting list 10 years.

Guy Robertson and Chief Coupoleon were honorary members of the "Forty" club, city's oldest dinner coterie.

Ten thousand canners here in convention last week heard Julius Tannen as m. o. Vincent Lopez, Connelia Otis Skinner and Frank St. Leger on one program.

Dick Bergen, of the R-K-O staff, and Max Richard, agent, covered the New York vaude once-overs by doing five shows a day for two weeks.

Return of Paul Ash set the flashes off again, and the Ash fan club is busy circularizing the town with petitions to force Congress, or somebody, to make B. & K. keep the redhead at the Oriental indef.

Inaccurate Biographies

Harold Franklin

By Claude Binyon

DICK BEATEN WITH OWN GUN IS NOW PATROLMAN

No clue has been obtained of the lone bandit who a few days ago entered the Thom McAn shoe store at 887 Eighth avenue, Tivoli theatre building, and escaped after stealing the revolver of Detective Charles Huber, who was stationed there to guard the place.

Following an investigation Commissioner Whalen demoted Huber from detective to patrolman and put him in uniform. Huber, who was severely beaten by the holdup man, was about to walk to the front of the store when the stick-up man entered.

Huber noticed what appeared to be an automatic revolver and he made a plunge at the robber. In the struggle the bandit got possession of Huber's gun and beat him over the head with it.

Hearst Campaign Against A. C. Vice Ires Convention

Atlantic City, Jan. 28.

Natives of this resort are hot and bothered over the anti-vice campaign being waged by the New York "Evening Journal," with the tirade blamed for bringing the federals down on the damp spots.

Campaign has already hurt the resort with visitors. A convention here last week was burned up. Those attending squawked they had been promised a wide open town. They swore they would not convene in Atlantic City any more and voted next year's convention to Cleveland.

The city has started to worry what is to be done with the 60,000 capacity auditorium if conventions start passing up the spot.

Hotel Cashier Pinched

On Cash Theft Charge

A charge of grand larceny was preferred against Gertrude Small, 41, cashier at the Century Hotel on West 46th street. She was arraigned in West Side court. After a hearing she was held in \$1,000 bail for the grand jury.

Miss Small was arrested by Detective Ferguson on complaint of James Flood, manager of the hotel. She was accused of the theft of \$281 from a personal cash box.

Girl Bails Boy Friend

Mildred Zabriskie, stopping at the Hotel Woodstock, gave bail of \$2,500 for her fiancé, who was brought into West Side Court on charges of attempted grand larceny and forgery. The defendant is Charles Hall, clerk.

Hall pleaded guilty. Magistrate Walsh held him for action of the Grand Jury. He was arrested at Finchley's, on Fifth ave., on complaint of Henry H. Heims, vice-president. The defendant entered the store and selected two suits, an overcoat and other wearing apparel.

He is quoted as saying, "I am T. W. Wright, Jr. My dad has an account here. I want to purchase some clothing." Hall was given plenty of attention.

T. W. Wright, when called later, stated Hall was an imposter.

MAN WANTS SOMETHING

At theatre time in a busy Broadway drug store a man of about 50 entered. The man looked like an out-of-town and seemed amazed at the activity in the store. He stalling momentarily he whispered into a clerk's ear. The latter told him to speak up and make it snappy.

Irritated, the stranger shouted: "Can a fellow buy a lawn mower here?" Finding a fellow couldn't, he turned on his overcoat and tramped out into the snow.

HOTEL BILL ARREST

Mrs. Marion C. Barrett, wife of a surveyor, residing at 123 West 74th street, was frisked in West Side Court when she was arraigned on the charge of failing to pay the Hotel Belvedere, West 48th street, a \$229 bill.

The bill was paid and the hotel officials withdrew their charge. Mrs. Barrett had been out on \$500 bail.

Chaucer, the English poet, once said: "Tite is verrie funnye how a manna canna be so upright in business and yet play golfa with his conscience wrapped up in his pockette."

Chaucer had just finished a four-sons including Haroldo Franklyne, the English agent for court jesters, and was irritated no end. It seems that Franklyne found himself stymied on the 18th green and had finished by using a billiard cue.

There was no law against billiard cues at the time but there is now, which is why Harold Franklin, descendant of Haroldo Franklyne, doesn't use those masse shots on the royal carpet.

As president of Fox West Coast theatres, Franklin plays golf. His game is nine holes, once a week, and he always has his pro with him. His pro leads off with a 280-yard drive. Franklin follows with a beautiful 85-yard slice.

"My!" exclaims Franklin, "that's a bad slice you've got." "Agreed," says the pro, who is being paid by the hour. Whereat Franklin stalks down the fairway and plays the hole in one. He is a perfectionist, discomfite who happens to be along.

Away from a golf course Franklin would never be mistaken for Baron Munchausen. He dresses neatly and always pats little children on the head. He never plays with his balls. He entered show business as an usher for Mike Shea in Buffalo and started on that time he got for moving a balcony customer into a loge.

Franklin was an official for Paramount. He did much on the theatre end, but transferred to Fox because stage bands were getting in his hair. He has been on the coast for Fox about three years, and knows all the climate alibis. Earthquakes are trucks passing by and a "Molotov" engine is a perimmon.

The Franklin heir is named Albert, recently in a bad auto smash. When his dad asked him what he'd like for a present, the boy said he wanted a car that could do 120 miles an hour. There was no piddle handed.

Franklin also has a parrot named Yes-Man. This parrot is supposed to talk, cry and laugh, although nobody but Franklin has ever borne witness. There are even those who think it's a dyed buzzard.

Much of Franklin's time is taken up by trips between Los Angeles and New York. At first he played hearts, but found he wasn't doing so well. Thereupon he conceived the idea of writing, and dashed off a book titled "What Great Management" while going east. He looked up and it was only Albuquerque, so he wrote another nicknaming "Sound Motion Pictures" as he walked down La Salle street platform.

Variety was to have reviewed "Sound Motion Pictures," but after the book was published, the supposed reviewer read Will Hays' book instead.

Fore

Hollywood, Jan. 28. Ralph Townsend won the low net and Class "A" net in the Radio studio tourney.

E. Hornbostal, with low gross, 79, copped in Class "B," and Herb Hirst took the Class "C" net. Bernard Levy, with a snappy 190, gets the booby.

BOND-JUMPER SENTENCED

Pittsburgh, Jan. 28.

Margaret Riley, 36, of New York, was sentenced last week to a term of three and one-half to seven years in the county jail when she pleaded guilty to two seven-year-old charges of pickpocketing in downtown department stores.

Arrested in 1923, Mrs. Riley was released on \$1,000 bond, which was guaranteed by Fanny Brice. The woman skipped the city and Miss Brice lost her \$1,000.

NEGRO ACTOR'S GUN PERMIT

Lawrence Lomax, 39, Negro actor of Rutherford, N. J., was acquitted by Justices of Special Sessions of a revolver possession charge.

Lomax was arrested Dec. 29 in a taxicab. The officer found a .38 calibre revolver containing five empty shells in Lomax's pocket. When his case was called he produced a permit.

Chatter From Florida

By Wallace Sullivan

Palm Beach, Jan. 25.

Sidney Smith, playboy in Palm Beach and thereabouts is responsible for all the tabloids at work in the night clubs here. One may pick up the Smith trail at the Colony Club and follow him from retreat to retreat by observing the hand work.

J. P. McEvoy employs his secretary as advance agent. When he skips from Palm Beach to Miami his man precedes him, making all arrangements.

S. A. Rothafel (Rox) is hoarse from night club speeches.

Sophie Tucker leaves the Floridian club Feb. 4. She is signed for 2 weeks at the Oriental, in Chicago, starting Feb. 7.

Falm Beach is elated with its present season thus far. Hotels and night clubs say: "We're ahead of last year." The main source of ecstasy is that a more substantial element is here. Most of the fly-by-night rick, wiped out by the market, are elsewhere.

The counterparty of New York's hansom cabs is the army of colored lackeys propelling bicycle chairs through the streets of this sector. Costs \$2 an hour. An institution in Palm Beach, for those who have plenty time to get to their destination, is any.

Can you picture Ann Greenway in tears? The favorite entertainer of the Palm Beach mob, believing her pianist had hidden the music to the final number of her repertoire, walked to the side of the exclusive Colony club, contending she had quit. Just temporarily.

In the Patio LaMaze the other eve, were Prince Leopold, Carol Dempster and her husband, Mr. Larson; Mrs. Reid Albee and Mr. and Mrs. Francis Lewisohn. Then they stepped in but a gentleman with a cape over his dinner jacket. Not the Bat—the amiable Mr. Otto Kahn.

The pet parrot of the Pan American Airways, when the planes arrive or leave the airport, he declares: "I can't see a damn thing."

On the outskirts of Palm Beach is a gas station with the following sign: "Your car washed and greased free. And How!"

Following New York's night club craze for martini, the Devilville smartest rendezvous in Miami Beach, has imported Chris Charlton, an Englishman, whose legerdemain proved sensational at the premiere. Keating's bird-cage trick causes no more astonishment than Charlton's little kettles to the side of one's fist, from which he pours any kind of liquor or beer requested by the ringdancers.

Ethel Merman, acquiring a cherubic countenance. Says her cheeks will have to go on a diet.

Glenn Carr was asked to sit in his motor car a gondola, with all the conveniences of a Pullman.

Would you believe that Miami is one of the favorite resorts of retired New York firemen on pension? Several of them here regular visitors for years. Get jobs at hotel clerks, nights, and back on the beach days.

Tom Mix was compelled to make a speech at the Roman Pools Casino last night. He said: "I just came from New York and I saw the statue of Liberty there. They only have a statue—all the Liberty is down here."

Cold waves up north were a boon to the south. It is now virtually impossible to find parking space near any point of mirth or sport.

If you are young and snappy, club with the Coral Gables Country club on a Friday night. The outdoor rendezvous is virtually turned over to plenty collegiate youngsters.

Swimming pools hereabout are so large several of them have canoes which one may paddle rather than swim.

Mrs. Jimmy Walker is acquiring a deep tan.

Arthur Somers Roche cruising from haunt to haunt in Palm Beach in his new boulevard chariot.

One of the first things of interest to tourists, and invariably listed by those brazen ones to enter the exclusive fines of Palm Island, is Al Capone's palatial home.

The dog track at the Biscayne Kennel Club is a great place for laughs. There is a sort of a Roxby usher system observable in the department of the kennel, who march abreast with the dog salute the judges and appear so intent on their work the crowds have their ribbles taxed. The men are in flaming red costumes and are all young and dorgy. Peculiar thing

FIERY BRIDGET

McManus Witness in Court Over Car—Razzes Reporters

Bridget Farry, the little girl from County Kerry, Ireland, erstwhile chambermaid in the Park Central Hotel, and District Attorney Banton's flop witness at the McManus trial, appeared in West Side court before Magistrate Edward J. Walsh to complain that Gerald Johnston, credit manager of an automobile company, was withholding her bright green automobile.

Bridget, fiery as ever, thumbed her nose at a Graphic cameraman and aimed a few remarks at several newspaper men, who beat a hasty retreat.

Johnston asserts \$177 is due on the car. He stated Ernest B. Baker of 615 Fordham road, ambulance driver for Harlem hospital, had made the payments and at no time did they negotiate with Miss Farry. The former chambermaid claimed she offered the auto concern the balance of the payments and they have refused to accept the money. "I bought the car when I was a guest of the city. I had Baker make the payments," she stated. Court dismissed the summons against Johnston. Bridget asserted she would sue.

PICTURE CORP. SUED AS FRAUD BY STOCKHOLDER

Investigation by the Attorney General's office has followed the recent suit for attachment which was filed against the Picture Transmission Corp. by Edward Miller. The company, according to Miller's complaint, was fraudulently represented by its agents as in the market for the manufacture of a picture transmission machine to be known as "Ferretograph." It was alleged to be superior in operation to that used by many metropolitan newspapers.

Miller seeks to attach the company's property for \$8,887.50, which he claims he paid for stock. L. J. Harley, Jr., is named as president of the corporation.

Larceny Charge Against Former Theatre Cashier

Mary May, 35, former cashier in the Symphony Motion theatre on Broadway, will have a hearing this week in West Side court on charge of petty larceny.

The theatre safe was found open with \$2,800 stolen. Miss May had been discharged when an examination of her books showed a shortage of \$75, stated John W. Springer, manager and part owner of the theatre. She was then arrested charged with the larceny of \$75. She has been waiting a hearing.

Springer in court asked Magistrate Walsh for an adjournment to see, he stated, if an investigation will disclose whether the defendant has anything to do with the safe robbery.

Is that at the dog track all the customers talk about is their winnings or loins of the day at Hialeah track.

Sharkey-Scott fight, scheduled for February 27, is causing little animation in sporting circles.

Unable to move back a schooner which was blown ashore during the hurricane, Miami has converted it into a public aquarium.

While swimming yesterday, Joseph M. J. founder of the Miami Jockey Club, excused himself a moment. When he returned he said he had a hunch on some stock while in the water and decided to buy. Brokerage offices are situated convenient to the surf, so that men may walk into them in their bathing suits and buy or sell stock as the whim or judgment moves.

People of wealth spend most of their day in the shade of their cabanas, which are little huts on the boardwalks, used for bathing. They cost about \$15 a day. They lounge about, reading the latest books, chattering and giving the double-O to each passerby. Breakfast and luncheon are served by the hotels. Newsreel and newspaper cameramen invade these retreats for snaps of the big names.

"Razed" Out

A "polite" method is being employed by Times Square hostilities to shake off non-payers.

Actors on the cuff are being informed they must vacate within a fortnight because the hostility is to be razed as a site for a new building.

SCHNOZZLES PANNED OR PRAISED? CAN'T DECIDE

The Schnozzles—Durante, Jackson and Clayton—are steamed up again. This time over a two-column article about them by William Bolitho in the Morning World. Bolitho, a high-brow guy, is author of "Twelve Against the Gods."

Durante can't make up his mind whether Bolitho is a nut or a genius. Nine interpreters have been called in to tell the trio what it was all about, but Durante remains unconvinced.

As for the guy Mr. Durante says Bolitho, "There is some innocent misconception here. The hereditary neurosis of conscience is at work somewhere here. The goods in the shops are better quality in Broadway than they are in the Strand, but still the merchant here is uneasy because they are not really the finest any place, as the showcard says. Even the actors feel guilty when they think that they're not genuine tears that made the audience cry. They feel remorse for having a technique."

"With this Durante there is a simple and obvious socio-psychological reason for his hat changing: the beautiful administration of aesthetic laws, as old as Aristotle, in the supporting-by-play of the excellent Clayton and the supreme Jackson."

After reading it over six times Jimmy was still in a daze, Clayton was hoarse and Jackson cried for his mummy. Concluded the guy who just came back from London on a visit: "Funny, the trio are amazing. I was told they were Broadway's philosophy. I will say no more about that. A new picture, local and yet universal: The short little genius in the center, incessant, middle-aged, with the nose that only comes once in a century (all three boys understood that), his nose, Ally Sloper's, Pinocchio's."

Clayton and Jackson partially liked the final lines and partially didn't. "On each side of the pocket volcano, like allegorical supporters in heraldry, two who in their major mood express the thing mysteries of this new nation. One might be an Assyrian, the other some shade of Mexican, come to the wonderful street from the corners of the world where continents and races overlap."

CEILING FALLS

Acrobats in Bed Plastered—Want Settlement from Landlord

Hadi Kader, acrobat with the Royal Moorish troupe, has started action for a settlement from Aaron Shtnnow, owner of the house located at 428 West 48th street, New York. Claim is for injuries received by his daughter, Alcha Kader, when the ceiling of the room they occupied fell in. Lou Landin is representing Kader.

Ethics, Mind You

Washington, Jan. 28. U. S. Supreme Court notwithstanding, there will be no wire tapping for prohibition information by the Department of Justice.

Attorney General Mitchell was quoted by one of his officers before the House Appropriations Committee as follows:

"While it may not be illegal, I think it is unethical and it is not permitted."

"STEERING" FINED

"Three ladies or two days," said Maesland Walsh to Jack Harris, malestman, when he was found guilty of "steering." He paid the fine. Harris was arrested by Detective Shea, who asserted Harris was "steering" patrons to Jack's Ticket Office on West 42nd street.

Medical Comm. Finds Schireson Guilty; Hold Girl's Loss of Legs His Fault

Chicago, Jan. 28.

Dr. Henry J. Schireson, plastic surgeon, was found guilty last week by the Illinois state medical committee on charges of fraud, gross malpractice, and character becoming to a physician. Committee unanimously recommended the revocation of Schireson's license, with every charge made against Schireson by the prosecuting attorney sustained by the committee.

Verdict was returned after many weeks and after many witnesses had been called. Report of the committee occupied 15 pages and found Schireson responsible for the case of Sadye Holland, whose legs were amputated following an operation by Schireson, despite Schireson's statement that he, himself, did not perform the operation. Report stated that the operation showed a "woeful lack of ordinary medical knowledge."

Committee also found that Schireson had obtained his license to practice through fraud and misrepresentation, and in revoking his career reported that he had secured licenses to practice in nine or 10 states and that several of them had been revoked on charges of deceit and fraud.

Under the law Schireson has 20 days in which to present objections to the committee's report in writing, and it is understood that he will take immediate steps to appeal the decision.

Medical Journal's Report
A summary on Schireson which appeared in the American Medical Association Journal of February, 1928, reads as follows:

1. That in 1911 Schireson, with some other individuals, incorporated the "Shirost Medical Office" at Chicago, a quack concern that catered to the foreign element and also seems to have been connected with the "European Medical Institute" ("People's Medical Dispensary") of Cleveland, Ohio.

2. That in 1911, also, Schireson seems to have been running a "medical institute" in Scranton, Pa.

3. That in January, 1911, Schireson applied to the Illinois State Board of Health for a license by reciprocity on the basis of a license issued to him by the Vermont State Board of Medical Registration in February, 1909.

4. That in his application Schireson attested that he took his first and second years in medical college at the Maryland University from October, 1902, until May, 1904, inclusive.

5. That investigation at that time by the Illinois State Board of Health showed that Schireson had never attended Maryland University for the school year 1902-1903, but had collected at Maryland University as a freshman in October, 1903, and failed in all branches except histology and medicine jurisprudence.

6. That Schireson further attested in his application that he took his junior and senior years in Maryland Medical College, attending from October 1, 1903, to May 2, 1906, inclusive.

7. That from Detroit Schireson was not in attendance at the Maryland Medical College for 1904-1905, but he did attend one course of lectures at that college in 1905-1906, and was given a diploma from that school in 1906.

8. That on June 9, 1911, the State Board of Health of Illinois unanimously rejected the application of Henry J. Schireson for a license.

9. That in October, 1912, the secretary of the Illinois State Board of Registration wrote to the Journal stating that Henry J. Schireson, who had been arrested in Detroit in May, 1912, had "jumped his bail" and left the state.

10. That in the same letter the Michigan auditor stated that Schireson's license in Michigan, obtained through reciprocity with Vermont, had been obtained on the basis of some credentials that were forged. Because of this, Schireson's Michigan license was canceled.

11. That from Detroit Schireson went to Pittsburgh, and that when the Michigan authorities attempted to get him back into the state for prosecution, Schireson successfully avoided extradition.

12. That in Pittsburgh Schireson ran an artificial eye and paid "protection" to two county detectives. Schireson was convicted and sentenced to 10 months in the workhouse. After serving two months of sentence, he was pardoned because he turned state's evidence and

aided in the conviction of the officials to whom he had paid "protection money."

13. That New York papers in May, 1914, recorded Schireson's arrest in that city on the charge of practicing medicine without a license.

14. That the records on file in the Court of Special Sessions, City of New York, show that in June, 1915, Schireson was sentenced to six months in the penitentiary (without the option of a fine) for violations of the penal law of the state of New York extending over two years.

15. That the Report of the New York State Hospital Commission for 1916 records that Schireson, after leaving the penitentiary, opened an office in Utica under the name of "Dr. Fanning," and according to the Report, "succeeded in swindling the immigrant population of Oneida County for several weeks"; also that at the same time he opened an office in Schenectady, where he accumulated a fine record, was indicted in Utica, but fled, Fanning being sentenced for his part of the swindle.

16. That Schireson obtained a diploma from the notorious "diploma mill" in Kansas City, Mo., the "Kansas City College of Osteopathy," which in 1922 obtained a license in Connecticut through the Electric Board of that state. In the early part of 1923, this Connecticut license was revoked on the ground of "fraud and deceit."

17. That in the latter part of 1921 or the first part of 1922 the Department of Registration and Education for the State of Illinois, in spite of the state's previous action on Schireson's application for licensure and its record of Schireson's lack of educational requirements, granted him a license to practice medicine in the state of Illinois. This license seems to have been granted during the incumbency of the notorious director of the department, W. H. H. Miller, who later was convicted of the fraudulent sale of medical licenses and removed from his position.

Hellinger Awarded \$1,500 In Macfadden Libel Suit

Mark Hellinger, columnist of the New York Daily Mirror, was awarded judgment for \$1,500 in his \$100,000 libel suit brought in New York Supreme Court against True Story Magazine, Macfadden publication.

Hellinger's action was based on a story published in Dec., 1926, called "The Revealing Kiss," of which J. Milo Curiel was named author. Story dealt with night life on Broadway.

WRITER FINED

"Annoys" Plainclothes Copper in Loew's New York

"Your honor, the defendant comes from an excellent family. He is a graduate of a university here. He has suffered enough humiliation. You have found him guilty. Please be lenient and let him go. I will promise the court he will leave the city." So stated an attorney to Magistrate Edward Walsh in West Side court when James Gann, 24, writer, was arraigned on the charge of disorderly conduct.

The court imposed a fine of \$25 with a 30-day probation.

Gann was arrested in the balcony of Loew's New York by Detective Tom Ward, who asserted the writer had annoyed him.

Usher's Reward

Ernest J. Pelisker, usher in the Earl Carroll theatre, is \$100 richer because of his honesty.

Miss E. R. Perry, 830 Park avenue, attending a matinee, discovered the loss of her diamond and platinum wrist watch valued at \$2,500.

Pelisker later found the watch under a seat. Miss Perry gave the usher a brand-new \$100 bill.

Stiletto Sentence Suspended

Eugene Kennedy, musician, was given a suspended sentence by justices of Special Sessions following his conviction on a charge of possessing a dangerous weapon.

Kennedy was arrested at Hudson Terminal January 13. He was carrying a large stiletto.

'ROUND THE SQUARE

Inside on Taylor Murder Case

L. A. dailies working over the William D. Taylor murder mystery in the headlines as pre-campaign ballyhoo between Dist. Atty. Keyes and ex-Gov. Richardson. Excitement was all over the present location of Sands, valet, who left with some of Taylor's personal possessions and against whom Taylor swore out a warrant some time before he was murdered. Sands' connection is dubious. The inside has always been that he was sought—as a suspiciously missing character—who might be made the goat by circumstantial means.

None of the prominent women mentioned in the case have any direct part in it either, according to the inside. A Los Angeles police detective who worked on the case in its first days started on a promising dope angle and was stopped flat when two men in pictures refused to talk. These men said the mum order came from the head of the detective bureau, an appointed chief who had never done actual detective work. The dailies and the investigating officials in the police and the district attorney's office have always laughed off a narcotic angle. At the time of the investigation the dailies overlooked or ignored one striking detail: that Taylor a few days before his murder had called at the federal building and demanded action on a specific phase of the narcotic traffic that had come to his attention.

Taylor is not known to have mentioned this to anyone, but the day before his murder he tipped his personal press agent that he expected "to have a big news story" for him a day or two. He and the p. a. had worked together before for the welfare of the industry.

Some weeks after the murder Taylor's tip was apparently acted on when federal anti-narcotic men threw a cordon around a certain district in Hollywood and searched all corners and goers. This incident also escaped publication in the L. A. dailies.

Men who have worked on the Taylor case figure the murder was mercenary and that the interests instigating and financing it will never be uncovered because of the possible implication of certain people. They doubt that the actual assassin would talk even if caught, or would be allowed to talk if willing.

Columnists on a Spot

At one of those Times Square hit and run dinners where the speakers are permitted only to pan the guest of honor, the salvo of dull thuds was nothing other than the flops of four newspaper columnists called upon to say a few words. Paragraphers were apparently stunned by the panning edict which put a stop to any flowery phrasing, and couldn't remember enough of the gags they'd run to ad lib and get over on quick notice.

Retreat was so complete that one guest suggested to the event's m. c. that he call on the newspaper with a second time. There ought to be a law against that.

Self-Sandwich Man

An elderly man with a determined look paraded Broadway last week bearing on his chest and back crudely lettered signs reading: "I want work and enough money to live on."

Brooklyn No Gag

Manhattan may gnash its teeth but the fact remains that the St. George Hotel, Brooklyn, has, with its new addition, 2,675 rooms, or 175 more than the Hotel New Yorker. Latter is the newest and biggest of the supercilious borough's taverns.

A Quick Fold

The Candlelight, designed as a sort of night club show-shop, folded up after a few days. Whatever chance the place had appears to have been shot before opening. Designed to give a show at midnight, performance time was changed to 9 o'clock. The switch was made after Rudy Valle's night club in the same building threatened injunction. As a compromise Candlelight agreed to get its performance over by eleven. But nobody came to see the show.

A. C. Dropping Colored Help

It is reported Atlantic City's political situation may switch somewhat in the near future because of a possible diminution of the colored population, which is strongly Republican. Reason is the dropping of colored help in the big beach front hotels. Only two of the latter are still using colored workers, and one of these is changing to white employees this season.

Swiss Village's Record

F. T. Barnum's original Swiss Village, brought to America in 1874, is still showing in Chicago to a profit. Biggest play is from old-timers who saw the exhibit years ago. Attraction is now spotted across from the new \$10,000,000 Chicago Civic Opera building. Show never had a bloomer season: Plays carnivals in summer and store shows in winter. Prices go from 10 to 25 cents, depending on biz conditions.

ILL AND INJURED

Mrs. Jack Hallan (Jack Hallan and Co.) operated for tumor at Ravenswood hospital, Chicago.

Joe Labero, hypnotist, convalescing of lion lacerations at the American hospital, Chicago.

Dolly Waters at the American hospital, Chicago, after a pleural attack.

Mrs. Halg Priest (Halg and Halg) recovering in Chicago after an operation.

William Delmore, mechanic with the Lunette Sisters, has left the American hospital, Chicago, recovered from pneumonia.

Harry Clint (Clint and Lee) suffered an infection from a splinter in his hand.

Flournoy Miller, who has been ill of pneumonia in Pittsburgh, is convalescent.

Mrs. J. Irving Southard, wife of the N. Y. A. official, is recovering in her home, 300 West 49th street, New York city, from injuries received in a cab collision which left her confined to the French Hospital for seven weeks.

Abner Weaver (Weaver Bros.) reported sick last week and was out of act during the Chester, N. Y., engagement. Elviry Weaver fell out

at the same time. The other members of Weaver turn continued.

Carl Shaw, dancer, dropped out of Loew's State, N. Y., bill in middle of last week when he injured his leg during a number.

Mrs. E. Healy, mother of Ted Healy, was severely injured in a fall on a slippery pavement.

Lou Tellegen, who withdrew from "Escapade," is under treatment at the Park West hospital, not the Polyclinic as previously reported. As the result of injuries sustained when his bed caught fire in an Atlantic City hotel, Tellegen is undergoing a series of skin grafting operations.

Jimmy Plunkett is playing a hold-over week in bed at home in Rye, N. Y. Keith agent laid low by gripe but recuperating.

N. O. SUNDAY RACING

Promoters Hope Benefit Day Will Become Permanent

New Orleans, Jan. 28. Horse racing for the first time on a Sunday was held at the fair grounds race track Jan. 27. It was a special occasion in being a benefit for the local Elks and in memory of the late and noted southern sports writer, Jack P. Dempsey. Hope of the track promoters is that last Sunday's card, with Mutual machine betting, will pave the way for regular Sabbath racing in New Orleans. Attendance for the day was a record, 20,000.

GIANT WOP SURPRISES IN ONE-ROUND DEBUT

By JACK PULASKI

"Listen, if you don't make a good showing tonight, I'm going to hop a boat back to Paris and leave you flat." That's what Walter Friedman said to Primo Carnera last Friday. Friedman didn't leave; after seeing his giant knock out Big Boy Peterson in one minute of the first round at the Garden, he is staying around to count easy dough the mammoth Italian may earn. Friedman is credited with digging up Carnera for America. Bill Duffy has a piece and so probably have others.

No doubt about the six-feet-six fighter surprising the fans who packed the house. Fight writers who saw the fellow in training tipped off that he had plenty of speed and a punch. They were not wrong. The Venetian and his gondola dogs actually hopped through the ropes, plus a cap and a violent green jersey with the arms cut out. That got the gathering right off. One of his seconds had to stand upon the stool to help remove the Jersey. The French handler who buzzed in the center of the ring looked like a pigmy.

Of course they didn't pick a really tough guy for Carnera's debut. Peterson stands six feet five and weighs 205 pounds, which gave Carnera something to see. Primo slammed the beam at 259 pounds and most of that looked like muscle.

Peterson didn't hit Carnera once. Latter went right to work, chopping his man down with short hooks. The fight was about 25 seconds young when Peterson first went down. He took a small count, got up, and went down again. Some of the fans started walking that early, saying nothing but thinking later.

Primo was certainly doing his stuff. "Big Bust" Peterson, as some of the fight writers later called him, went down once or twice more in the hectic minute. The last time he descended he shook his head to clear it. He managed to arise, but stood with stupid face and dangling arms. The referee waved away the Italian, and so started Carnera's career in America.

Eating Exhibition
If the man is as good as he looks Primo will be a world beater. They had him on eating exhibition at La Hite Tavern the afternoon of the scrap, but the kid had to go right that day. He is only 23 years old.

Semi-final was figured to be the fight of the night and it was. Larry Johnson, the San Diego colored battler, and Fred Lenhart of Spokane had it out. Johnson winning via a knockout in the seventh round. Last week Lenhart won from Phil Mercurio by the same route. Recently Johnson attracted attention at the Garden by stowing away Joe Sekyra—also by the kayo route. That makes Johnson a fellow to figure with in the light heavyweight elimination.

Campolo, the big Argentine, who will probably meet Carnera, was introduced. When Humphries started to introduce Phil Scott the raspberries were so persistent the Englishman ducked out of the ring.

Theatres Proposed

Akron, O.—Site and architect not given. Owner, Warner Bros.
Antioch, Ill.—\$250,000. Also hotel and stores. North Western Theatres, on present site of Antioch hotel. Owner, Antioch Hotel and Theatre Co. Architects, Lovell and Chicago.
Birmingham, N. Y.—\$300,000. Also hotel. \$65,000. Owner, Fox City Theatre. Architect, H. E. Freeman.
Carlsbad, Pa.—Owner, Commercial Amusement Co. Architect, V. A. Riganmont. Rapp & Rapp. Site and policy not given. Chicago—\$2,000,000. Northwest corner 324 and Commercial streets. Fox City Theatre. Architect withheld.
Tampa, Fla.—\$100,000. Owner, F. L. Kingston. Architect withheld. Site and policy not disclosed.
Milwaukee—(Stenikewitz)—\$500,000. Owner, Polish Assn. Architect, S. Kadov. Oswego, N. Y.—\$100,000 (Capital). Owner, Fox Metroplex Theatres. Architect, V. A. Riganmont.
Palmerston, N. Y.—\$200,000. Owner, Palmerston Co. Architect, V. A. Riganmont. Policy and site not given.
Phibsonville, N. Y.—(M. P.). Also stores. North Main street. Owner not given. Architect, V. A. Riganmont.

Coliseum Officers

Chicago, Jan. 28. George H. Laureman is new secretary of the Coliseum. He served on the board of directors for some years. Chas. R. Hall remains president. No other changes.

Things Have Changed Since—

Gloria Swanson became Mrs. Wallace Beery in Chicago and went with him to Hollywood, where he got a job as a Mack Sennett comic at \$35 per.

The Musical Laskys, Jesse L. and his sister (Mrs. Hector Turnbull), did an act at the Grauman theatre in San Francisco. Admission was 10 cents top.

Edgar Selwyn was an actor and bought wine at the old Metropole the day he signed a contract for \$150 weekly.

Fred Stone played Topsy in "Uncle Tom's Cabin" and he and his brother, Ed, were both with the Dick Sutton circus.

Charles Dillingham, George Ade, Peter Finley Dunne and Frank Vanderlip were reporters in Chicago, and through a joke the first three played on Vanderlip he lost his newspaper job and embarked upon his career as a financier.

Mack Sennett was a chorus boy in a William A. Brady musical production. Before that he was a shoe salesman.

Mary Pickford and Viola Dana were rival child actresses on Broadway, the former playing in David Belasco's "Good Little Devil," and the latter in Arthur Hopkins' "Poor Little Rich Girl."

Richard Bennett was the husband of Greta Bennett, musical critic of the New York "American."

Sam Goldfish (who at that time was Jesse L. Lasky's brother-in-law), Arch Selwyn and Arthur Hopkins formed a motion picture com-

pany, and Goldfish became Goldwyn by retaining the first part of his own name and acquiring the last of Selwyn's.

Nicholas M. Schenck, president of Loew's and Metro-Goldwyn-Mayer, and his brother, Joseph M. Schenck, president of United Artists, were drug kings in New York.

Newsstands were just that and didn't operate handbooks and take orders for hooch.

Milton Sills attended the Fourth Presbyterian church Sunday school in Chicago.

Maude Adams played a drunk in a company in which John Drew was the star.

Arthur Hopkins booked acrobats for summer parks.

Oscar Hammerstein, the first, sat in the window of his little shop, rolling the cigars sold inside, while his sons William, Arthur, and Able, were being reared in the living rooms back of the store.

Louise Dresser, then on the stage, now of the screen, was Mrs. Jack Newirth, and Newirth later married the late Nora Bayes.

"Sappho" was considered an obscene play and the police pinched.

(Continued on page 95)

Next to the stage door of the Palace Theatre, the new home of

MRS. GERSON'S GRILL

After 11 Years on Broadway

NEW YORK THEATRES

2ND YEAR IN NEW YORK CITY STREET SCENE

has moved from the PLAYHOUSE TO ANOTHER THEATRE For further information see daily papers
Eves. 8:40. Mats. Wed. and Sat. 2:30

GRACE GEORGE

in the St. John Ervine comedy
"FIRST MRS. FRASER"
with A. E. Matthews
and Lawrence Grossmith
PLAYHOUSE 48th St. E. of W. 42nd St.
Eves. 8:30. Mats. Wed. & Sat. 2:30
Extra Matinees on Thursdays,
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AVON

Thea. W. 45th St. Dir. A. L. Erlanger
Eves. 8:30. Mats. Wed. Thurs. & Sat.
BROOKLYN THEATRE Presents
Strictly Dishonorable
Comedy Hit by Preston Sturges
Staged by Antonietta Frey & Mr. Pemberton

Kenneth MacGowan and Joseph Werner

BASIL SYDNEY and MARY ELLIS in CHILDREN OF DARKNESS

By Edwin Justus Mayer
BILTMORE 47th St. W. of B'way. Eves.
8:40. Mats. Wed. & Sat. 2:30

BELASCOTHE

W. 44th St. Eves. 8:40
Mats. Sat. & Thurs. 2:30

DAVID BELASCO Presents

It's a Wise Child

A New Comedy by Laurence E. Johnson

2 WARNER BROS. VITAPHONE HITS!

BARRYMORE

In His First Talking Picture
"GENERAL CRACK"
Warner Bros. Theat. Daily: 2:45, 8:45
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"DISRAELI"
A Warner Bros. and Vitaphone
Talking Picture
Central Theatre Daily: 2:45, 8:45
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2nd and Last Week of
All Talking, Singing, Dancing
Musical Comedy Revue
"SUNNY SIDE UP"
De Sylva, Brown & Henderson
Songs by William Still
With JANE FARRAR
and CHARLES FARRAR
Complete de Luxe Show at 11 P. M.

NORMA SHEARER in "Their Own Desire"

Stage Show—Nat Nazario, Jr.
Bunchuk Orch.

CAPITOL

B'way
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PREMIERE FRIDAY

LITTLE JOHNNY JONES

with EDDIE BUZZELL
A First National and Vitaphone All-
Talking Picture Adapted from Geo.
W. Coburn's "LIFE SIZOT"

All 25c
Seated 1 p.m. Middle Show Nightly

RKO THEATRES

January "Good Times" Jubilee
B'way & 47th St. 8:45
KEITH'S PALACE
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IRENE BORDONI

Wilson & Weber, Josephine Harmon
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All Stars—Banner Show of Season

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JOHNNY MARVIN
Famous Victor Artist
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Song Talk Music & Comedy
with BEBE DANIELS
JOHN BOLES

Hollywood Styles

By Cecelia Ager

Did You Know That

Inez Courtney has just finished her fifth picture for First National and none has been released in New York yet... Otto Kahn gave an enormous supper party to George Gershwin and some members of the "Strike Up the Band" after the opening night... Louis Shurr may be the head of a producing firm next season backed by Warner... Betty Compton who recently left the cast of "Fifty Million Frenchmen" is said to be planning her own show for next season... Mack and Leonard, the dancing act, have opened the "Albert Leonard school of dancing in Dormont, a suburb of Pittsburgh... Kitty Doner is recovering from a nervous collapse at her ranch in Ossining; she was obliged to discontinue her tour of the Inter-State circuit... Dorothy Hall is having a great time experimenting with musical comedy... Gertrude Macdonald has replaced Betty Compton in "Fifty Million Frenchmen"... Greta Garbo in "Romance" There's a combination to make the fan magazines call "Garbo mania" even wilder. Garbo, a story like that and the glamorous clothes of 1850—M-G-M. is lavish with its good things. Her costumes, faithful in outline to the period, have been stylized, for all the little fripples worn then are not for demands something more dramatic. A suit of stiff gray velvet has a little fitted jacket with its shoulder cape, wide lapels and cuffs trimmed with Astrakhan shaded from light gray to black, which is also used for the round barrel muff. The bouffant skirt billows from a tight waistline. A gray tulle or lace and long kid gloves complete a costume matching the charm of its wearer, with just enough amusing exaggeration to put it over. Alice White's diminutive form looks very precious, clothed in the jeweled leotards she wears in the revue sequence of "Show Girl in Hollywood." She leads what appears to be a rainbow number. Yes, it must be a rainbow number, for innumerable chorus girls, standing on the curved platforms of the set, lift their skirts to show how they are lined with little ruffles in all the colors of the rainbow. More girls stand at the sides dressed as new moons, stars and flashes of lightning. In the center of all this heavenly display is Alice dressed as the grandest star of them all. Enveloping her pleasant curves is an enormous De Lysian cloak of ostrich feathers, striped with bands of sequins. Her headpiece, quite large for such a little girl, is a fan of aligrettes bursting from a half-moon of sequins, bedecked with stars. Peeking from under all this splendor are Alice's big brown eyes and tempting smile. Julianne Johnston's stage, dancing and screen experience come down the front with gold buttons and a well trained voice for talking pictures. She always could wear clothes blithely. In "Strictly Modern" she appears in a georgette dress with a deep V yoke of Alencon lace and long sleeves cuffed till above the elbows with fitting pose and a skirt which has its fullness pulled to the front in a circular flare. It becomes necessary during the course of the picture for Miss Johnston to slip into a raincoat. Welcome rain, a shower that permits anyone to look so fetching in transparent oilskins. Anita Page is Buster Keaton's leading woman in "On the Set." As a small-town beauty contest winner who breaks into pictures, Anita looks attractively girlish in a black panne velvet suit. It has a hip length jacket buttoned down the front with gold buttons, and a turnover collar and flared cuffs of summer ermine. Skirt made with accordion pleats, decides on a length to just cover the knees. A cloche hat with velvet faced brim is worn way off the forehead, so Anita's golden bangs have room to glitter. There is a high round neck white blouse for this suit which falls to add a single year to Anita's young countenance. Helen Johnson making her first picture, "The Song Writer," pulls on a pair of elbow length white kid gloves in a velvet outfit evening dress. Not even slippers that had less of a mules look about them than those she wears would help. When a dress is mediocre in itself, no amount of pet accessories can make the complete costume interesting. There is a new skirt and hips, the fitted part ascending in a point up the bodice, matching the point descending to the skirt. The edges of the fitted part are outlined with scalloping of rhinestones, which also decorate the cape collar. Flecks of rhinestones dot the bodice and are sprinkled through the full circular skirt dipping in back. It's the sort of dress that waits quickly. Dorothy Sebastian's blue satin dress in "Mystery" fits so snugly down to her knees that she looks like a mermale, a very smart mermale who is up in the newest lines. Beginning with the slim bodice with a deep V neck edged with crystal beads, the dress sinks down outlining her legs until a series of circular cascading godets, clambering up from their starting point on the floor, put an end to this slinkiness at irregular intervals. The center ruffle climbed up the highest. A tailored belt, marks, although the fitting makes it unnecessary, the waistline. It is designed for those enviable maidens with long legs and slim rounded thighs. That type of girl should be revealed in its beauty. Miss Sebastian in this gown proves her worth. Virginia Bruce, a newcomer at Paramount, wears her clothes with an air. In "Slightly Scarlet" she has a costume made of those difficult fabrics, gold cloth and metal brocade, and yet doesn't look like the first act finale of a revue. Perhaps the tailored manner with which it is put together redeems it. The result is surprisingly smart. There is a one piece dress of gold cloth, buttoning down the center from its "Pier" collar. A flat pleated sounce makes the skirt, attached to the dress at the bottom of the hipline. Over the dress is worn a little box jacket of metal brocade, bound with a band of gold. A narrow tailored belt at the waistline. That is all. Wisely no trimming. The restraint of the costume is its bid for chic.

GIRLS VACATIONING

Evelyn Laye and Lily Damita, each of whom will be individually starred in different musical pictures by Samuel Goldwyn during the summer, will visit their respective native lands for vacations before going to Hollywood. Miss Laye will go to England, and Miss Damita will visit Paris about May 20.

Wisdom for the Woeful

By Nellie Revell

This department, conducted by Miss Revell, has been instituted as a weekly feature and is placed at the service of the "Variety" reader. Matter submitted to Miss Revell will be treated confidentially. No attention will be paid to unsigned letters, but real names will always be suppressed. Miss Revell may be addressed at the Hotel Somerset, West 47th street, or care "Variety," New York.

MILADY AS MANNEQUIN FASHION SPIES VICTIM

The tracking down of the latest fashions in women's clothes is an organized business. Fashion thieves roam the city in droves poking into every place in search of a new fashion trend or hot on the scent of an exclusive model. They are employed by all American manufacturers and by all dressmaking establishments. Piracy has become so expert and general that almost before a woman who has ordered an exclusive frock in Paris can wear it, the American manufacturer has turned out thousands of the model for \$15 apiece. It is said that the low salaried stenog and the very wealthy woman are the best dressed women in America. Department stores that import French models learned long ago never to display them to the window, as the fashion spies had merely to walk up and sketch them in a jiffy. But these spies in the guise of well dressed customers will walk into a shop and ask to see an exclusive model. The shops will not show its original models until they themselves have had a chance to copy it in large numbers. This of course is somewhat injurious to their own fine trade because wealthy women customers will not pay a large sum for a model that has already been copied and cannot be safeguarded from general wear. Therefore most wealthy women when buying in New York go to some exclusive dressmaking establishment that can make up a model for them. "Shadow" New Models But even here the fashion thieves triumph. They have the names of society women and they will trail the woman and her frock any place and obtain a sketch of it. One can see the spies in ritzy restaurants sketching hats that lady danciers are wearing. At the opening of the "Met" in the fall the fashion thieves mob the lobby, sketch book in hand. Some society women knowing that inevitably their dresses will be copied take the glory unto them and serve up mannequins to display their own clothes at fashion shows and charity affairs. This has become so prevalent that professional mannequins seldom get a chance anymore to display garments at fashion shows. Also women owners of exclusive dress establishments and women models knowing they will be copied and do not dress their mannequins beautifully for society events as they once did. Occasionally the American manufacturer gets into trouble through copying. Recently a French model was copied and the manufacturer took orders from all over the country for thousands of the dress. The main item of the dress was a belt of a new material called crystal which is made in France from a cheesy substance found in milk. Not wise to French resourcefulness the manufacturer soon discovered that the belt could not be duplicated and was worth cost \$75 apiece if obtained from France. He was unable to fill his orders and was put out of business as he was dropped by the American manufacturers trade board which rules on such matters.

BIRTHS

Mr. and Mrs. Gerard Fowler, son, in New York Nursery, Jan. 19. Father is in "Garden of Roses" (vaude). Mother also formerly with the act. Mr. and Mrs. Pete Ermatinger, son, in New York, Dec. 27. Father is manager Erlanger's theatre. Mother was a solo dancer with an Alberina Rasch unit. Mr. and Mrs. Walter Terry, daughter, Jan. 11, at the American hospital, Chicago. Father is a comedian. Mr. and Mrs. Harold Spina, boy twins, Jan. 9, in the Bronx Maternity Hospital, Spina with Green & Start, musical publishers. Mr. and Mrs. Patrick McGee, twin daughters, in Oklahoma City,

Dear Miss Revell: I am in a presentation act with a Public Unit and the mastod of ceremonies is a fresh ape. He is always mauling the girls, even on the stage. My beau was in the audience last night when he pawed me, and he burned up. I'm afraid he will create a scene and that will cost me my job. Should I quit the act or complain to the manager?

Rosemary

Answer: You would be justified in boxing his ears in sight of the audience, but that is an measure and not to be considered for a moment by a good trouper. Why don't you warn your annoyance that on repetition of the offense you will notify the house manager. And then if he doesn't desist, let your boy friend "go for him in a big way."

Dear Friend: I am a stenographer in a theatrical office, and one of the bosses is always asking me to go out to night clubs, and he doesn't happen to be the boss I like best. Do you think it would affect my standing in the office if I went places with him?

Harriet C.

Answer: Personally I don't see how you can play the night club circuit, report for work the next morning and discharge your duties to the firm. If the spelling and typography of your letter is a good sample of your work, I would suggest that you attend a night school rather than a night club. I think that would improve your standing in the office much more.

Dear Madam: I work at the news stand of one of the leading hotels here (Philadelphia), and I became pretty well acquainted with an actor. He told me if I ever came to New York he would put me on the stage. I wrote him several times, but he has never answered. His name is—and he is a vaudeville actor. How can I be sure of reaching him and what do you advise me to do?

Anxious.

Answer: Forget it. Lonesome actors on the road promise pretty girls anything and everything. It's an old line of chatter. However, if you want to write him again, you can probably reach him at the N. V. A. club, 229 W. 46th street, New York City.

Dear Miss Revell: I read Variety because I like show news and I want to get on the stage. I am more than good looking, sing very well, do all the latest dances and am very popular at parties. Do you think I could get a good job with a show if I came to New York?

Miss Chicago.

Answer: You would probably be tramped down in the crowd of young girls popular at parties in their home towns. That doesn't mean a thing to a Broadway producer. Stay away from New York unless you have an engagement already set before you leave home.

Postscripts

Mollie: I am a bad match-maker. Better get someone else to introduce you to the gentleman... Ernie: No, Clifton Webb is not married... Stella: I do not know the Reno divorce laws. And why Reno, if you can prove your charges? A. E. L.: Why not rent a couple of flag drops until you try out your act and see if it justifies the expenditures?... May: Your agent can help you find some one to write material for you... June M: I do not give letters of introduction... Paul: Send me your route and I will mail the information requested.

Jan. 19. Father is manager Public's O. C. Critteron theatre. Mr. and Mrs. Jack O'Connor ("O'Connor family"), daughter, in Bay Shore hospital, Bay Shore, L. I., Jan. 23. Mr. and Mrs. Arthur E. Newman, son, Jan. 24. Father is owner and manager of Nightingale stock in the Central States. Mr. and Mrs. Morris Pivar at Hollywood, a daughter, Jan. 22. Father is film editor, Columbia pictures.

The Tibbet Voice and S. A. "The Rogue Song" premiere at the Chinese theatre turned into a rousing triumph for Lawrence Tibbett's voice. The cool concert walls of that fussy old Chinese building under the stress of the Tibbett musical vibrations, as did an ear drum here and there. No one can say that the building isn't properly constructed so far as the earthquake hazard goes. Science says the mighty Woolworth building would act as cardboard against the right musical tone. At times the recording of Tibbett's voice led one to ponder whether the M-G-M sound department wasn't experimenting with that fascinating theory, or else was developing one of its own, namely: the louder, the grander. What hurts this sensitive reporter is that the latter theory seemed to be proved and may now become an axiom, for the louder, was his voice the louder was the applause. The chances for a period of fortissimo singing in talking pictures look altogether too promising.

When his voice was allowed to be its lovely self without augmenting its volume, the fine control with which Tibbett uses it, coupled with its natural beauty, for once made the pronouncements of the press department seem feeble in their superlatives. Here his voice to make all the other screen voices crude and untaught. Hearing Tibbett sing should cause the screen actors who've dared to warble for talking pictures go back to plain acting or study for 10 years. Tibbett reveals their work as good intentions.

Whoever appears on the screen, no matter how formidable his artistic reputation, automatically submits to grading under picture's basic classification—that of sex appeal. This gauge of value to pictures measures so neatly box office draw that it cannot be disagreed. Tibbett in his first picture has his quirk, but it is all in his voice. There is nothing till he sings. He photographs a pleasant fellow who behaves with decorum. There is none of the ruthlessness about him that women cherish. When he is told that it is the end of it so he is concerned. He will go about his business or being a good citizen, and should he one day meet a nice girl who would make a good housekeeper it would be practical and common sense as well to marry her. Ah—but when he sings! Then he is another man, awaiting but the sign to set him off. And he sings often. There will be no worried-looking treasurers at the box office of the theatres with "Lawrence Tibbett" emblazoned on the marquee. They'll be too busy.

At the Studios Norma Shearer, starring in "The Divorcee" (the tentative white-washed title for guess what naughty novel), is going to wear sophisticated clothes this time, abandoning for a lady born and bred costumes that have always been a little dull. Miss Shearer is a trim person with a "personality" face. She possesses the necessary qualifications for wearing individual clothes. It would be nice if the knockout wardrobe that Adrian has designed for this picture will convert her to a dash of daring. After all, meticulous attention to the details of good form isn't very exciting.

There is a black net dinner dress, treated as if it were a suit. It has long sleeves, square neck and a high waistline. A strip of net encrusted down the front of the skirt permits the skirt to be pulled tight across the figure and slithered under the strip, which has a godet attached at the bottom. Line of the dress curves at the knees, where a series of godets flare out into a fanlike hem touching the floor. Splendid. Restrained, smart, worthy of Swanson. That isn't all.

The coat for this frock is interesting in its own right, for it has made up its mind to tempt to a wrap for a mind-blowing dress. It will be long, too, a slim black velvet tube reaching to the ankles. A shawl collar of white ermine, cut to fit off the neck and flared ermine cuffs balance its length of line. It's a difficult thing to do, a sort of test, to wear a costume that utterly new slhouette and look so right in it. Maybe it will give Miss Shearer the courage to become an always interestingly dressed actress instead of just a well-dressed one.

Sedate, No End!

Ika Chase, isn't she a one,

Clothes and Clothes

By Mollie Gray

Jack Barrymore's Necking
After watching John Barrymore's ferocious lip service in "General Crack"—whose first name was not Wise, he being a heavy lover—somebody should establish a society for the preservation of Barrymore's heron. When the Master Profile switches into a head-on engagement it is a surprise to see the girls emerge with their front teeth.

If it hadn't been proved previously, Marlan Nixon's demure soft voice might seem the result of it having been crippled. Arminia is a delightful little dancer and a clever one. Jacqueline Logan carried her share of the brocades and satins and towering white wigs. One or two impressive scenes and several faked. But the thought of those lost lips is haunting, as were the highly manicured nails of the gypsy bride.

Norma Shearer's Clothes
"Their Own Desire" (desire being singular, possibly because the whole cast had but one at the finish) is carried out by a fine cast, Norma Shearer and Robert Montgomery, who also doubled in lyrics, and Belle Bennett, who tripled in tears, and Lewis Stone, who singled in polo. Scatter the "son of the woman who broke up the girl's home" plot among them and the audience was satisfied. For good measure there were some ultra-swimming pool scenes and a storm on a lake with the youngsters in a canoe.

Miss Bennett's most elaborate gown was of black velvet with deep V back of lace to the waist while on the front of the bodice the lace curled off into the skirt as far as the left knee. Miss Shearer makes quite a dashing polo player, not to mention high diver; white pleated skirt sport frock black, two shades bordering the necktie; a tricky bandana constituting the overcoat.

Printed silk frock had circular skirt with an overskirt that appeared to be separate, covering but one side and tying at the waist on the other. Miss Shearer is partial to snug fitting vests too, a light one worn over a plaid shirt, the skirt darker with a wide black band. The pajamas are monogrammed on the upper pocket. "Their Own Desire" was going pretty well until a happy ending was necessary.

Capitol Show
"Gym Jams," Capitol presentation, is familiar vaudeville with a twist. Here, too, Mayo, appreciated here too, the Hickey Bros.; Chester Hales in neat bathing suits under trim cape coats in four groups, each a different color. Skipping rope specialty on her toes was the best individual dancing among the girls—Nat Nazarro, Jr., raising his insurance rates previously. "Finales" used a horse and a bike rider racing up stage with a clock to register which was winning—score a tie to prevent any arguments among the customers—while the little girls biked it on another treadmill on the level. Pleasant.

Riverside's Shorts
Riverside's collection of talking shorts is an especially unfortunate one. Vaudeville items all on the credit side of the ledger, even the opener, Bordner and Boyer Trio in "Jumping Around," making their contribution amusing. Girl ornaments.

Anderson and Burt got laughs in "Climbing the Alps" for which Miss Burt wore a striped sweater and what looked like riding breeches, a bit of dash being added with a yellow scarf and beret. Jack Joyce's feminine assistant seemed rather silly and unnecessary.

"Femur" Followed if anything but folly—its good sense in getting together so much genuine talent. Orchestra plays well though they had no number alone. Tivoli Girls being precisely what Tivoli Girls are expected to be and apparently liking green since they used it for both opening and closing costumes. However, by far their most attractive one was the "Johnny" number. Virginia Bacon speaks pleasingly with both voice and toes, her brown velvet costume and brown derby for a strut on her toes very good looking and becoming. Previous pale blue net accented with pink petals also pretty. Vercell Sisters almost ruin their chances with the first costumes of beads and decorated ostrich plumes, though dancing well and appearing more attractive in their "black and white waltz" for which their crepe gowns were graceful. Should be something done to outlaw ostrich fans after so

many years of service. Lucille Sisters have a misguided idea of a striking make-up for their first song and the "ghost" light put them at a disadvantage. Costumes then were really effective, of long tight bodices, almost to the knees, of tawny rays of crystal and spangles leaving but a small skirt of pleated net, a gold shade and slightly longer in back. But the make-up and wind-blown bob was just too bad. Imitation of the Duncans must have been the result. An oriental dancer, not billed, has a back kick over her shoulder and touching her chest.

Less Vaude But Better

Where "Rio Rita" screens—as at the 58th St. theatre—there is little time left for vaudeville (it may be imagined) but what does appear seems to be better returns.

"Kitchen Pirates" stole most of the honors on this three-act bill with Rudell and Dunigan appropriating the balance. Miss Rudell and her reaction to a flask tickled this house, frock of cinnamon color lace with tight bodice and partly ruffled skirt. For contrast a crushed bow of scarlet taffeta back of one hip, slippers matching.

Babe Daniel's Gowns

Under the benign reign of "Rio Rita," alias Babe Daniels, whose subjects increase with each unrelenting the 51st St. theatre has a prosperous box-office. It's not alone that Miss Daniels sings so well, it's the ease and naturalness of her vocalizing as though she'd been born a prima donna. Costumes elaborate and handsome, Miss Daniels' wedding gown of silver being especially gorgeous. Dorothy Lee is much more attractive in fact than in film, but cute nevertheless. Technicolor scenes pretty, but the colors are getting monotonous—always the same.

Vaudeville contributed Helen Eley, with two Beers, singing sweetly in two attractive gowns. Black net had a tight bodice crossed with lines of rhinestones and a fluffy skirt while the crisp blue maline, also with a tight bodice and voluminous skirt that stood out from the floor down to the waist in back. A flattering ostrich boa was equally good with both gowns being of gray tipped flesh color. Mary Wales (Cardiff and Wales) wore pink crepe frock with cape collar, the many flares of the skirt hanging below the waist. Her metallic purse was zipper closed.

Bustles and Blondes

A visit to George Arliss as "Disraeli" is a most satisfactory way to achieve diversion, entertainment and instruction. George Arliss is a delight and looks beautiful in those Victorian era costumes, thereby stilling the consternation aroused by the present penchant for bunching material one place and trailing it another. Of course, such delicate blonde beauty as Miss Bennett's is, but if it is blonde can wear them—and bustles have been sneaking in loop by loop—so can another without the beauty. It is understood that brunettes never expected any difficulty. Florence Arliss is a most gracious and natural Lady Beaconsfield, dress finely tucked above and below the waist with fagotted crepe collar and jabot finished with little "wheels." Another dress used the jabot for collar of fox.

Franklin Simon has a neat little frock that crepe finely tucked above and below the waist with fagotted crepe collar and jabot finished with little "wheels." Another dress used the jabot for collar of fox.

Bobbs' showing good looking frocks of imported cravat silk in prints using five or six colors. Felt hats and matching silk scarves very smart.

When the New York reverted to its double feature day it picked one silent, the other talking, but both dumb.

"Pioneers of the West," referred to the plot only, otherwise there was

S. A. COWBOYS

(Continued from page 1)

girls would go for the rough life stuff. Open air appeal, and that getting away from it all, was supposedly masculine.

Showmen were tipped off to the possibilities in the racket when a few hardy trails started accompanying their bread winners into the wilds, either out of suspicion or curiosity. One particularly wise acre owner, who knew practically nothing about ranching but had his own ideas about women, started dude ranching in connection with his southwestern hotel. Fittings and furnishings were installed for their special appeal to feminine customers. A batch of swell-looking cowboys were assembled, and everything was arranged just as the ladies like it. Typical of the dude associated \$500,000 on the experiment, and it's a money-maker.

It's the Girls

Others are following suit. Business men are okay as customers, the operators concede, but not enough of them find time to get away from the office for a little horseshoe riding. It's the middle-aged wives, unable to drag hubby away, who are doing much to put these ranches on a paying basis. And it's all okay with the husbands and fathers, as with wife and daughter roughing it a la 30, he can do his own trail finding around town.

Those daughters, and those romantic chaps in chaps. Hitting the wide open with a bronzed, he-man beside you is Zane Grey and Owen Wister as is.

It's a great racket, the tired business man is still paying, and mom and daughter love it. Do the dude ranches know their stuff? Wah-hoo and wa-hee.

MARRIAGES

Ross Hertz to Adeline Ogilvie, showgirl, in Chicago, Jan. 21. Groom is with "June Moon" Selwyn, Chicago.

Frances Marion, scenarist, to George William Hill, director, in Phoenix, Arizona, on Jan. 18. Both employed by M-G-M.

Carmen Agraz to Archie Keyes in Washington, D. C. last week. Bride is of "The Vagabond King" on tour. Dolores Joyce to Stanley Hull (Jones Red Hull) in Washington, D. C. last week. Both are on tour with Fanchon & Marco's "Cookies."

Georgia Miles to Leonard Berg (non-pro) Jan. 18. Bride leading woman, Maylon Players, Spokane, last season.

Ken Dalley, manager L. A. office of the Best, lawyer circuit, to Belle Wyles, non-pro, Jan. 23 in Los Angeles.

Peggy Clark, dancer, to Ward Morris, manager Wigwam Theatre, San Francisco, last week.

Norma V. Carle, pianist, to Randolph Weyant, singer, Jan. 22 in New York.

Jane Carroll of the Metropolitan Opera Company, to Ambrose Spencer Crumme (non-pro), Jan. 21 in Greenwich, Conn.

Betty Bassett, show girl, to John Gordon Given (non-pro), Jan. 22 in New York.

Charlotte Winn as the blonde heroine in tricky gingham and organdy dress and a nice modern dark silk one and again in a sophisticated negligee of satin and crepe. "Pioneers" is the type that bankrupt the western branch of the moving picture market until it spoke up. Other was "After the Fog."

Macy had a sale of cigarettes, devoting a whole west section of the building to the resultant mob—and without any advertising. Line of at least 400 all the time and the price dropped even while waiting. But when customers reached for Lucky they were only given one carton—each of three different brands, no three of one brand. But the women got around that. Several got together after the purchase and exchanged.

Among the things women will wear to be different are bracelets shown in Saks that appear to be poker chips cut in half and arranged to give a stripe effect, the straight edge inside of course.

And necklaces in Macy's of linen applied with pink or blue flowers, making large "heads." Should be smart with sport frocks.

Just the daintiest lingerie is French trimmed with raine lace a beige shade on flesh color silk. A negligee had two shoulder panels trailing back while another was the simple coat with wide sleeves.

Despite all lawlessness, prohibition the government can't stop those geniuses who named the new colors. Latest are "Mint Julep" and "Clover Club" for green and pink.

Uncommon Chatter

By Ruth Morris

Comme La Bordonni a Chiel
Hair styles may change but Irene Bordonni remains true to the bangs which convert regulation off-the-forehead hats into strictly Bordonni style, and are as much a part of her personality as her French chic and accent.

She wears two fetching gowns for her Palace appearance. The first is in a luscious shade of salmon-pink tulle, made simply with punctuations of tulle circles on long circular skirt. A tulle sunshade accurately matching slippers and a trip little hair-hat give it costume importance. The second gown uses blue velvet in a princess line, below the hips, where a velvet petal starts the flare of a pierced tulle skirt, dipping long and full at the back. Decollete outlined in rhinestones completes a costume that earns applause for its wearer... appreciation that is split between the gown and the way Bordonni wears it, for she's one of those cagey trouper, who know how to make an entrance look like something. A feather fan in her hands is not merely a pointless accessory, but a definite part of her costume and work. As they might or might not say in French, she knows her onions.

Josephine Harmon is another girl who puts herself over with firm technique, but whereas Bordonni makes her personality, Josephine steps right up and makes them on the nose. Her Palace gown is a sleek black velvet, beautifully draped for a slenderizing effect and brightened with rhinestones tastefully used.

Lina Basquette celebrates her return from Hollywood by dancing through a neat little act in a neat little costume. Chiel with Larry Rich is programmed as a "Pert Miss of the Boulevards" and described as a combination of Cleopatra, Helen of Troy, and Lucretia Borgia. It isn't known from which one of the three she inherits her French accent. Program credits have her bravely owning up to having designed the costumes for the act.

Lucille (with Harriman-Swan) closes the bill with trite costumes and sensational whirlwind dancing.

Smart and Hi-hat

The Paramount has gone high-hat this week—not only through the manner of that "it" boy, Harry Richman, but through a series of revised costumes and scenery for the presentation called "Tip Toppers." The high hat is the basis for all the musical numbers. There are black and white silk high hats worn jauntily by the Fred Evans Dancers, sequined high hats giving sparkle to the finale, painted high hats acting as a backdrop for the band, high hats the tops of which are used as elevated platforms for tap routines, and one enormous topper which collapses to reveal the band. The single-mindedness of the production gives a neat idea of unity and provides a smart-little production.

Grace and Harry Dixon appear for their slapstick adagio which is always good entertainment, Norton and Haley chatter amusingly and M. C. Richman offers a coking (though unintentional burlesque of the M. C. type).

Self-Kidding Stout

Nobody loves a fat man but audiences adore a fat man who audiences avoirdupois is accompanied by a proportionate amount of good-natured self-kidding. The stout member of Hayes and Cody, playing the first half at the 86th Street, pounces on the stage in a neat little Mack Truck model of black taffeta and plunges into the audience's affection with her first remark on excess poundage. Her second appearance in a short kiddy play-suit receives a howl.

The first costume is a serious attempt at smart dressing. It is a crisp black taffeta, with flaring overskirt and molded bodice cleverly imitating an upper section of black chiffon. On a smaller person it would look extremely smart but it is all wrong to describe a corpulent figure. Despite its rich fabric and attractive fashioning it becomes low comedy.

On the other hand, the second rig (donned frankly for a laugh) has such a good effect that it gains dignity despite its absurdity. Its waistline, slightly higher in back, is at just the proper point to flatter the figure; its cape sleeves do wonders for bulky shoulders, and its V-neck and silky

hip flare contribute a slenderizing effect. In the first gown Miss Hayes (or Cody, as the case may be) looks impossible, fat, in the second she appears as a stylish stout, hefty but well proportioned.

Also on the bill is a sepiu-singer with Danny Small who looks cunning in the fringes, rhinestones and sequins so dear to Harlem's heart.

Babe Egan's N. S. G. Frocks

There could be no objection to lady orchestras if they all played as well as Babe Egan and Her Red-heads, at the Academy of Music. The girls are not only good instrumentalists but specialists who can step out of line with neat routines and agreeable harmony. The only deficiency in the act is from the style angle.

Marline blue-jackets and white serge skirts are poorly tailored and make the girls look unnecessarily thickset.

Babe, herself, leads the orchestra in a most unflattering costume. Her skirt is poorly hung and dowdily short, and her jacket (out of necessity perhaps for freedom of movement) is sloppily fitted. Satin slippers give a make-shift effect to the costume. It seems a shame to handicap really good work with such a poor first impression.

Amazing, So There!

"Seven Days Leave" is an unbelievably good picture. It varies the Hollywood sister habit of recently placed the word in disrepute, we would call it "amazing."

It has been taken from Barrie's "The Old Lady Shows Her Medals" and, unlike most adaptations, hasn't been taken far. It adheres closely to the original story of the old woman who longs to have some part in the Great War and contrives to adopt an unwilling soldier-son. Beryl Mercer plays her with rich appreciation of the part. The director has expanded his script with grand touches of color—brief glimpses of a London music hall, with street singer entertaining the queues and other descriptive details and has chosen for incidental characters the swellest trio of Whoop Sisters that ever scoffed off a mixed ale in a London pub.

The story has no love interest, no lavish scenes or thrilling action, yet audiences watch it with tense interest and react instantly to its mood. Despite Hollywood Sister's scathing remarks we will call it "amazing."

In the Shops

In the shops... Imports at Altman for Southern wear in crepe, plique, shantung or linen. Many with matching jackets and very attractive. Also hats with prolonged brims drooping in back or on the sides in the new brittle straw called Panamalee. For wear in town Bonwit Teller is showing a series of crepe, with circular skirts not too long to be bad taste. Relieved by touches of white at cuff and neck lines. Also, dinner hats made after models from Agnes and Marie Alphonse, in a coarse lace straw... Best & Co. featuring the "Mouldette," inexpensive girle of finely knitted elastic, perfectly grand for sports wear... The Breton fisherman suit at Saks-5th Ave. for beach wear. Made in heavy white rip along abrupt lines and pleasantly rakish when combined with dark blue beret and broadly striped shirt of jersey... Wanamaker anticipating spring with Jean Patou's version of the tailored suit, with crepe skirt and jacket giving it a feminized line. Cunning sports things here, including tennis shorts and blouse in light shades of wool crepe. There is a matching wrap-around skirt to be added after the game.

"Seven Keys to Baldpate" didn't make heavy demands on Rad's costume department, such as a desert summer resort in the dead of winter doesn't call for a particularly extensive wardrobe on anyone's part. The three important women in the east wear one costume apiece, each one compensating the scantiness of the wardrobe by its lavishness. Audience fault on a gorgeous pink coat, beautifully striped, a cloth coat trimmed with two bodies of red fox and a white ensemble trimmed at collar and jacket edge with fluffy white fox terminating at the center waistline in two fox heads.

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15 YEARS AGO

(From Variety and Clipper)

News of the preview of D. W. Griffith's "The Clansman" in Riverside, Cal., raised not a ripple in the trade. This was later "Birth of a Nation" which made the \$2 picture possible and changed the film map.

Keith office cancelled \$10,000 in contracts with Adele Ritchie because she played a split week for Frank Keeney in Brooklyn and got herself labelled "opposition." Keith's also notified all agents they offered them to revive producers.

Wall Street crashed the film business. It came about by a Curb syndicate underwriting a new stock flotation and starting trading in the outside market. Clique succeeded in taking the stock over at 1 1/4 and running it up to 4. Now said a big New York banking house was interested in financing one of the major producers.

Mack Sennett signed Harry Gribbon, former baseball player, and said he would make a comedy star out of him.

May Allison, stage actress, last in "Apartment K" went to pictures, starting with "The Governor's Lady."

General Film forced into distribution of features because Patents Co. licensees threatened to go out-side for that service. Up to then General Film Co. had dealt only in daily release program of one and two-reelers.

War fever on increase in England. Empire program regularly interrupted for 15-minute plea for recruits.

50 YEARS AGO

(From Clipper)

Gilbert and Sullivan's "Pirates of Penzance" was produced at the Fifth Avenue theatre, New York, for the first time in the States. Same collaborators "Pinafore" had been a craze for a year or so.

Johnny Dwyer, reigning heavyweight fight champion, was appointed clerk of the fourth district Municipal court in Brooklyn and was a Tunney. Accordingly, Paddy Ryan succeeded to the title Ryan ran a saloon in Chatham Square at the lower end of the Bowery and was prompt to see that popularity made it urgent for him to defend the title. First match was made with Joe Goss for following May in Canada.

The northwest corner of Fifth avenue and 45th street was occupied by a low brick building where a publican named Von Glahn ran a bar. He was said to have one of the largest collections of relics in the city, comprising champ's pictures and belts and the prize exhibit was the helmet worn by Bill Tweed when he was a volunteer fireman.

Recounting the state of athletics, Clipper recalls that the New York Athletic Club was founded 10 years before and was the first club of the kind in the States. It was at first merely a group of enthusiasts who made their headquarters in Malre's gymnasium in St. Marks place. By 1880 it owned its own building, besides an outdoor field in Mott Haven.

Edison's phonograph was being exploited in advertisements as "the miracle of the age."

Inside Stuff—Pictures

(Continued from Page 26)

the translation. By the time it was received it was discovered that the picture had already been distributed in Spanish-speaking countries as a silent.

B. Jenkins, sometimes called the father of television, has been made no offer for his patents nor is Radio considering opening negotiations for same, according to Charles Ross, executive head of the Photophone subsidiary which is working on the air-picture end.

While it is learned that DeForest and Jenkins have a cross licensing agreement, it was said this week that the DeForest interests have no intention of entering the television field.

Under the plan by which Publix unit producers will make talking shorts for Paramount, presentation staggers will first do their units and on transferring them to talker subjects will be shifted for the time required from the Publix to the Par payroll.

Frank Cambria, Louis McDermott, Jack Partington and Boris Petroff, eastern unit producers, will all produce sound shorts, doing their stage shows first and the short subjects afterward, but before the units open for Publix tours. Producers will be given screen credit.

Somebody's passing the word around in the east that there's all kinds of film houses in southern California just waiting for someone to walk in and start operating. Gentleman from Minneapolis dropped into the E. A. offices of the M. P. Theatre Owners last week to have this pointed out to him. His impression was that the only formally necessary would be to start paying rent and arrange for film service. W. E. Knott, secretary and manager, disillusioned him. Woods may be full of dark houses, but it requires more than a deposit to take 'em over.

Chap in Havana, wanting to get players' pictures for selling purposes, wrote to all Hollywood studios asking for a dozen each of their stars, stating he wanted them for a magazine, the most popular in Cuba. One studio wrote back telling him to make his request on the stationery of the magazine. This he did.

Meanwhile the magazine had checked up, found the chap was not an employee but had evidently bribed some one to steal letterheads on which to make the request.

One major studio approached a femme player with the hope of getting her on contract. As she was then attached to another studio, she told the boys to lay low a few weeks when she would be free as she had been informed her option would not be exercised. Studio promised to do this and offered her \$1,500 a week, a grand over what she was getting.

Intention leaked out and the first company took up her option, calling for \$600 weekly, and immediately notified the other studio that she could be borrowed for \$2,500.

Effective next week, Paramount will discontinue the advertising of its New York and Brooklyn shows together in the dailies. For "New York Nights" (UA), next attraction at both houses, separate ads will be written for the two Par deluxes.

Warners, which advertises the New York and Brooklyn Strands, as well as the lately opened Beacon, N. Y., together, will continue doing so, it is understood.

Old line screen character actors, pushed by the wayside since talkers, are coming back into their own. "Sin Flood," now being produced at First National, includes eight of the best known character players on the Coast. List includes Robert Edson, Noah Beery, William Courtney, William Orlamond, Anders Randolph, Henry Kolker, Louis King, and Ivan Simpson. Other studios are demanding character players and in many cases have to hold up production to await those desired.

Reporters and writers covering picture news in Hollywood burned plenty when one W. K. picture star asked the boys and girls to report at her studio and listen to an important announcement.

Mob showed up and learned it was just the engagement of a writer that she wanted to tell them about. Printed results of the collective interview indicated that the scribes were not enthusiastic about the star's plan of releasing unimportant news.

They are keeping Jules Levy, R-K-O film booker on the move. After having taken quarters near the R-K-O booking office in the Palace theatre building, New York, Levy and his department are now back to where they started from—the 8th floor in the Bond building. Maintenance and construction department, which succeeded him in those quarters, has been elevated to the 10th floor.

New York "American" trailed William Fox into a dairy lunch and copped a dandy closeup of the film magnate taking his noontime glass of milk and sandwich. He smiled good humoredly, too.

About the only picture of Fox extant, and the one used universally, was taken about 15 years ago when he wore a mustache. Interest in his affairs of late have sent the photographers out for something more intimate.

First National put on a "wrong number" campaign for "Sally" in Scranton, Pa. this week.

Gag was two girls and a boy phoning people, the girl, addressing the party on the other end as if he were the boy friend, asking to be taken to the Capitol theatre to see "Sally." Routine was gotten through before the receiving end could explain the wrong number. If a woman's voice answered, the boy turned on the ballyhoo.

A new order within Publix deprives those who must see the new Publix units each week at the Paramount, New York, of viewing the shows from the mezzanine. Only nine execs are allowed, by the order, to sit in the mezzanine.

Others are finding it necessary to chase orchestra seats or stand in the back.

B. & K. applied some showmanship to continuing the policy of sending audiences home happy. Instead of finishing at midnight with "Bishop Murder Case," mystery, circuit ran a cartoon comedy to follow to offset the spooky flicker, so that the fans could sleep peacefully.

Appreciated by the more nervous film fans who wrote in about it.

Lawrence Tibbett's film debut brings a studio story. Directors instructed Tibbett to croon into the microphone. He somewhat indignantly retorted that he couldn't croon. He had to sing in full or not at all.

They then started experimenting with the mikes at various distances from the warbler. Result was some excellent recording.

Manager of a Warner house in New Jersey, who recently grew a mustache to get that distinguished look, has been ordered by the Home office to shave it off.

H. O. stated there were complaints, the mustache taking the edge off an otherwise beautiful theatre.

M-G boys had a gag lined up to cop publicity on Albertina Rasch's arrival from the frozen east. The 24 Rasch girls were to greet her at the job, although he himself was paid \$1,600. But the studio never used

Inside Stuff—Legit

Actors who had their salaries cut last fall find that for the mid-season plays they must take a secondary cut.

However, most of them are glad to find work at almost any price and the salary angle to affairs has taken a right about face. Now most performers are anxious not to be considered expensive people.

William Morris, Jr., straightened out the matter of Gertrude Lawrence's billing in "International Revue." English star will get special display. Because of the roster of names in the Lew Leslie show the Lawrence name was insufficiently set apart to suit her representative. Contract specifies size of type.

Proposed revival of "The Home Towners" is off for the Washington Square Players at the Gansevoort, Greenwich Village, New York, with troupe having extended run of "Seven Keys to Baldpate" current and helped lots by cogitate and dapper patronage that has been making the house a payer for the first time since opening.

The Theatre Guild, which seldom tries out plays, is testing the Shaw play, "The Apple Cart," in Baltimore. "Meteor" and "Caprice" were tried out of town because the stars, Lunt and Fontaine, were playing out of town at the time.

At the present time there is a tendency among commercial producers to do as little trying out as possible because of prohibitive prices and bad business on the road.

The show written by Preston Sturges which Al Woods will produce has an elevator in it as one of the stage props. The author is proud of the elevator. "If it is a novelty and will attract attention," he told Mr. Woods.

"Yes," said Woods, "in my play you have a \$2,000 novelty, but in 'Strictly Dishonorable' you have a \$2.50 teddy bear which works just as well."

Some of the women from legit who have gone talker on the coast have not been as temperate in their language around the studios as they should have been. Two of the legit, and of high rank in that division, are being talked about. It is said of one that while at the studio strutting her foul mouthed stuff, one of the mechanics spoke up, saying to her: "If you have no respect for your companions, at least respect 'us stage hands'."

Both of these women were equally noted back stage when in legit.

There's a girl in the cast of a current musical which she helped bankroll to the extent of \$75,000. In lieu of this coin she was to have played the ingenue assignment, but not being able to make the grade histrionically she stepped down into a secondary part.

That \$75,000 is said to have been slipped her by the boy friend who knew nothing of its ultimate destination. When he found out it had gone into a show, he blew up and out. The twist is that the show looks as if it's going to get dough and give the young lady a profit.

Theatre ticket specs are not overly popular with \$2 film houses. Despite the tie-ups between some of the boxoffice men and the gyms, particularly on the early weeks of demand pictures, the managers of attractions figure the duet chiselers are more of a handicap than an asset.

Specs only want to buy on Saturdays and Sundays, and make a nuisance of themselves in the lobby entrances trying to unload. As uniformed cops can't make a pinch in such cases managers have to call headquarters for plainclothes men. Usual custom is to sell specs only on telephone order.

Edouard Bourdet, French dramatist, perhaps best known to the English-speaking world for his "La Prisonniere" ("The Captive"), is a man of independent means inherited from his family. This is ascribed by Paris literati as being the reason for the consistency of his dramatic output, almost every one he has written being successes.

Being unburied and unworried, Bourdet applies himself diligently to every one of his plays, taking months to write them, and generally clicks, as is happening currently over there with "La Sexe Fables" ("Weaker Sex"), at the Michodiere, Paris. Ticket specs are proving that the "gyr" racket is worse than on Broadway, according to the almost 100% premiums being exacted for choice locations.

Bourdet started off "Rubicon" as a hit; thence followed "L'Homme Enchaîné" ("Man in Chains"); "La Prisonniere," "Vient de Paraitre" ("Just Out!"), and now "Sexe Fables," all clicks.

Charles Hopkins proves the exception again that a regular production. (Continued on page 82)

the station wearing light wraps over bathing suits, shed the covering and go into a ballet of welcome.

Only kickback was that it rained, and when it rains in L. A. it rains. Girls weren't that Rasch, and fire at will.

Hollywood Women's Club paid \$200 for a lecture on Palestine, but practically all the members went up the street to rubber at film celebs arriving at a film premiere.

If they had stuck with the uplift they would have seen Gary Cooper, Fay Wray, John Monk Saunders and Sydney Howard in their midst. This film group had dressed for the opening but changed their minds.

Southern Cal. has around 90 picture houses not equipped for sound. Of this number 33 are in L. A. Others are in the Mexican sections of the sea coast, border and oil towns. All are operated by independents.

Admission price, in most cases, is a dime, with pictures old silents plus a serial. Silent versions of talkers do not seem to please the patrons.

With First National and Corinne Griffith parting company after one more picture, the quartet of four heavy dough producers for that firm in the old silent days is now reduced to Richard Barthelmess. Latter's contract still has three and a half years to run.

Other absentees are Milton Sills and Colleen Moore.

Eight former members of the old Cosmopolitan Productions in New York are now active at the Radio studios in Hollywood. List includes William LeBaron, Henry Hobart, William Sistrum, Luther Reed, Fred Fleck, Henry Wilde, William Hamilton and Georgette Deom, secretary to LeBaron.

Screening "Birth of a Nation" to get advice on sound synchronization, Harry Aitken called in H. B. Walthall, Mae Marsh, Walter Long, Donald Crisp and Frank Wood (scenarist), to look over their former work.

Responsive to modern needs, Fox Coast's new 2,000-seater at Florence and Compton avenues, Los Angeles, will be set within its own auto park. Site is 600 ft. deep.

Malibu Beach, on the coast, has become such a residential fad that some of the studios are working up a special messenger service between there and the shop.

Warners is trying to squeeze in another floor, as executives put it. An efficiency expert is measuring space by the foot. Very soon some more juggling of furniture is anticipated.

Stocks Drop 50% From Last Year; Few Key Cities Support Troupes

Stock companies are at the lowest ebb, in point of numbers, in five years. The current list of stock houses throughout the country and Canada totals 78 such theatres, as against 168 last season.

With the exception of Detroit, which supports one stock house, every big city is virtually dead for that sort of policy. There are but six stock spots in New England, as against 12 last season. There are three in the metropolitan New York district, there having been 16 last year.

Cities without stock this season include Phila., Cleveland, Baltimore, Washington, Montreal, Toronto, Atlanta and New Orleans. Heretofore stock flourished in all those stands. While most of the stock companies are playing in middle and far western points, the state of Texas has but one stock.

Reasons ascribed for the rapid decline in stock favor include the lack of plays suitable for such presentation. Authors switching from play writing to pictures is a factor; also high rentals. On top of that, there has been a flood of sex plays that were tried but did not please in the hinterland. This season started with a dozen mystery plays, most of which failed, but brokers have been unable to feed them to the stocks, only one occasionally being acceptable.

Open Door Now

Up to 1924-25 many stock houses were dark, kept so, it was said, intentionally by local picture interests, who paid the rent to hold down opposition. The picture people changed their minds about stocks being opposition and rented the dark houses.

In 1925 something like 130 stock companies were playing, and there were 150 the following year. In 1927 and 1928 there were 165 stocks going, and peak being reached in 1929, when there were 168. The decline of more than 50 per cent from that total this season is greater than the jump in 1925.

What Shocks Baptists

London, Canada, Jan. 28. William Fraser, pastor of Ambassador Baptist Church in Windsor, Ont., has denounced "Smilin' Through," produced by the Baptist Young People's Union of Temple Baptist Church, that city, and from his pulpit declared that the pastor and church members who would permit such a play in their church "were unfit to serve a Christian church."

Lines in the play which drew special mention by Mr. Fraser were: "Why the devil didn't he stay there?" "Why the devil don't you keep your temper?" "I knew if I could make you swear you would feel better;" "What in heaven's name," and some others. Mr. Fraser stated he went to see the play and took witnesses with him, and that during the play an actor representing a drunken man came on the stage smoking. During one scene an actor said to another, "Have a glass of sherry, old man."

Music Stock Rivals

Birmingham, Jan. 28. A musical comedy company will open Feb. 4 at Erlanger's headed by Lillie Stittwell who was here several years ago with another troupe.

This gives Birmingham two musical stock spots. Jack King Players are now at Pantages.

HARRIS QUILTS COLUMBIA

Hollywood, Jan. 28. Elmer Harris, scenario editor of Columbia for the last two months, a second time in that berth, has resigned. No successor as yet appointed.

Harris intends to go to New York soon to produce a show.

Lee's Artie Tie Up

Cincinnati, Jan. 28.

Lee Shubert visited here last week to inspect Stuart Walker's production of "L'Arlesienne" and is said to have offered to present it at the Princess theatre, Chicago, the last two weeks in February.

Last season the Shuberts took over "Death Takes a Holiday," which Walker premiered. "L'Arlesienne" has been praised by local critics.

BUILDING UP GARRICK

Shuberts' Short-Runs-for-Shows in Flop House

Chicago, Jan. 28. With the Garrick, a disappointment this season, Shuberts may build up the house by shooting shows into the theatre for short stays.

"Queen Was in the Parlor" folded at the house Saturday, one week before its scheduled closing. Following at the house will be Harry Lauder, for one week, then Stratford Players for two weeks of Shakespeare. Jane Cowell in "Jenny" for four weeks, later to be followed by Joe Howard's revival program, leading off with "Time, Place and Girl."

Engagements

Buck and Bubbles, "Change Your Luck."

Henry Vannacelli has withdrawn as pianist with "Top Speed" in favor of a similar assignment with Lew Leslie's "International Revue," in Philadelphia this week.

Cleaning Claims

Los Angeles, Jan. 28. In last week's story of the State Labor Bureau proceeding against shoestring producers on the coast, it was incorrectly stated that the producers of the local "Front Page" company were involved in pending criminal actions.

Neither Montrose Bernstein, Lester Bryant, John J. Hill, Ray Bryant, James Norval, or any members of this producing combine, are criminally implicated. It was simply a routine matter of salary claims. Hill and Norval have already discharged their obligations and the others are expected to do so this week.

'Sap' Closes in Mid-Week

"The Sap From Syracuse," which opened at the Harris as "So Was Napoleon," will close tonight, although the Shuberts sought to oust the attraction Saturday. The show management claimed that as it had opened Thursday, the week did not expire until Wednesday which point was upheld by Shubert counsel.

The closing Wednesday is satisfactory to the producers since it completes a three weeks' engagement, the minimum period required for the management to participate in picture rights, if sold.

Enough of Majestic

Chicago, Jan. 28. When their lease on the Majestic here expires April 30, it is reported that the Shuberts will not renew the lease, but will instead put \$50,000 on the house, with the Shuberts paying that sum plus a bonus.

Since taking the theatre, Shuberts have lost plenty, with house dark more often than lighted. They are bringing Victor Herbert revivals here for a 10-week stay Feb. 7 and closing show one week before expiration of lease.

Glaser Quits Stock

Toronto, Jan. 28. Vaughan Glaser, for 40 years on the American stage, gone into the radio biz here.

His wife, Lois Landon, in stock at Washington. Glaser cleaned up here during a five-year lease on the Uptown, now an ace picture stand.

JESSEL GETS HIS WISH

George Jessel has formed a producing company which carries his own name. First show planned is "A Cup of Coffee," formerly known as "This Man's Town."

To satisfy that craving to sit behind a desk, Jessel has taken offices and put together a staff consisting of Robert Milford, general manager; George W. Lederer, booking manager, and Lester Lonegan, stage director.

Jessel will spend as much time as possible swiveling in the swivel while waiting to be interviewed.

Chi Treasures' Frolic

Chicago, Jan. 28. Chicago Treasures Club will hold its annual ball on March 8. Hotel Sherman, as usual.

A Burn-Up

Come in a Broadway musical is throwing a fit nightly because his producer is making it tough for him in the comedian's pet laugh scene.

Impresario has formed the habit of inviting prominent people to attend in his own seats, then taking them up to his office at intermission for refreshments. Okay up to that point, but the comic's pouts is over the delayed return to those first row seats. In the middle of his cherished scene, down the aisle flies the producer and his party—and as the guests are generally "names," the house mentally leaves the performer flat to take a long look.

Seven Shows Going Out

The outgoing list on Broadway takes in seven shows, only one of which was a money maker.

"The Little Show," presented by Brady & Wiman, tours from the Music Box after an excellent run of 40 weeks. The revue was a surprise success judged from out of town reports. Easily spanned the summer and during autumn was getting \$25,000 weekly gross. About \$17,000 lately but still profitable.

"Houseparty" was originally presented by A. L. Erlanger and George Tyler, who stepped out after two weeks at the Knickerbocker. The authors took it over, switching to two or three houses. With cut rate support and modest tie-up, the engagement was strung along, but never really got out of the red. In all 22 weeks; closes at the 48th Street.

HOUSE PARTY

Opened Sept. 9. Second stringers caught this one. In Variety (thee) said: "Doubtful of draw."

"The Sap From Syracuse" independently presented closes at Harris tonight (Jan. 29) completing a meagre three weeks. Opened under the title "So Was Napoleon," with original label used later.

SAP FROM SYRACUSE

(So Was Napoleon)
Opened Jan. 8. "Pretty poor entertainment," said Gabriel (American) and Littell (World) words and music. "An absurd, ramshackle" affair.
Variety (Rush) labeled: "Weak sister of the shortest duration."

"Red Rust," offered by the Theatre Guild as a sort of Junior presentation, closes at the Beck Saturday, which ends its seventh week. Did some business first three weeks or so, with \$14,000 the claimed gross, \$10,000 last week.

"Salt Water," presented by John Golden at his theatre, closes here Saturday. Played 10 weeks and might have lasted a bit longer but for a new attraction coming in ("Even in Egypt"). May have made a little coin; average a bit over \$7,000 weekly.

"Inspector Kennedy," offered by the Shuberts at the Bijou, stopped last Saturday. Played six weeks to light grosses.

INSPECTOR KENNEDY

Opened Dec. 20. "Tiresome and routine trash" was the definite opinion of Brown (Post). Atkinson (Times) said "bad." Notices were generally pans.

Variety (Rush) predicted: "Brief stay."

"Seven" was withdrawn from the Republic last Saturday also. Stayed but four weeks.

CUT IN "CITY HAU"

The cast of "City Haul," at the Hudson, accepted a 25% salary cut. In return the management guaranteed three additional weeks, starting this Monday.

Business has shown slight but steady improvement. In addition to the author, Elizabeth Melle, her brother, J. P. Melle, is concerned in the management.

Fox Lets Dot Burgess Go

Hollywood, Jan. 28. Dorothy Burgess will depart from Fox March 1. Company did not elect to exercise option.

FUTURE PLAYS

Elizabeth Marbury is returning to legit producing ranks with "The Palace," by Carl Volkmaier and A. E. Thomas, set as the means of her re-entry. Now casting and due for rehearsal in two weeks.

"The Palace" had been formerly held by Florenz Ziegfeld for Billie Burke but sidetracked after Miss Burke diverted to Lawrence Weber management as star of "Family Affairs."

"Family Blues," starring Mrs. Fiske, has gone into rehearsal as next for A. L. Erlanger and George C. Tyler. Support cast includes Germaine Giroux, Patricia Barclay, Robert Barratt, Leona Bentillo and others.

An as yet unnamed drama produced by Herman Shumlin now in rehearsal under Chester Evers. Spencer Tracey has the leading role.

Louis Schwartz is the latest of the night-club operators to be stung by the legit producing bee. Schwartz will shortly produce "Honeyuckle," comedy by Nick Kenny. Before the legit yen Schwartz was associated in operation of the Club Richman and other nite clubs.

"Those We Love," the George Abbott-S. K. Lauren play, which was marked Philip Dunning's introduction as a New York producer, will have the following cast: Armina Marshall, George Brent, Helen Flint, Charles Waldron, Josephine Hall, Madeline King, G. Albert Smith, Edward Phillips, Elizabeth Taylor, Joseph Grehan, Percy Kilbride and Natalie Potter.

George White's "Flyin' High," opening in Boston Feb. 10, comes into the Apollo, New York, two weeks later. "Scandals," now at the Apollo, closes a few days before "Flyin' High" comes in, and will go on the road.

William Hodge will shelve "Inspector Kennedy" for a new one from his own pen, "The Old Rascal," which will bow in at New Haven Feb. 10 and come to a New York house two weeks later.

"Votes for Men," described as a musical farce, and of novelty construction, combining both stage and screen to carry on the narrative, has been written by Al Dubin, songwriter attached to Warners, and Sterling Sherwin, songwriter attached to Fox.

"Escapades," withdrawn for revision last week, has resumed rehearsals, with James Rennie succeeding Lou Tellegen as star. Piece will also be retitled before reopening two weeks hence.

Adele Kilar has succeeded Marion Minter in cast of same production. "Green Pastures," by Marc Connelly, has been acquired for production by Laurence Rivers, Inc. Now casting and goes into rehearsal in two weeks.

"Finger Prints," by Jack Gray and Hugh Ford, will be given a stock trial next week by the stock at Greenwich, Conn. Lawrence Weber has the legit producing rights to the piece and will reproduce immediately if the stock trial warrants.

"Potter's Field," by Paul Green, is next on production list of Sydney Ross and due for production latter part of next month.

"Change Your Luck" by Clifford McGuinness and music and lyrics by Maceo Pinkard, is to be produced by Fred Fisher. Nat Nazarro will do the dances. Among principals engaged are Buck and Bubbles, Hall Johnson Choir and Leonard Harper. It is set to open Feb. 25.

"72nd Street," a new comedy-drama by T. J. Stone, is to be produced by Will Morrissey and Alec Hillman (book publisher). It is slated for a Broadway premiere in February.

"Jonica," a musical based on a comedy by Dorothy Hayward, entitled "Have a Good Time, Jonica," produced by William B. Friedlander, goes into rehearsal Feb. 3 with Friedlander directing. The cast will be all Nordic. Joseph Mayer has written the score and William Moll the lyrics.

Paul Moss will launch "Second Honeymoon," by Rita Weiman, as his first. Now casting and goes into rehearsal next week. Moss was associated with Edward A. Blatt in production of "Subway Express," current at the Republic.

Russell Janney has squared previous differences with Equity arising over his "White Eagle" and is planning to resume legit producing with "Lola Love." Piece is musical with book by S. N. Behrman, lyrics by Irving Caesar and music by Harry Hirsch.

LONG BUYS CLOSED AS TICKET PLANNERS MEET

The auxiliary combined ticket committee has been in session several times within the past week working out the details of a plan for the summer for the purpose of eliminating high prices of duets on Broadway. The meetings are being conducted in the office of Winthrop Ames in the Little theatre.

This committee will report back to the executive committee consisting of Arthur Hopkins, Gilbert Miller and Brock Pennoert. The auxiliary group consists of Ames, representing the theatre owners, Lawrence Langner for the producers, Frank Gillmore for equity, Edward Childs Carpenter for the Authors' League, David Marks representing the group of 16 brokers, and William McBride of the ticket agency of that name which is negotiating separately from the other brokers.

Miller in arranging a buy for his "Dis Honored Lady" opening next week, pointed out that it was last but not until March 1 when the new ticket control plan is expected to start. The brokers, however, point out that there was a 24-weeks buy arranged for "Strike Up the Band" negotiated last week.

Canada's Road Season Over and Worst Yet

Toronto, Jan. 27.

The road is all washed up in Canada for another season with American companies sticking to Montreal and Toronto and the five English outfits that came over trying to scare up enough cash to slip back to Piccadilly. Sir John Martin Harvey is closing to fair his after plenty of red. Gordon McLeod has settled into stock on the Pacific coast and three other English outfits have canceled dates and crossed into U. S. A. enroute home.

It's the worst yet. Never was the west so deserted in January. They used to even get a crowd in the Mounted Police towns—unless they played a Mounted show. Coffer and slinker hoover and warblers, however, are getting a break in the snow and gold mine belt where wolves are bold and audiences bolder. Mostly booked from Toronto with a century a week headlines price.

What may be a world record jump for any road company is in the forecast for next week when Maurice Colbourne leaves Western Canada flat and hops his Shaw repertoire outfit from Vancouver to Hamilton. Just 2,300 miles at one slice. Biz terrible.

CAST CHANGES

Leo Henning replaced Loring Smith in "Wolf Wolf."

Rose Keane has replaced Gail Sondergard as the ingenue lead in "Red Rust." Miss Sondergard did the replacing act herself last season in "Strange Interlude."

Leonard Mudie replaced Garrin Muer in "Nancy's Private Affairs."

FABST'S GOES WIRE

Hollywood, Jan. 28.

The Fabst has installed Western Electric equipment and will offer its first sound film, "Hunting Tigers in India," early in February. The management has booked several other features along similar lines and a German talkie.

The booking of independent offerings in the legitimate and concert field will continue from time to time as before.

AHEAD AND BACK

Irving Strouse, ahead of "Subway Express," has been booked by Charles Bochert, publicity, Carroll's "Sketch Book."

CANADA CALLS BEAUTS

Toronto, Jan. 28.

Al Plunkett, originator of the all-male revue "Dumbbells," is rehearsing another show for local production. But there will be females. Plenty of females. New York females.

They are easier to get and cheaper to get than when Plunkett first went after them. So the trek from Broadway is on. And the price of gin dropped this week.

Harris Buys L. A. Piece

Hollywood, Jan. 28. Jed Harris bought Gladys Ungar's "Ladies of Creation" for New York production.

Coast Actors Work for Cakes And Chance to Be Discovered

Hollywood, Jan. 28. This is probably the only part of the world where actors fall over each other to work for nothing, or not much over that, and where a playwright is ready to make concessions on his royalty as long as he gets his by-line.

An actor is willing to take \$20 cash, put it down in his little book as \$120 and write off \$100 to "advertising" because some film scout may see him in action and remember him. Nothing as strong as that is going on in super-stock or in the major dramatic and musical productions. But the one-timers among producers and the various little theatre and art theatre activities go in for it strong.

Members of one company just opened in a Hollywood theatre draw \$20 a week, with the promise of sharing any profits at the end of their season.

Another play opening with a cast of nine has an actors' payroll not much over \$200, and everything over \$1,200 on the week will be sugar.

Both the Theatre Mart and the older and better Community Playhouse in Pasadena dress up the amateur line-up with people from films, paying them something if necessary, but not always finding it necessary.

\$50 Too High

An actor summoned to the Pasadena house for one part figured he could afford a cut from his film rate because he wouldn't be working anyhow, but he would be running his car to and from his beach home and the theatre daily and figured he could offer to work for \$50. The director went up in the air. So the actor didn't work.

The film actor falls for the low salary because he figures legit experience will help out for talkers. Legit actor falls for anything that will buy coffee and because he hopes to attract the attention of some film director.

Some actors won't go for the cut unless the part appeals to them as fat, but someone can be found for anything.

Actors and singers are taken for the same gag with local radio stations. They work for nothing, figuring the advertising is worth it. Station managers always have some case to cite of an unknown who made one mike appearance and was grabbed for pictures.

In radio the same conditions apply to dramatic material, the result here accounting for the inferior quality of sketches and dialog in use. Royalties of any amount are absolutely out.

A Booth Tarkington playlet was mixed for radio use because the playwright asked \$50. Brokers or producers on the coast with a trunkful of sketches they figure might as well be working as not can get them put over the air. One bird trying to get a little side coin on his collection came down in his price step by step until he was offering sketches at a \$5 royalty at last and getting no takers.

Actors or play dealers who argue that advertisers are paying money to put on the program are told to go out and line up some new advertisers if they want to collect anything.

'Buzz' Bainbridge Tackles 'Interlude'; Pays \$2,000

Minneapolis, Jan. 28. "Buzz" Bainbridge, local dramatic stock impresario, is paying the New York Theatre Guild \$2,000 cash for the right to present, "Strange Interlude" at his Shubert theatre here the week of February 9.

The Bainbridge Players will be the only stock company anywhere to present the O'Neill play which, with its enormously long lead roles and asides, constitutes a herculean task for a weekly change stock company.

Ever since "Strange Interlude" turned 'em away at the Metropolitan with Pauline Lord, "Buzz" has been after the Guild persistently to get the piece for stock. The Guild finally offered it to him for \$2,000, never thinking he would accept and hoping to stop the bother. But "Buzz" surprised them by wiring back his acceptance.

The Shubert scale will be jumped from \$1 to \$2 per the piece.

"BAD BABIES" GUILTY, 6 MOS. AND FINE, MAYBE

Los Angeles, Jan. 28. On their second trial for presenting a lewd and indecent performance George Scarborough, author, and members of the cast of "Bad Babies" were found guilty on three specific counts.

They are liable to six months on each count plus \$500 fine on each count. If petitions for new trial are denied sentence will be pronounced this week.

Actors involved include Jobyna Ralston, Elinor Flynn, Annette Westby Scarborough, Arthur Rankin, Norman Peck, Mervin Williams and Frank Jennings, stage manager.

Chi. Treasurers Armed

Chicago, Jan. 28. Following an attack on Walter Ky, box office man at the Civic theatre branch in the Tribune Tower, all treasurers are armed. Ky was beaten by racketeers trying to control the Theatre Treasurers' Association union charter, which they now hold.

This bunch tried to force the issue with J. J. Garrity, Shubert operating manager. Garrity was told to force the Shubert box office men to join or to fire them, with a sympathetic strike threatened. Garrity ordered the strong-armers out and turned the matter over to his attorneys.

"Simon" Needs Fixing

Boston, Jan. 28. As it looked in opening last night at the Colonial, Ziegfeld's "Simple Simon" starring Ed Wynn, won't be ready for New York inside of three weeks.

In its present shape the book needs plenty of fixing, while the show as it stands is carried almost entirely by Wynn. Will Ahearn, Harriett Hooton, Lee Morse and Bobby Arnest head a long list of principals that's strong on weakness.

Show is an old-fashioned Mother Goose extravaganza of the dream type, and lavishly staged, even for Ziegfeld. Final curtain dropped on a flat finale long after midnight.

Fox Film for Lenore

With future of "The Sandy Hooker" indefinite, Lenore Ulric departed for the West Coast last week to accept another picture assignment from Fox.

"Sandy Hooker" tried out several weeks ago and was withdrawn for revision, with Miss Ulric grabbing the film date during interim of revision.

"Follow Thru" Film People

After the original cast of "Follow Thru" closes in Jamaica, Saturday, after one week in Baltimore and five weeks on the subway circuit, Jack Haley, Don Tompkins and Margaret Lee, featured players, leave for the coast to play the same parts in Larry Schwab's picture production of the musical for Paramount.

A second "Follow Thru" company is now on the road.

Harp's Radio Bit

Chicago, Jan. 28. Harpo Marx has added a new bit to "Animal Crackers" here, delivering tunes on the Therman radio wave music box.

Being used in conjunction with his regular harp solo. This is the first time the Therman has been exhibited on the stage in Chicago.

Warners Get Miss Delroy

Irene Delroy, "Top Speed," engaged by Warners for a feature picture with options extending over a period of five years. Miss Delroy departs for the coast with the closing of "Top Speed."

Louis Shurt arranged the booking. Mort Downey will be opposite on the first assignment.

Stocks Fall Off

Although stock should be at its peak at this season, it is considerably below this time last season probably on account of numbers.

A check-up of stocks last week showed 80 operative, with the number closing greater than openings. Talkers blamed.

His Own Idea

Hollywood, Jan. 28. Laurence Stallings, in soup and fish, was chauffeured to a film premiere here. Announced over the radio he said a few words and handed his ticket to his chauffeur who went into the theatre—then Stallings took the chauffeur's seat and drove away.

LOW GROSS, HIGH COST, KONJOLA KING'S BLUES

"Woof, Woof" at the Royale is the outstanding example of angling on Broadway this season and is the lowest gross attraction among the musicals. Show is getting about \$10,000 weekly and is said to be costing its backers, Gilbert H. Mosby, the Cincinnati "Kong" king another seven or eight grand. Among those featured is Gladys Deering, named as co-respondent in divorce action started by Mosby's wife.

The patent medicine man has an appropriation of \$5,000,000 to advertise his product. When the big money rolled in, he started to stray, Mrs. Mosby says, adding she walked in on him at the Park Central shortly before "Woof" opened and found Miss Deering present. They were both in proper attire; in fact Mosby was said to be jolting his another seven or eight grand.

Lohmuller & Demarest produced the show with the Cincinnati man's money. However, Mosby has his secretary, Helen Lass, acting as company manager. Miss Lass was never in the big city before, but is credited with being a smart girl. Mosby has made friends with people at the Royale and has already arranged to keep Dan Levy, the assistant treasurer, in his employ when the show closes, which may be anytime. "Woof" is estimated having used up about \$150,000 of Mosby's b. r.

PRODUCERS' LOW CASH DARKENS L. A. HOUSES

Los Angeles, Jan. 28. With only two road shows, George M. Cohan in "The Gambler" and "June Moon," scheduled to visit the coast, L. A. legit theatres are up against the problems of rolling their own or staying dark. The Mason and the Biltmore are without attractions for the next two months.

The only production reported ready for rehearsal is Roger Gray's revue, "Gone Hollywood." No house has been set for this one. At the Belasco, "Journey's End" is housed for six weeks with nothing set to follow. Edward Belasco, who recently returned from N. Y., may have something to produce locally. If he has, it's still a secret.

The Macdon production of "New Moon" will be followed by "Bitter Sweet" at the Majestic. "Oh Susanna" at the Mayan closes this week with "Bambina," a locally produced operetta which topped in Frisco, to follow for two weeks. "Oh Susanna" is going to Frisco and may return here for an additional two weeks. After that it'll produce a new one or pictures.

L. A. is filled to the brim with producers looking for theatres for their efforts, but they are without cash. Unless someone comes across with a pocket full of dough the remainder of the season looks like a saving in light bills for the local legit.

Fred Donaghey Quits

Chicago, Jan. 28. Frederick Donaghey, who replaced Percy Hammond as drama critic for the "Tribune," has resigned.

His place taken by Charles Collins, formerly critic on the "Post" and to follow for two weeks. "Oh Susanna" is going to Frisco and may return here for an additional two weeks. After that it'll produce a new one or pictures.

BUYS FOR PROTECTION

Hollywood, Jan. 28. Paramount will make "Queen High," musical, in New York, with Charles Ruggles playing the same part he did on the stage. Film will be made in conjunction with Schwab and Mandell, who own the film rights.

As protection, Paramount also bought the film rights to "A Pair of Sixes" from Charles Burr. This stage comedy, also made previously as a silent picture, was the basis of the musical.

'BABIES' LATEST PINCH, SAVES B. O. IN FRISCO

San Francisco, Jan. 28. "Bad Babies" had better luck with the courts here than in Los Angeles, although the police have been giving the show a lot of grief and now the county grand jury threatens to step in and take a hand.

Cast and management were hauled to court last week and charged with presenting an indecent performance. From the box office standpoint this was a blessing. Up to the time of the pinch there had hardly been a corporal's guard at any performance. Ignoring a lot of sensational advertising the public just passed the show up, sharing an indifferent shoulder. When the grand jury stepped in, that was a different story.

The cops kept coming back three nights, making a pinch each night. After the third arrest the case got to Police Judge Sylvan Lazarus' court and all of the defendants were dismissed.

But somebody wasn't satisfied. They got a committee from the grand jury to attend the police court trial and after it was over the grand jury foreman characterized the whole proceeding as a "bull-bulge on justice" and said he intended to consult the district attorney to see if some means couldn't be found to carry on serious prosecution. This was all on the square, too, and not framed. When the grand jury stepped in the management began to get scared, but Attorney Morris Oppenheim, representing the defendants, threatened to file a batch of suits personally against Captain Layne and then things quieted down some.

CAN'T FIGURE JOLSON'S DESTINATION AFTER N.O.

New Orleans, Jan. 28. Al Jolson closes the first leg of his concert tour here this Thursday (Jan. 30) in the New Auditorium, seating 3,500, at a \$5 top. Local concert manager is handling the advance and management.

William Morris, behind the Jolson enterprise and now in town, takes 15% of the gross under the guarantee with the singing comedian in on a guarantee and split. From this point Jolson may leave for Hollywood, New York or Paris. Morris has discontinued European concert engagements, awaiting Jolson's decision.

Jolson has now played through Texas, giving seven concerts to better figures than expected in the most severe winter the south has experienced in years. At one Texas point Mr. and Mrs. Morris were marooned in a Pullman for 32 hours due to a snowstorm.

Al is giving two-hour performances and the local advance work is not so nifty, considering the scale, but the advance sale looks good so far.

Waring Producing

Fred Waring of Waring's Pennsylvanians closed a deal with A. L. Erlanger to take over the Mason Opera House, Los Angeles, on a rental basis, beginning March 17, for not less than eight weeks. Waring will produce a new revue there, entitled "College Days," authored by Pat Ballard, Tom Waring and Charlie Henderson.

Waring's Pennsylvanians will be featured. In the cast will also appear Evelyn Nair and the Three College Friends. Waring's Pennsylvanians open a week's engagement in Toledo next Friday (Jan. 31), then follow with a week in Denver and then go direct to L. A. for rehearsals.

"9.15" Adding People

A hurry call for names was sent to New York on behalf of the "Nine-Fifteen Revue," which opened in Boston Monday after a tryout in New Haven.

The show was found to need plenty of fixing. Harry Richman and Joe Cook were sent to the Hub, either or both being added cast possibilities.

TRIANGLE CAST

Los Angeles, Jan. 28. Dorothy Burgess, Pat O'Malley and Brandon Hurst will constitute a three-person cast in "Decency," new play by Arthur Gregor, film director. Due at the Mayan Feb. 15.

Knifing—Spying; Changes Due for Shubert Chi Staff

Chicago, Jan. 28. Shubert's situation here has become strained in the past few weeks with reports of several changes due. Biggest is the reported story Sam Gerson leaves Shuberts Feb. 1, and J. J. Garrity, general manager, will become a house manager, probably at the Grand.

Entire Shubert personnel is jumpy, with everybody getting a set of nerves, conniving and spying on each other. House boys are doing plenty of peeping on each other and said to be knifing by sending daily reports to New York, tearing down somebody else and building up themselves.

Par Buys Legit Contract To Get Claudette Colbert

In placing Claudette Colbert under a five-year agreement, report is Paramount had to buy the actress' legit contract from Al Woods. Contract with Woods had two years to run and alone kept Par from placing Miss Colbert under its exclusive management.

Miss Colbert's appearances in "Hole in the Wall," "The Lady Lies" and the just completed "Big Pond," all Par's, were engineered by special arrangements with the legit producer. Film company is planning to build Miss Colbert up as a star.

Her first picture under the long term will be "Young Man of Manhattan," scheduled to go into production next week at the Long Island plant. She will make three pictures a year, or 15 in all.

Balm for Angel

Washington, Jan. 28. Mrs. Anne W. Bondell, of Philadelphia, may have lost plenty in angeling Earl Carroll's ill-fated "Fiorella," but the Treasury of these United States has just taken away the sting of that one by refunding \$159,782.44 to the lady, covering over-assessments in taxes for 1915, 1922 and 1923.

Cantor's \$1 Per

Chicago, Jan. 28. Eddie Cantor has sold his literary talents to "Red Book" magazine for \$1 a word.

He has signed a year's contract and will do a humorous story a month.

SPECIFICALLY FOREIGN

Grace Moore, Metropolitan Opera soprano, will sing in English, French and Italian for Metro. Foreign versions are specified in the agreement whereby she will be solely starred in one picture and co-starred in one with Lawrence Tibbett. All picture work must be done after the present opera season and before the next.

DEL RUTH'S STOCK

Los Angeles, Jan. 28. Hampton Del Ruth, picture director, has taken Marjorie Rambeau under his wing and will launch a dramatic stock venture at the Figueroa Playhouse. First production, "Serena Blanchard," due Feb. 15.

Chi's "June Moon" to Coast

Los Angeles, Jan. 28. "June Moon" will not be produced with a Coast company by Sam H. Harris at the Belasco. Harris found the talent he desired on the Coast wanted high salaries. Harris is planning for the Chicago company of "June Moon" has fallen off. Harris will hold in abeyance the coast presentation of this play until the company from there can get out here.

Directing M. C. Errol

Hollywood, Jan. 28. Paramount has given Victor Heermann the job of directing Leon Errol as m. c. for "Paramount On Parade." Heermann's task is to dovetail the Errol comedy into the rest of the picture.

"Nina Rosa" Skids 5 Gs, \$25,000; "Whoopie" Tops Chi. at \$38,000

Chicago, Jan. 28. Weather was the chief enemy and most spots recorded skips. Leading musicals were not affected, however. "Whoopie," booked in for only six weeks at the Illinois, was actually at capacity for its first eight performances, while "Animal Crackers" crashed through at the same gait for its fifth week at the Grand. "Vanities" slid "way down at the Erlanger and in the red as it entered its last week of the three-week booking. "Blackbirds" suffered at the Adelphi, falling to the stop of \$15,000, and "Once Upon a Time" at the Parkland musical may go to Cincinnati or else the warehouse. This week makes its 10th. Date showed profits but it was a disappointment and never above \$20,000.

"Nina Rosa" skidded suddenly at the Great Northern, the Shubert musical falling 5 Gs. "Street Scene" was the heaviest loser, easing off \$4,000 to \$19,000. "Strange Interlude" was the only drama to hold steady again at \$19,000 with letup, and selling now for March 1.

The Shuberts took off another flop, "Queen Was in the Parlor," after two disastrous weeks at the Garrick. This made four bad ones in a row for that house.

"Illegal Practice" was in the doldrums at the Playhouse, with its ending its seventh week Saturday, will go into dead storage. House may be dark for a week or two.

"June Moon" and "Bird in Hand" were both off 1 G, but "Bird in Hand" kept from a severe drop by promoting school teachers at two for one.

"Let Us Be Gay" opened Monday (27) at the Studebaker with Francine Larrimore heading the cast. Miss Larrimore is an excellent money puller in Chicago.

The Cort remains able to hit a real stride for a little spot since "The Nut Farm" departed.

Estimates for Last Week
"Animal Crackers" (Grand, 8th week). Extraordinarily strong at \$33,400; agencies are still thriving on it. Scheduled to stay two weeks more and possibly four.

"Bird in Hand" (Harris, 6th week). Around \$12,000 and continues as long as the 10-grand mark is maintained. Cut rates to school teachers only.

"Blackbirds" (Adelphi, 10th week). Dropped to the \$15,000 danger line and will come off Saturday. House will be dark until February 15 when it will open with "Strictly Dishonorable."

"Illegal Practice" (Playhouse, 6th week). Gasped right along, never more than \$6,000 a week, but sorted to, and only \$3,800 last week. This comedy melodrama, originally "Philadelphia," breathes its last Saturday.

"June Moon" (Selwyn, 6th week). Comedy is holding well and dropped only \$1,000 to \$18,000.

"Nina Rosa" (Great Northern, 3d week). Much revised Shubert musical tobogganed \$5,000 to \$25,000 its second week.

"The Matrilark" (Princess, 2d week). Little house did very well indeed with \$8,500 for its first seven performances, meeting on a Tuesday. Play No. 4 on the Dramatic League of Chicago list, and a British importation headed by Constance Collier, it stays three more weeks. Critics were divided.

"Street Scene" (Apollo, 6th week). Leading drama took a sock from near capacity, \$23,000 to \$19,000.

"Queen Was in the Parlor" (Garrick, 2d and last week). Grossed under \$15,000 for two weeks and jerked. Pauline Frederick, playing the lead, returns to California.

"Strange Interlude" (Blackstone, 9th week). Continues to succeed at \$19,000, and selling four more weeks ahead.

"Vanities" (Erlanger, 3d week). Began well at \$30,000 but collapsed last week to \$20,000. Leaves Saturday to be replaced by "Gambling."

"Whoopie" (Illinois, 2d week). At present meets the demand at the agencies. Opening on a Monday night, a Wednesday matinee was added the first week. Slightly above \$38,000.

Guild Gate, \$20,000, and Disappointments in Minn.

Minneapolis, Jan. 28. Mrs. Carlyle Scott, local impresario sponsoring the engagement of the New York Theatre Guild Repertory company at the Lyceum here, made speeches between the acts of "Marco Millions," "R. U. R." and "Volpone" last week, pleading for better support.

Gross estimated around \$20,000 at for spoken drama. Still little is better than last season.

The Metropolitan was dark. "The Perfect Alibi" (Metropolitan) created much of a stir at the Shubert, presented by the Bainbridge stock. The \$4,000 gross was under normal.

Macloons Open to \$15,000; 'Souris,' \$8,500, Fades

Los Angeles, Jan. 28. "Journey's End," which seems to be box office natural wherever it is shown, proved so here at the Belasco. It got practical capacity and sale for second week so heavy that rack was practically cleared for week on Monday. In for six-week stay and may go a seventh.

Majestic reopened under the Macloon management with "New Moon" with indications from the first week take of around \$15,000 that the management will not have much to worry about. Operating unit all around will not run much over \$7,000.

With the opening of two local smashes the other three downtown houses operating did not fare any too well, with "Oh, Susanna" at the fourth week at Mayan hitting around \$10,000 with the producer's taking it on the chin for better than \$5,000 on the week. "Chauve Souris" which it was figured would be good for four weeks at the Mason, also felt the opposition and folded up to tune of around \$8,500 on its second week with house going dark indefinitely. "The Cat and Canary" at the President for third week hit \$3,300 again, which means no black on the Duffy ledger here.

With only two Duffy houses open in Hollywood a total of \$19,700 was taken in on the legit end, with "Boomerang" in fifth week at El Capitan knocking off \$5,500 of this amount.

Estimates for Last Week
Belasco—"Journey's End" (1st week). With plenty of pre-opening exploitation this was a natural with sellouts bringing take around \$17,000. In for four weeks but with trade as encouraging as it is now looks like sure six.

El Capitan—"The Boomerang" (5th week). For another to final week and with only one other house to visit in Hollywood they got healthy return of \$5,500. "Ladies of the Jury" underlined for Feb. 2.

Hollywood Playhouse—"It Pays to Advertise" (2d week). Plenty of profit at \$5,200. Four weeks to go.

Majestic—"New Moon" (1st week). With heavy Askan big local pay heading, cast and fairly good production Macloons returned to legit ranks with what looks like another big money-maker, \$15,200.

Mayan—"Chauve Souris" (2d week). "Cat and Canary" (2d week). "Ballot" and his mob never got started here. Looks as though with long jump East he took it plenty on chin, \$5,500.

Mayan—"Oh Susanna" (4th week). With musical opposition against it, trade slid back to around \$10,000 for next to final week. "Bambina" underlined once Feb. 1.

President—"Cat and Canary" (3d week). This one just creeping along for Duffy's. For next to final week \$3,300. Kolb & Dill come in here Feb. 2 in "Give and Take."

300th Anniversary
Paris will celebrate the 300th anniversary of French Journalism May 16, 1931. It commemorates Theophraste Renaudot's maiden French publication, "La Gazette de France," a four-page newspaper.

RINGLING—NOT ZIEGGY

Chicago, Jan. 28. Circus men here are getting a laugh from the Par film, "Gloryfying the American Girl," current at the Oriental. In one spot an announcer is giving the names of the celebs as they enter a theatre lobby. "Here comes Florenz Ziegfeld and his sweet companion," he exclaims. And in walks John Ringling.

Boston Back to Normal; "Simple Simon" Opening

Boston, Jan. 28. "Pleasure Bound," at the Shubert, led the town again. Business returned to normalcy, but only four shows were here to draw them in. "Pygmalion" at the Hollis, was second again, but with a slightly lower gross. The show did \$17,500. "Fortune Teller," at the Majestic, better hit when it ought to do \$20,000. Engagement limited to two weeks.

This week, in Boston, will be a big one with Flo Ziegfeld opening with Ed Wynn in "Simple Simon," at the Colonial. The show was scheduled to open on Friday of last week, but late arrival of orchestration of numbers forced postponement until Monday.

"Pleasure Bound" (Shubert). House dark this week, but opens again Feb. 3. \$25,000.

"Pygmalion" (Hollis). "Pygmalion" in last week grossed \$17,500.

"Nine Fifteen Revue" (Wilbur). First week.

"Little Accident" (Plymouth). Now in second week. \$15,000 last week.

"The Fortune Teller" (Majestic). In its third week here. Last week did \$15,000.

HOLLYWOOD LIKES ITS CLASS BOOTLEGGERS

Hollywood, Jan. 28.

This town must have awank, even in bootleggers. Hollywood's two principal bootleggers are products respectively of high American and English halls of learning. One carries a degree from Harvard; the other is an Oxford grad, with a wealth of broad a's and chessterfieldian eclat.

If Mr. and Mrs. Six give a party, the legger is an honored guest, with carte blanche to crash any affair.

The English interior-decorator is a former officer in the Royal Flying Corps. He carries the winged insignia of the corps on his calling card and is much sought, as a guest for the picture parties. His distinguished bearing lends worldly class and he's so interesting.

Now and Then Contrast

There was a time when the liquor dealers' children found it tough to get playmates. Kids were branded the same as "A" saloon keeper's child. Contrast: one bootlegger's daughter here—parties with offspring of filmdom's elite. Then to private school at Lausanne, for continental polishing.

Oxford grad's son owns a couple of cars, and has a chauffeur for his social arrangements and picture premieres. No mixing of society and business for this chap. If anyone dared to give this booty an order when he's one of the guests he'd turn the next invite down flat.

Al Woods' rep, Irvin Marks, uses his own experience with Jane Marnac's production of "Shanghai Gesture" in Paris as an instance to warn American impresarios never to cede French dramatic rights for a 50% of the net-profit arrangement. In the future Marks, who also acts for Selwyns, Belasco, Shuberts, et al., over there, will work strictly on a percentage of the gross basis.

Aside from a \$1,500 advance Marks' statement of "Shanghai" upon his brief sojourn in America, proved to him that Woods will realize little if anything else besides the original sum. The many costly items charged off for expenses, production costs, etc., plus the several staggering government and state taxation items (which was what inspired Paris' recent strike threat), indicates the unwisdom of working on such an elastic arrangement.

For the week ending Jan. 10, "Shanghai" still showed about \$3,500 in the red which, with general theatre conditions off, and this show faring but mildly, plus the \$1,500 advance yet to be covered, will leave but little ultimately on the 50-50 net split.

Marks' terms with Miss Marnac for "Mary Dugan," which she and Camille Wynn, now no longer associated, collaboratively produced in Paris, were on a similar arrangement, but "Dugan" was such a smash there that the arrangement worked out better.

A. L. Erlanger arrived back in New York Sunday from the coast, his trip to the west being curtailed by at least two weeks because of bad weather. He traveled in a private car, accompanied by Marcus Heiman. Continuous rains chased him from San Francisco and Los Angeles. Starting for New Orleans he stopped over in Arizona, where it rained three out of the four days. On arrival at New Orleans the temperature at 28 degrees was the coldest in 25 years, so the showman decided upon immediate return home.

Legit managers in Chicago are squawking to the Playgoer, program sheet, that patrons are complaining about the printing of the play synopsis in the sheet. Especially when the play happens to be a mystery.

Program spills the dope and ruins the goin's on.

Jenny,' Phila Sensation, \$17,500; 'New Moon,' in Last Weeks, \$27,500

Philadelphia, Jan. 28. Business here has prospered greatly the last few weeks, with a result much of the gloom of November and December has been dissipated and the managers are looking forward to the majority of the local houses climbing out of the red.

Last week it was the dramas that held the spotlight with Jane Cowell's "Jenny," at the Walnut, carrying off laurels. This one, getting only a fifty-fifty break from the second string man, started at \$1,500 and picked up nightly. Matinees and Saturday night comedy sell-outs and Wednesday and Friday nights very close to it. Did \$17,500, first real break. Walnut has had this year, and indications are that better hit when it ought to do \$20,000. Engagement limited to two weeks.

"Shoeblack" \$10,000.

"Infinite Shoeblack" fourth play under professional players' auspices at the Adelphi, started off to \$1,200, then dropped sharply Tuesday, but came back steadily to click for nice profit at almost \$10,000. Engagement is for four weeks and promises to be third hit (out of four tries) for the subscription outfit.

Their previous offering, "Dear Old England," moved to the Chestnut but made way for "The Shoeblack," took on the chin but came back later to touch \$7,500, which meant profit.

Down at the Broad, "Porgy" played a single week's return. The regular top was \$3, but the Guild pulled a clever stunt by giving it's Philly subscribers "Porgy" was not on subscription) chance to get seats at \$5.50. Result was a corking advance, which was half the battle.

George Jessel's "Even in Egypt" aroused a keen difference of opinion among the third stringers, who thought it, trailed the field with not more than \$7,000 at the Garrick. Shows possibilities, however.

"Journey's End" is starting to slip slightly at the Lyric, but is still plenty profitable. Annon out last three weeks, which would give it eight in all, but there is a chance for a prolongation.

Matinee performances saved the day for "Bates and Tandy," third of the Victor Herbert revivals at the Shubert-Keith. Orchestra at night, especially, was way off.

Mitzi's revival of "Sari," moved over to the Shubert, did not fare as well as it had at the Garrick. "The New Moon," announcing its first fortnight at the Forrest, slipped to \$2,000 and \$2,500, a mighty sweet for the fifth week of a show here this season. Likely that this, almost operetta and "Journey's End" will \$30,000.

"Rope's End" Monday. "The New Moon" (Forrest, 6th week). Still strong although last weeks are being announced. \$27,500 reported.

"Journey's End" (Lyric, 6th week). Big for this war drama, which is announcing last three weeks, \$13,000.

"Infinite Shoeblack" (Adelphi, 4th week). Fourth offering of professional players' wavered slightly Tuesday, but built strongly. Almost operetta and "Journey's End" will \$30,000.

Inside Stuff—Legit

(Continued from page 79)

can be made to pay in a little theatre. The current "Michael and Mary" at the Hopkins (formerly Punch and Judy), a 299-seat, is grossing between \$8,500 and \$9,000 weekly, charging \$4.40 top at night and \$3.85 for matinees. Pace has been capacity from the start. Show and house cost about \$6,000 weekly to operate, leaving a neat profit on grosses that in any other theatre would mean about an even break for a show of the kind. Last season Hopkins made a run of it in the same house with "The Federal Agent," and ran it a while.

A fine play, fourth offering of professional players' wavered slightly Tuesday, but built strongly. Almost operetta and "Journey's End" will \$30,000.

Crab business is being drawn by Ruth Draper, appearing as a solo performer again at the little used Comedy. Business is running between \$11,000 and \$12,000 weekly, the takings Sunday nights alone going to \$2,100. Miss Draper appears seven times weekly. Profit possibilities even greater in this instance.

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Have You Tried

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Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacity and with varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the attraction given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over \$3

"Berkeley Square," Lyceum (13th week) (C-957-\$4.40). This English comedy, one of several imported successes, continues to hold to virtual capacity with weekly gait a surprising \$18,000.

"Bird in Hand," Ford (44th week) (CD-1,015-\$3.85). Another English piece that fooled some of the talent; getting over \$9,000 and will stay through winter.

"Bliss Sweet Bliss," Lyceum (13th week) (M-1,622-\$6.60). Imported operetta getting very good money; although off from early strenuous grosses, okay at \$36,000 and last week; will remain here for a time.

"Broken Dishes," Masque (13th week) (C-700-\$3). One of those shows geared to make money on comparatively light grosses and cut rate; sold \$75,000 estimated.

"City Haul," Hudson (5th week) (CD-1,094-\$3). Managerial troubles accompanied this one from start with author said to be in charge; not up to \$50,000; but picking up; not up to \$50,000; but picking up.

"Children of Darkness," Biltmore (4th week) (D-1,000-\$3.85). Is to be part of a repertory for Basil Sydney and Mary Ellis; getting moderately good money; went close to \$10,000.

"Death Takes A Holiday," Barrymore (6th week) (D-1,090-\$3). Matinee has been especially good and good agency call reported, though spotty; \$16,000 claimed.

"Fifty Million Frenchmen," Lyric (13th week) (M-1,406-\$6.60). Clean sell-out; one of big three of the current musicals and figured to reap real profits; \$45,000.

"First Mrs. Fiske," Broadway (6th week) (CD-879-\$3.85). Extra matinee added last week with show to continue on nine performance basis; gross last week exceeded \$16,000.

"Heads Up," Alvin (12th week) (M-1,387-\$5.50). Took a hop last week; a couple of sell-outs to \$35,000; looks set well into spring.

"Houseparty," 48th St. (21st week) (D-964-\$3). Final week; switched houses several times; probably because of authorship hook-up; about \$4,000 last week; "The Boundary Line" next week.

"Inspector Kennedy," Was taken off last Saturday; played five weeks to slight grosses, except holiday week.

"It Never Rains," Bijou (11th week) (C-905-\$3). Moved here instead of closing; arrangement is for two weeks; small pickings; under \$3,000.

"Journey's End," Miller's (46th week) (D-940-\$4.40). As indicated takings held around \$11,000 mark a figure that is quite profitable for a long run drama nearing year's mark.

"Joseph Suss," Bringer (2nd week) (D-1,520-\$3). Around \$19,000 first week; a \$5.50 premiere and with theatre parties and in reaching that gross; chances somewhat in doubt as yet.

"June Moon," Broadhurst (17th week) (C-1,118-\$3.85). Was the leading coin bringer for more than three months; eased off lately but at approximately \$20,000 last week, may be picked up.

"Mendel," Inc. Ritz (10th week) (C-945-\$3.85). Claimed to be making money though the grosses have been but moderately good; paced around \$9,000 and more.

"Meteor," Guild (6th week) (CD-914-\$3). Went to \$18,800 last week; engagement continues here and will probably double the usual six weeks subscription period.

"Nancy's Private Affair," Vanderbilt (3rd week) (C-771-\$3). A party helped last week and with some cut rate and pace improved to between \$7,000 and \$8,000; can stay if holding to that.

"Phantom," Wallack's (3rd week) (CD-770-\$3). One of those low gross shows liable to stop any Saturday; takings last week under \$3,000.

"Recapture," Eltinge (1st week) (CD-892-\$3.55). Presented by A. H. Woods; written by Preston Sturges whose "Strictly Dishonorable" is currently booked at Eltinge (at Avon); opens Wednesday (Jan. 29).

"Red Rust," Beck (7th week) (D-1,189-\$3). Final week; did slight first five weeks; started to dive after absorbing peculiar audiences it attracted; \$10,000; "The Apple Cart" due here Feb. 10.

"Salt Water," Gold (14th week) (C-900-\$3). Final week; "Even in Egypt" announced for house next Monday. Present attraction may go to road; had been getting a bit over \$7,000.

"Sari," Liberty (1st week) (M-1,202-\$3). Actually a revival of the for-

mer popular Viennese operetta but more in the Hungarian way; Mitzel back to Broadway in it; opened Tuesday.

"Scandals," Apollo (19th week) (R-1,183-\$6.60). One more week scheduled; down around \$25,000; "Flying High" the succeeding attraction opens in Boston next week and due in N.Y. 15.

"Sons-o'-Guns," Imperial (10th week) (M-1,446-\$6.60). Biggest money getter in town; standee trade closed last week; all performer mances; over \$48,000 again last week.

"Sketch-Book," 44th St. (31st week) (R-1,323-\$3.85). One of those minor makers even at this stage of the run; with "Scandals" and "Little Show" leaving, will have a revue held to itself; about \$36,000.

"Street Scene," Ambassador (6th week) (C-1,200-\$3.85). Going along to fair money now; holdover as one of the biggest things in town; big week last due in N.Y. 15.

"Strictly Dishonorable," Avon (20th week) (C-830-\$3.85). This comedy and "It's a Wise Child" the actual money leaders among the non-musicals now; \$22,000.

"Strike Up the Band," Times Square (3d week) (M-1,057-\$6.60). Joined the musical big three; standee in for "Sons-o'-Guns" again last week, with the gross better than \$36,000; new regular high for house.

"Subway Express," Republic (20th week) (D-901-\$3). Moved here from Liberty Monday; mystery play alone in its field; business still okay for show of the kind; about \$9,500.

"Sweet Adeline," Hammerstein's (22d week) (M-1,265-\$6.60). An early musical favorite that has topped the charts and changes should keep pace at profit; hit over \$30,000 last week.

"The Challenge of Youth," 49th St. (21st week) (M-1,265-\$6.60). For a night didn't think much of this one and business first week failed to indicate it will stick.

"The Criminal Code," National (15th week) (CD-1,013-\$3). Not really big, but consistent business for tragic drama, which has averaged over \$10,000; over that last week.

"The Great Escape," Harris (C-1,051-\$3). "The Great Escape" closes Wednesday night this week; that gives show exactly three weeks, which protects pro rights; failed at box office, however.

"The Little Show," Music Box (40th week) (R-1,000-\$4.40). Final week; could have remained longer but road not for it; balance of season and new edition being readied; "Nine Fifteen Revue" mentioned to follow here on Chicago 16th Street.

"The Street Singer," Shubert (19th week) (M-1,395-\$5.50). One more week; moderately successful; last week up to \$9,000. "The International Revue" will follow in, probably on Feb. 10.

"Top Speed," Channing's 46th St. (6th week) (M-1,413-\$5.50). No longer a success; sought for house, indicating the 12 weeks' agency buy won't carry it; \$21,000 estimated.

"Wake Up and Dream," Selwyn (5th week) (R-1,067-\$6.60). Some difference of opinion about this English revue, but generally well liked; claimed over \$30,000 again last week.

"Waterloo Bridge," Fulton (4th week) (C-913-\$3.85). Started off well, but appeared to ease up last week, costing \$11,000 to \$12,000; agency buy helped.

"Wise Child," Belasco (26th week) (C-1,050-\$3.85). Cleaning up; count of first five months shows an average of \$22,500 weekly, which mark it drew last week.

"Wonderful Night," Majestic (14th week) (O-1,776-\$5.50). Probably the best money, but never among the musical leaders; about \$19,000 last week.

"Woof Woof," Royale (6th week) (CD-740-\$3). Backer keeping this one on, taking heavy loss weekly; maybe \$10,000; by far lowest of musicals.

"Young Sweeney," Cortices (10th week) (CD-1,643-\$3). Cortices didn't take to this comedy, but business steadily improved and weekly pace is \$18,000, big in this house for a comedy.

"Your Uncle Dudley," Cort (11th week) (C-1,042-\$3). One more week to go; modest gross more than \$7,500. "The Family Blues," with Mrs. Fiske, due Feb. 10.

Special Attractions—Little Theatres
"The Tractor Have Their Way," from Spanish; added to Civic Repertory Monday; 14th Street.
"General John Regan," Irish (Vil-

Shows in Rehearsal

"Rebound" (Arthur Hopkins), Plymouth.
"Out of a Blue Sky" (Tom Van Dyke), Booth.
"The Apple Cart" (Theatre Guild), Booth.
"Echo" (Harold Winston), Lyric Studios.
"Those We Love" (Phil Dunning), Golden.
"Simple Simon" (Flo Ziegfeld), Ziegfeld.
"Dress Parade" (Lawrence Weber), Longacre.
"General John Regan" (Irish Players), Greenwich Village.
"Jonica" (Wm. B. Freedlander), Longacre.

COHAN'S \$25,000 MOP UP PITTSBURGH SENSATION

Pittsburgh, Jan. 28. George M. Cohan's first visit here in several years. Cohan was a near sell-out at Nixon, and "Gambling" mopped up to the tune of \$25,000. Taxi strike, affecting carriage trade, probably only thing that stopped this one from being capacity.

Cohan also tried a new stunt, offering Sporting Blood for three days, every matinee Tuesday Thursday and Friday. Play opened here cold and got about \$2,200 for its three performances, surprisingly good. Good night closed last two matinees.

At Alvin, Ted Healy returned in "A Night in Venice," and Shubert musical showed \$19,000 at \$3 top. Closed Monday.

Robert Warwick, guest star for George Sharp Players in "Her Friend the King" helped Pitt.

SEQUEL OF "ALMANAC"

Judgment for \$9,695.42 against Gil Boag has been entered in the New York Supreme Court following an action by the Brooks Costume and Uniform Co. The latter sued to collect on a promissory note for \$3,129.50 made by the Almanack Corp. and endorsed by Boag and John Murray Anderson.

Although Anderson and the Almanack Corp. were named in the suit, judgment was filed only against Boag as no papers were served on either Anderson or the corporation. Boag was president of the Almanack company that produced Murray Anderson's "Almanack," a revue which closed last year at Branger's theatre, in the early fall.

EDWARDS' PROJECT

Hollywood, Jan. 28. Gus Edwards wants to keep one corner of Hollywood lighted up late Saturdays. His idea is to produce a Saturday midnight revue. He's looking for the corner.

Duffy Quite Seattle

Los Angeles, Jan. 28. Henry Duffy has again found Seattle a tough town to do business in.

He will close his stock at the President Feb. 8 with Guy Bates Post in "Her Friend the King" the final attraction.

Ball Park B.-O. Job

Chicago, Jan. 28. Al Bokhardt, treasurer of the Cohan's Grand Theatre, was appointed treasurer of the Cubs Park here last week. Three-year contract.

16 Real Hits, 6 Others Prosper, Not Bad for January on B'way

FRISCO GROSSES

San Francisco, Jan. 28. Things looked up a trifle among the legitimate theatres. "Bambina" built a little if anything over first week and got about \$16,000 at the Curran.

Henry Duffy brought in Taylor Holmes in "Your Uncle Dudley" at his Alcazar and pulled \$5,300. At his President "That Ferguson Family" did not waver so well, \$4,000.

Columbia held over Columbia Grand Opera Company in operatic repertoire and hit about same pace as first seven days, \$15,000.

Capitol with "Bad Babies" built considerably, due to police interference, chalking up \$7,000.

Dufwins Week Change

Oakland, Cal., Jan. 28. A one-a-week policy is in at the Dufwins for the time being. Taylor Holmes started with "Your Uncle Dudley" withdrawn after eight days to go to San Francisco; Kolb and Dill followed with "Give and Take," and Hale Hamilton stars Sunday in "Her Friend the King," a play designed for coast presentation with Guy Bates Post and played by him in recent days.

Anne Cornwall (pictures) made her Oakland debut with Kolb and Dill, playing the lead in "Give and Take."

SCOTT'S REQUEST TO FUND

St. Paul, Jan. 28. Actors' Fund of America benefits to tune of \$5,000 from will of L. N. Scott, Twin City theatrical manager, who died early this month.

Mr. Scott, for 25 years producer of road shows at the St. Paul and Minneapolis Metropolitan theatres, left a total estate of \$360,000. Of this, \$10,000 goes to charity, \$2,000 to his church, some \$50,000 to relatives and old employees, with the widow getting the residue.

ADELPHI WIRED

Chicago, Jan. 28. Adelphi, last of the major legit stands here, has fallen for sound equipment.

Reported wiring installed so A. H. Woods, owner of the house, can bring in some pictures which he owns.

Scranton Stock Closes

Scranton, Pa., Jan. 28. James Thatcher, one of the occupants of the Academy theatre here for the past two seasons, folded last week, after poor business for several weeks.

Thatcher leased the house from Comforter in the fall of 1928 and had a fair season. Last fall he came back but ordered a recess for the holidays. Business failed to come back after the reopening.

Zelma O'Neal Better

Los Angeles, Jan. 28. Anthony Bushnell, husband of Zelma O'Neal, gave a pint of blood this time ago, except for occasional vaude excursions.

Some of the others who survived have done so because of going into other fields.

Of the few mimics still around Venita Gould is the leader.

Mimics Passing Out

Many who submerged own personalities for mimicry found that out and are out.

Cissie Loftus, peeress of them all and who reigned longer than most, has gone legit. Elsie Janis also got away from the mimic stuff some time ago, except for occasional vaude excursions.

Some of the others who survived have done so because of going into other fields.

Of the few mimics still around Venita Gould is the leader.

Even the life of the party boys and girls, Cantor, Jolson and Helen Kane, are flopping in the parlor.

Time was when all they had to do was to stick in an impression of George Cohan, David Warfield, Sam Bernard, Eddie Fox or Eva Tanguay in the act for an effective pullover. That old act, which was a practical as far as waving, but no more.

Mimicry never amounted to anything, and never got its projectors anywhere.

It has no originality.

Legit trade on Broadway during January is as good as expected, perhaps a bit better. There are eight musicals getting real coin, three leaders, and absolute capacity. Eight comedies and dramas are also playing to virtual sell-out trade and at least a half dozen more that are turning a welcome enough profit.

Theatres are available, however, as they have been all season. Fifteen houses are dark this week. The number will not be lessened next week, though there is a better premiere card than Broadway has had in a month or two.

The lead musicals are "Sons-o'-Guns" again at \$48,000; "Fifty Million Frenchmen" again \$45,000 (both said to be earning \$10,000 to \$12,000 weekly); and "Strike Up the Band" doing standee trade and grossing over \$36,000 the first full week; "Heads Up" picked up to \$35,000, a mark approximated by "Bliss Sweet Bliss" and "Sketch-Book"; "Wake Up and Dream" around \$30,000; slightly more for "Sweet Adeline"; "Scandals" down to about \$25,000; "Top Speed" \$21,000; "Wonderful Night" and "Street Singer" \$19,000; "Woof Woof" the straggler at \$10,000 and liable to stop.

Dramas Look Up
 "Strictly Dishonorable" and "It's a Wise Child" are virtually tied for the non-musicals leadership, grossing \$22,000 and a bit more, the first name having the strongest demand; "June Moon" about \$20,000 last week, going into third place, but still making plenty of profit; "Berkeley Square" holds its \$19,000 gait; "Young Sinners" very big at \$18,000; "Meteor" over \$16,500; "Death Takes a Holiday" improved to \$16,000; same for "The First Mrs. Fiske" with an extra matinee now weekly; "Street Scene" \$12,000; "Waterloo Bridge" eased off to \$11,500; "Journey's End," \$11,000, with "Criminal Code" almost as much; "Bird in Hand," \$10,000, nearly as much for "Children of Darkness"; "Mendel, Inc.," \$9,000; "Subway Express" quoted at \$9,000; "Broken Dishes," \$7,500; "Your Uncle Dudley," \$7,000; "City Haul," under \$5,000, and shows like "Phantom" and "It Never Rains" less than \$3,000 (playing on percentage with players).

"Joseph Suss" started very well at Branger's, getting about \$19,000 for the initial week. However, there was a \$5.50 premiere and several theatre parties. Normal pace yet to be indicated and some balcony seats were allotted to cut rates. "The Challenge of Youth," the only other starter last week, got very little at the 49th Street, and was shoved into outs immediately.

Leaving and coming: "Salt Water" makes way at the John Golden for "Even in Egypt," due Monday; "Houseparty" eased at the 48th Street, which gets "The Boundary Line"; "Dishonored Lady" re-lights the Empire; "Rebound" re-lights the Plymouth; "Out of a Blue Sky" lights up the Booth; "Many a Slip" likewise at the Little; "Red Rust" closes at the Beck which gets Shaw's "The Apple Cart," due Feb. 24; "The Little Show" tours from the Music Box, which may get the "Nine-Fifteen Revue"; "Inspector Kennedy" stopped at the Bijou, "It Never Rains" moving there from the Eltinge; "The Sap From Syracuse" closes the Harris tonight.

Americans Abroad

Paris, Jan. 19. In Paris: Carlyle Blackwell, Isaac F. Marcossion, H. L. Mencken, Mary Jane, Sam K. Martin, Jr., Abraham Carlos and wife, Albert Spalding and wife, Marie Chamlee, Mary McCormick.

Dorothy McNulty's 5 Years
 Hollywood, Jan. 28. Dorothy McNulty, who played in the New York company of "Good News," is under a five-year contract to M-G-M through William Perlberg of the Morris office.

Initial screen appearance will be in M-G-M's version of that musical.

"Congal" in L. A.
 Hollywood, Jan. 28. Edward Belasco has procured the coast rights to "Congal" and will stage it at the Belasco here shortly with Jetta Goudal starred.

Literati

Enclosed Find—

John Ford's "Men Without Women," Fox picture, has nothing to do with Ernest Hemingway's book of that title, but imagine nobody's embarrassment on that account.

Title was considered too good to change, so a letter was written to the Montparnasse lad informing him that his title was being used and enclosed was a check for \$3,000 to cover.

Columnists in Chicago

Chicago's columnists were miffed over the slighting articles by columnists in "The Chicagoan," by Ralph Cannon, sports columnist for the "Daily News." Canon's thesis eulogized Eugene Field and B.L.T., but shadowed the recent ones. Ashton Stevens, of the "Herald-Examiner," was not serious, but Richard "Atter" (Big) of the "Evening Post," contented himself with positively lampooning Cannon. Atwater recently passed his 10th year as columnist for the "Post." Stevens has not yet reached his first anniversary with his "Column or Less."

Harry Shreve Dies

Harry Shreve of the reviewing staff of the Washington "Herald," died in the Capital last week after a brief illness. The writer first went to Washington as assistant to Fred Schrader, then dramatic editor of the "Post" there.

In addition to his duties on the "Herald" he did general theatre publicity in Washington.

Doug, Jr., Sketches

Douglas Fairbanks, Jr., has sold a series of six pen sketches of picture celebs to "Vanity Fair." Sketches will be illustrated by the author who has a yen for caricature. Three of the sketches are in the family, on Doug, Mary and Joan Crawford. Other three will be on John Barrymore, Greta Garbo and John Gilbert.

Goldberg's Disgrace

The complete broil of Rube Goldberg in the American and Writers' golf tournament at Palm Beach last week has an inside. Rube's alibi is that he used to play left-handed and switched to his right.

Actually Goldberg had his own golf pro with him—said to be Morrisson, the trickster who has appeared in vaudeville and revues—and Morrisson advised him to save his left mitt for cartoons. After pulling a right-hand flop on the first 10 holes, Goldberg gave up the ghost.

In doubt as a golfer, Goldberg is speaking of his ping-pong ability. He claims to be the champion of Westport, and no one denies it.

Ownership Information Bill

Postmaster General is given authority under a Senate bill to bring out regulations requiring disclosure of ownership of newspapers and other publications, in addition to that required now in the semi-annual reports filed with the P. O. and published in the papers.

Senate committee on Post Offices and Post Roads has favorably reported the bill, which was introduced by Senator Phipps, R., Colo. Phipps describes his amendment as carrying into effect that which was originally intended by Congress: To find out the real ownership of a paper.

Agency Charges Dropped

The Federal Trade Commission abandoned attempt to press its charge of unfair competition and methods against a group of advertising agencies. Government body voted to dismiss the complaint on ground that the commission lacked jurisdiction.

Concerns named in the complaint were American Association of Advertising Agencies, American Newspaper Publishers' Ass'n, American Press Ass'n, Six Point League and the officers and directors of each.

Original complaint charged attempts to prevent certain national advertisers from obtaining net rate from newspapers; monopolization of national advertising placement in daily papers by agencies for benefit of the general association, and promotion of these schemes through unfair agreements among themselves.

Two New Magazines

"Space," a new art mag, is financed by a group of artists who are also getting it out. Holger Cahill is editing, and some of those associated with him in the venture

are Robert Laurente, Edith Gregor, Duncan Ferguson, Stefan Hirsch, B. D. Saklatwalla and Max Weber. Another new one out last week is the class "Fortune," but going to subscribers only. At \$10 a year, it's one of the highest-priced magazines published in this country. Henry R. Luce is editor, and Parker Lloyd-Smith, managing editor. First issue went to 30,000 original subscribers, and with 109 pages of advertising the mag starts with something of a bang.

Tilden's Ideas

William J. Tilden, tennis champ, is writing a novel titled "Net of Glory," which he figures can be easily dramatized and permit his being starred in a stage adaptation as well as picture version.

He is writing in Paris and expects to return to America in May, when the book is to be published.

Scout for Lewis

Sinclair Lewis has Carl Haessler, former director of the Federated Press, the labor news agency, under salary to gather material for him for his forthcoming book, the principal figure of which will be a labor leader.

"News" Moving

It's definitely set for the New York "Daily News" to move into its new 42d street building on Washington's Birthday, even though there's no tenant yet for the old place. "Liberty" also goes to the 42d street place, moving down from Park avenue.

B'way, by a Native

E. T. Perine's "Here's to Broadway," which Putnam gets out this month, is made up of sketches and anecdotes of the old-time Broadway from every angle.

The author never comes on Broadway and still lives on that street, as did his people before him. Which is more than most of the Broadway commentators can boast.

Old Press Club Officers

Irving Plonover goes for president of the New York Press Club. Plonover is on the "Journal." William Randolph Hearst was elected a vice-president at the same election.

Book Censor Sloughed

Though Chicago goes for most racketeering, it has definitely declared war on literary racketeering and is spanking book reformers plenty. Philip Yarrow, leader of Illinois Vigilance Society, has been disciplined by the courts and is booked on contempt charges.

His associate, George Brown, is himself being tried for possession of an obscene book, which he is alleged to have bought while "investigating" for the society. Until recently, snooping was a paying racket, with the Vigilantes getting half of all fines.

Ad Lineage Increase

Advertising in the newspapers increased 40,000,000 lines during 1929, according to data made public by the Bureau of the Census in Washington. Figures are compiled from records of 126 newspapers in 30 cities.

Total number of lines run in these papers during 1929 was 1,442,868,981, while the year before it was 1,402,248,743. Largest gain was made in New York City.

Drugs and toilet goods were the greatest national advertisers. Used more than 50 per cent of the total line on the national basis. Travel and amusement advertising showed the largest amount of space utilized in the weekly magazines.

Show Ads Slump

Legit's flop of 1929 has socked its allied rackets. Among those slugged are the tab booklets, the program printers and candy butchers. Most notable are the daily papers.

Advertising in the dailies has sunk at least 25 per cent from what legit used to lay out in seasons past. In certain cases it's as high as 50 per cent. Newspaper advertising men aver that they've never known such a condition before. Flopping on legit they've tried to make up on pictures.

Fewer shows and fewer runs has meant less advertising all the way around. What has given the dailies a stronger slap in the respect is the renegeing plan of alphabetizing the shows in the ads. It is claimed that since the Broadway shows have been adver-

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Peeved Editors

Los Angeles, Jan. 28.

Angered over satirization of the newspaper profession in Paramount's "Laughing Lady," the Southern California Editors' Association is framing a resolution condemning any further satirizing of the fourth estate by picture producers.

Two Los Angeles critics also voiced resentment over the film.

RITZY

Princess's Daughter Actress

Nadejda de Braganza, daughter of the widowed Princess Miguel de Braganza and heiress to many millions, is in Germany, studying with Max Reinhardt, having decided upon a career as an actress. This is the first word published on the matter.

Nadejda, known to her friends as Nada, is an only daughter, though she has two younger brothers, John and Miguel. The boys live with their mother at the luxurious mansion at 49 East 72nd street, leased from Schuyler Livingston Parsons.

A few summers ago Nada made her debut at Newport at the most brilliant ball of the season, given jointly by her mother and uncle, William Rhinelander Stewart. Later she studied dancing with Ned Weyburn. She has contributed signed verses to various magazines.

At the end of last summer she went direct from Newport to Germany, and has been in Europe ever since. The Social Register for 1930 gives her address as "Abroad." Her mother has declined to give any further details.

The father, the late prince, was known as Pretender to the Throne of Portugal. The uncle, William Rhinelander Stewart, was divorced by Laura Biddle, who is now known as Mrs. Biddle Stewart. Years ago Mr. Stewart was attentive to Olive Thomas, who later died as the first wife of Jack Pickford. Then he made, who subsequently divorced John Philaglou and Capt. Alastair Mackintosh before marrying Townsend Netcher. Mr. Stewart is now cruising in Florida waters with Vincent Astor.

Nada is the granddaughter of the late William Rhinelander Stewart, Sr. and the late Mrs. Jean St. Cyr. Mr. Stewart, who died last September, leaving millions, was divorced by Anne Armstrong, who then became the wife and widow of James Henry ("Silent") Smith, from whom she inherited millions. This lady then created a sensation by choosing as her third husband Jean St. Cyr, considerably her junior and unknown in society.

He had previously married an other wealthy widow, also much his senior, and from that lady, Mrs. Alexander Redfield, of Hartford, had inherited a fortune.

When everyone was wondering just who this St. Cyr really was, the New York "World" published a series of sensational exposures that have never been denied or refuted by St. Cyr. The "World" insisted Jean was actually Jack Thompson, from Waco, Texas, former bellboy, chorus boy and hit salesman at Wanamaker's New York store, and that while living in a theatrical rooming-house in New York had met Oscar St. Cyr, a professional bicycle rider, and had later assumed that picturesque name. His most intimate friend before and after his two sensational marriages was known as Vol Schwernin, who was declared by the "World" to be the son of a telegraph operator in Trenton.

After the second marriage Mr. and Mrs. St. Cyr lived in splendid style in California and entertained members of the movie colony. St. Cyr inherited his fortune from his second wife, although shares of the Smith estate went to the son, William Rhinelander Stewart, and the daughter, Princess de Braganza, including a string of pearls worth \$500,000.

Many rich and fashionable girls have gone on the stage during the past few years, but Nada de Braganza is by far the richest and most fashionable. Fifi LaMbeur, who is in "Fifty Million Frenchmen," finds it imperative to earn a living. Mary Hone is in moderate circumstances. Anne Tonnetti likewise. All are in the Social Register.

Hope Williams, who has been dropped by the Social Register since divorcing Dr. R. Barlow Read, is in moderate circumstances. Rosa-

(Continued on page 86)

London As It Looks

By Hannen Swaffer

London, Jan. 19.

Debating Again

I am due to go to Cambridge University to debate, at the Union, the famous debating society, the question of broadcasting with Sir John Reith, who is head of the British Broadcasting Corporation.

You all know, from my frequent references to it, of my fear that the world is being Americanized chiefly by its films. You all know, too—those of you who have any sense—that this is in no way an anti-American idea of mine, but merely a knowledge that, unless the British Empire remains British, it cannot exist.

The Americanization of Britain

I have frequently pointed out, although nobody listens to me, that American books are being sold here more and more, and American magazines, and that American method of business are supplanting ours, while, all the time, so-called Imperialists merely make money out of helping them.

My fight has cost me a good deal of money and a great deal of time, but, so far as I know, nobody else in the British Empire, especially the Conservative Party, cares. Imperialists are watching the British Empire die under their eyes while American trusts obtain more and more power in this country.

Broadcasting the Next Peril

Broadcasting, of course, is the next great danger to the British Empire. Already, more than 90 per cent of the dance music is composed by the British Broadcasting Corporation—dance bands in American.

Native talent is discouraged. Graft is allowed to go on, and, all the time, the British Broadcasting Corporation remains, in some sort of way, a branch of the British Government.

I can look forward to the time, not many months distant, when American broadcasting stations will be talking to Europe every night, a time when, as your radio programs are already immeasurably superior to ours, this process of Americanization will become 10 times as dangerous, nay a 100 times.

The Damper on British Art

There is no encouragement of any sort given to British art that I can see. Now that American radio corporations are buying up musicians, and music companies, and film companies, there will shortly exist in America one vast, mammoth concern which will dominate Europe and teach it what it likes.

I was able, myself, to stop the wholesale flooding of the English theatre with second rate American plays. Yet I was discouraged by everybody, especially by Imperialists.

"You must not be an American," I was told. I do not know why I am writing this in this column. It has nothing to do with you. It should be shouted to the House of Commons every night until somebody pays attention. But no one will hear. The British Empire is crumbling up under our eyes.

The Old Etonian's Tie

Film bathing girls made white women contemptible in the eyes of all Indian natives. Right across the east, the films of blackleggers and bootleggers and greenleggers and grafters have made half the world believe that white civilization is merely one vast graft.

Still, there is a sign of hope. I read in the "Evening News," two nights ago, that "A tall young man, wearing Old Etonian colors, hurried and short of breath, rushed into the registrar's office in Henrietta street. He was the Hon. Anthony Vivian, the heir to the Vivian Barony, and he had promised to be best man to Mr. Ben Shashoua, who was marrying the very wealthy girl owner of a group of Australian newspapers."

"The reason for Mr. Vivian's late arrival was he had been detained at the Piccadilly theatre where he had been attending a rehearsal of Miss Fay Compton's latest play, "Virtue for Sale," which he is going to manage on tour for Mr. Edward Laurillard."

Ben Shashoua, who is said to be an Arab, rejoices in the title of "The Sheikh of Manchester." He was formerly one of Joe Sack's backers and was born in Bagdad. Fannie Ward and Jack Depp were at the wedding, while the bride's tiny Pekinese dog, Totti, was also present.

Lee Ephraim Becomes an Englishman

Lee Ephraim, who, by the way, is becoming naturalized as a British subject, is now starting off on his own by taking "Blue Eyes" on tour with Winnie Melville and Derek Oldham, reviving "Havoc," which he staged when he was with the Daniel Meyer firm, and starting a twice-a-night policy with musical comedy in a West End theatre.

I doubt if his twice-a-night policy will pay unless, of course, the prices are cheap enough and the play is a really good one.

Lee, who came over to London as manager for Arnold de Biere, the magician, was with the Daniel Meyer firm, for whom he chose "Rose-Marie" as "The Great Song" in Washington, and then helped to form the United Producing Corporation, which he recently left, however, after a row with Alfred Butt. A lawsuit was started, but Lee Ephraim got paid out. So now he is on his own. He is a cheery guy, slow thinking but popular.

Another White Hope

The other great hope for the British theatre is that George Grossmith, Jr., Cedric Whyte, H. C. Smith and C. O. Bermingham have now formed themselves into a "Theatre Service," which is to charge \$50 per week per theatre "for taking over the entire advertising and press for West End productions."

Theatre managers cry out against the small amount of space allotted by Fleet street to theatre news and gossip, as against the increasing amount allotted to motion pictures," they say.

"They must remember that every newspaper is governed largely by its advertising, so it is only natural that Fleet street at the present time is paying more attention to the 'movies' than to the 'legitimate'."

"Our national newspapers rebound to the display advertising space taken daily by cinematograph exhibitors. If the 'legitimate' theatre does not wish to be left behind, it must compete."

Now, of course, this is just nonsense. The film gets more publicity than the theatre because it is more interesting, and because film artists are known to their readers more than stage artists. Besides, if this theatre service is so efficient, I should think that, since it sends out its publicity from the Strand theatre, it might start by doing some work for the Strand theatre, which has had more failures in the last year than any other theatre in London, and which is managed by George Grossmith, Jr.

Trying to Save a Play

A saner way of getting publicity is the last effort made to save "The Last Enemy," adopted by Tom Walla.

This play was very badly publicized. It was slayed by half the critics and was a flop. Then I suggested that I should write a frank statement for the British public.

I wrote an appeal to them to go to see "The Last Enemy," which brings a message of consolation, said that most of the critics were very silly, and said that if anybody went and did not like it, they could slap my face. This was used on posters all over London and then enormous placards were shown on 300 advertising stations.

Everybody who goes, likes it. Commander Louis Greig, who was Equerry to the Duke of York, has written thanking me, and so have old actors and all sorts of members of the public.

I may save this play. But plays are hard to save, as the millionaire oil man who put on "The Ladder" found.

letter perfect. She was, and also the others of the English coast. At the end of the first act, it looked as though the house would walk about the centre of the second act. In the second act some interest was created, sufficiently to intrigue the auditor to see the final development. With the third act came play. Could the third act have been the first and the other three condensed into a switch-back, there might result a piece for Little Theatre amateurs who can throw a Yiddish accent into the dialog as nicely as does Miss Collier. Several Yiddish actors speaking in plain English appeared to be in the company.

If the Shuberts are aiming this play as opposition to "Jew Suss," now in New York, they have made the wrong pick. Lee Shubert was at the Princess opening and intelligently watched the show. He may have also surveyed the subscription audience May Dowling has built up for the Dramatic League, a local opposition to the Theatre Guild, and the Guild now showing its "Interlude" in town. Miss Dowling is given much local credit for her struggles for the Shuberts and the League. They now seem successful. Not only does she shine as a bright publicist, but in a managerial capacity, at the Princess, takes charge of the whole works.

"The Matrilarch" is the widowed boss of her household and family, the unseen head of a large business which goes bloody in the second act. In the lapse of five years to the third act, the only one who grew any older was the same grand-mother, she gliding into a wheeled chair. Grandmother's guidance of her sons, daughters and grandchildren is the basis of the story. That often has been set to other plays, but not with the Yid accent. The story, itself, as adapted and staged, can not hold an American audience. It's too heavy to start and lightens up too late. The story is the adaptation more than the direction, for the latter is rather consistent and good.

A piece of facial mistaking has occurred with Jessie Tandy as the revolting granddaughter who goes into business and is the savior of the family name. Miss Tandy gives a fine performance, but never with Semitic appearance. She looks more like an ingenue raised in comedy. Miss Collier is pleasantly pleasing as the grandmother, Matrilarch, though her admirers may resent her taking such an elderly role. Among other uniform bits turned in, none excelled that done by Abrahams Saffar as Isaac Cohen.

"The Matrilarch" was liked by the town's reviewers. Loop.

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DISHONORED LADY

Rochester, Jan. 22.

Play in three acts and six scenes by Margaret Ayer Barnes and Edward Sheldon. Staged by Max Glitche. Gilbert Miller produced in association with Guthrie McClintic. Settings designed by Stanley Bell. First theatre week of 1936 at 20th St. Top.

Madeline Cary.....Katherine Cornell
The Marquis.....Francis Lister Lawton
Lawrence Brennan.....Paul Harvey
Bernard Kraus.....Harvey Stephens
Richard Wadsworth.....David Leonard
Fred L. Tiden.....David Leonard
Bernard Kraus.....David Leonard
Ellis.....Brenda Dahlen
Sims.....Lewis A. Seely
Albert.....Edwin Morse
Jimmy Daniels.....Jimmy Daniels

Great acting by Katherine Cornell carries an incoherent play to greater success than it deserves. Apparently the vehicle has been rewritten since it lost its original point, if any. After a slow start, the play has plenty of gripping moments, plenty of opportunity for Miss Cornell to shine, but unless the story could not be salvaged, it is not due for a long run anywhere.

Madeline Cary, well up in the social scale, is cursed by the weakness of a mother who sank through a series of affairs to the depths of despair in a fourth rate pension in France. Drugs and all that. At 31 the girl has not married because she could not bring to her husband the qualities and character she thought necessary.

Play opens with Jose Moreno, a cabaret dancer, driving his mistress from his New York apartment after she has been seduced by a little shop. Madeline, who met him in France, phones that she is coming there in the middle of the night. Already passionately wooed by him, she comes and quickly falls by him. The next scene is in her Washington Square home a few months later. We learn that for a long time through the blunder of a little shop Madeline has been living on the bounty of Larry Brennan. She has a key to his apartment and goes into it every night, but this affair is innocent, we are told.

Meantime, despite continuance of the affair with Moreno, Madeline has fallen in love with the Marquis of Parborough and he with her, but she has not let him propose. Larry urges her to marry the Marquis. She says she won't, but soon she agrees to come to his apartment. Madeline's young Englishman of her past, gains his forgiveness and becomes engaged to him.

All is happiness with the engagement, announced when Moreno comes to her house, threatens to expose her and slaps her across the face to emphasize his cave man effort to keep her as his mistress. She agrees to come to his apartment at 2 in the morning and fortifies herself with a bottle of poison. Once there, however, she falls under his spell again. She neglects to poison him until she has spent the night in his arms. Then she escapes a jump ahead of the police. She is suspected, however, and is acquitted by lying testimony of her father and Larry.

Freud at last, but her men, including her father, drop away from her on one excuse or another and she is left alone. Bernard Kraus, a dumb-bell and general butt, loves her deeply, wants to marry her, offers her wealth and a trip on his yacht, she says she will marry him, though she doesn't love him. So the wages of sin are not death, but wealth, comfort and security.

Despite the truly beautiful acting of Miss Cornell, the character Madeline does not arouse sympathy, only interest. The play lacks the big punch.

Fortune Bonanova does an excellent piece of acting as Moreno, and Fred L. Tiden is good in the role of the father. Others in the cast have little chance to shine. Record.

FOREIGN REVIEW

GRAND GUIGNOL

Paris, Jan. 18.
New program at the Grand Guignol (and Jack Jouvin changes his bill of fare pretty often now) leaves

much to be desired. Of the five dishes of there is not one to be taken without a grain of salt. A strong dose of philosophical pessimism is needed to digest the repast served at this famous little Chamber of Horrors which needs bolstering to retain its universal reputation.

"La Confession des Vieux" ("The Old Folks' Confession"), an act by Roland Dreyfus, is the terse story of an old married couple receiving a municipal prize at their golden wedding as a perfect model pair, to outward appearance, whereas in private they led a cat-and-dog life, while their morality has been none too exemplary. They mutually confess this. It is an amusing satire, and the best item noted, played by Seller and Lise Jaux.

"Ombres Rouges" ("Red Shadows"), two-act drama by P. L. Paillasson from a story by Jos. Kessel. Introduced as a thriller, the dramatic concoction was the big roar at the premiere. The author depicts a series of executions by the Tokela. A boss shoots his assistant executioner, who refuses to kill the girl he loved in a brothel, depicted in the first act, but he afterwards spares her life as a murderer he himself fancied under somewhat similar circumstances. The audience tittered throughout the action.

"L'out la Luvé" (nickname of a prostitute) is a three-act drama of equal quality. A journalist discovers a murderer during the writing of a crime. The criminal's best girl, denizen of the dark sidewalk, learns the fact during the trial, and while her man is being led to the guillotine she stabs the reporter. But the public of the Grand Guignol did not yet be affected by the lukewarm tragedy.

"Regie de Trois" ("Rule of Three"), one-act comedy by Andre Karam, is the last play presented. It is a thriller, another sauce, and weak stuff at that. A wife and her lover are only happy when the jovial husband is around. When he falls down stairs, the wife and lover, as the ghost, they imagine their blissful ideal is over, but hubby regains his feet, to the gratifications of all concerned.

"Les Deux Tourtereaux" ("Two Doves"), one-act farce by Paul Ginisty and Jules Guerin, is revived in a vain endeavor to prop up the show. Two convicts, man and woman, blame each other for a crime when threatened with imprisonment, but release into dove-like gentleness when the danger is over.

The Society of Authors recently announced a prize competition for the best one-act play, but such a stimulant does not appear to have yet influenced the market. Kendra.

LAY OFFS TALK IT OVER IN CHICAGO LOBBY

Chicago, Jan. 28.

"Yuh see that guy? Well he was kicked into the best job a guy ever had on a circus. But quit and now he's got the whole wide state of Oklahoma, for the Paige cars. A lucky stiff. Me, I guess I'll soon have to frisk a gooseberry unless John Ringling gives me a tumble and opens his heart."

The Sherman hotel lobby is the greatest gathering place in the west for circus and carnival men. Daily they meet in the warmth of the building and chew and talk. New circuses hit the road daily. An exec doesn't make a move but the boys in the Sherman know it two hours before.

"And a mugg Ringling ain't going to find it such easy picking. I've been in this racket many years. I know more ways to steal about a circus than 10 of youse guys. But if I don't get a job I can't steal, can I?"

"Say have you heard yet if you've gotta job?"

"Well I thought you had by the way you got your beak up in the air."

"Yes I'm going. You know the Showman's League always give a free feed after the meeting. The tough part is sitting through the meeting."

"Naw, I quit writing. He never replied."

"I wish I could get off a mud show. I'd take it in a minute."

"How's your bank roll?"

"Well I'll buy you a 50c. meal but that's all."

Glossary:

Dicked—Circus for marrying into a job.

Frisk a gooseberry—Steal clothes off a clothline.

Mud show—Any wagon show.

RITZY

(Continued from page 34)
mond Pinchot, who played The Nun in "The Miracle," so dispeased her grandmother, Mrs. Robert B. Min-turn, by becoming an actress, that from an estate of \$1,000,000 she only inherited \$500. Oddly enough, Miss Pinchot (who is now married to William Gaston), also studied with Max Reinhardt, just as Miss de Braganza is now doing.

Julia Hoyt has been dropped from the Social Register, following her divorce from Lydig Hoyt, society man, and marriage to Louis Calhoun, actor.

Schuyler Livingston Parsons, whose New York residence has been leased by the Princess de Braganza, has entertained the players in the Casino theatre company at Newport during the summer, and summer before last was especially attentive to Emelle Browne, of the organization. He was divorced by Betty Pierson, who, as Mrs. Pierson, Parsons, has become a sculptress.

Lieut. Louis Bernheimer, who was one of the most distinguished American fliers in the A. E. F., during the war, recently committed suicide in Los Angeles, and there are rumors that the federal authorities are investigating; Bernheimer's name having been mentioned with Laurent de Leglise, Bernheimer, who won the Distinguished Service Cross with oak-leaf cluster for bravery, and was also made a Chevalier of the Belgian Order of the Crown by King Albert, the son of Mr. and Mrs. Sidney Bernheimer, of New York, and a brother-in-law of Manfred W. Ehrlich, an attorney. He is survived by a widow, Lillian Kemble Cooper, actress, sister of Violet Kemble Cooper, actress, and Anthony Kemble Cooper, actor. They are the children of the late Mr. and Mrs. Frank Kemble Cooper, English players, and grandchildren of the late Mr. and Mrs. Thomas Clifford Cooper, players. Their uncle, H. Cooper Cliffe, actor, is well-known in this country. All are descended from Roger Kemble, English actor, who was born in 1721 and died in 1802. Roger Kemble was the father of Sarah Siddons, the most famous actress in the annals of the British stage. H. Cooper Cliffe married Alice Belmont, of another noted theatrical family. Her sister is Daisy Belmont, actress, and a brother is Lionel Belmont, actor, who was recently arrested in Los Angeles for possessing liquor.

Fred Keating, the magician, has become as popular in New York society as his uncle, Vincent Serano, actor, has been for a generation past. Various society men have taken up magic. Herman Goetliche (millionaire, who married Dorothy Haydel, former movie actress), is an expert, and Ogden Goetle (another millionaire, once devoted to Louise Groody), is another. One of the best amateur magicians in England is the Prince of Wales.

For years Janet Beecher, the actress, and her former husband, Dr. Richard Hoffman, have been involved in suits and counter-suits, many concerning the custody of their small son. Sister of Olive Wyndham, actress, their father, named Myrnburn, was former German Vice-Consul in Chicago. Miss Beecher was first married to Harry R. Guggenheimer, of New York.

Gilbert Colgate, Jr., son of Gilbert Colgate, of the millionaire soap and perfume family, married Nina Haven King, daughter of the rich and famous Mrs. Nina White King, of New York. Thomas White King, of New York, died November, so is considerably embarrassed by the continued publicity in connection with Thais La Pe. Last year she was sentenced to 90 days in jail in Washington, for trying to extort money from Colgate because of an alleged common-law marriage. The Russian dancer was recently arrested on a charge of violating her parole. One of Colgate's sisters is Mrs. Stanley M. Rumbough and another is Mrs. J. Wright Rumbough.

A play called "The Way of the World" by William Congreve, is in rehearsal, produced and acted by Harry Rankin. "The Way of the World," by William Congreve, famous English dramatist, was first acted in London in 1690, and was revived there in 1924. A generation ago a comedy of the same title, by the late Edith Fitch, served as a starring vehicle for the Wolfe. Later Miss de Wolfe left the stage, and became an interior decorator.

She is now the wife of Sir Charles Mendl, head of the publicity department of the British Embassy in Paris.

Ruth Selwyn, who is producing "The 9:15 Reveal," is manifesting considerable business ability. As Ruth Wilcox, she was a showgirl, and was first married to Russell Snyder. She then married Edgar Selwyn, the manager who was formerly an actor. He had been divorced by Margaret Mayo, actress and playwright. Ruth Selwyn is the sister of Fanny Wilcox, who married Nicholas M. Schenck.

Mr. and Mrs. Jerome Kern are at Palm Beach, entertaining society notables including Mrs. Charles Mint Amory. Mrs. Amory was Margaret Emerson, daughter of Col. Isaac Emerson, a Baltimore, millionaire manufacturer of Bromo-Seltzer. She divorced Smith H. McKim and became the widow of Alfred G. Vanderbilt, who was lost with the Lusitania. She then divorced Raymond T. Baker, former Director of the United States Mint, and chose Mr. Amory as her fourth husband. She has children by Vanderbilt and Baker. Mr. Amory was divorced by Gladys Munn, who then married Herbert Pulitzer, son of the late Joseph Pulitzer, millionaire owner of The New York World. A year ago Mr. Kern sold his library of rare books for \$1,729,462.

Mr. and Mrs. Edward Hillman, Jr., are at Miami Beach. Eddie, whose father is the millionaire proprietor of a Chicago department store, was previously divorced by Dorothy Martin, a showgirl in "Little Jessie James," who left him soon after the wedding. The present Mrs. Hillman was Marion Nixon, of the pictures, who divorced Joe Benjamin, former boxer.

Philip Plant is in Palm Beach with his mother, Mrs. William Hayward, and her husband. He seems quite happy, although divorced from Constance Bennett. Billie Burke and her daughter Patricia, Ziegfeld, are in evidence. James Montgomery Flagg, the artist, and Mrs. Nina White King, the writer, are also on hand.

LITERATI

(Continued from page 34)
used according to the alphabet display, drama ads have decreased 50%. Formerly producers would run a display on the opening and sometimes for two and three days afterwards—especially on Sundays. Nowadays, survey shows, that the producers are slugging the displays in favor of a minimum spot in the alphabetized column.

Old Timers' Night
Newspaper club's annual old Timers' night, held in the Astor this time and the first event away from the club, was the biggest of its kind so far. Close to 1,000 attended. Helen Morgan and Henry E. Dixey headed the volunteer entertainers recruited by Sylvester Sullivan. Bill Steinked did the m.c'ing, broadcast over WOR, and Herbert Rawlinson clowning for the mob, besides a score of guest acts.

Bridgeport Paper Sold
Bridgeport, Conn. "Herald" has been sold to a corporation headed by Wendell P. Milligan, who was advertising manager of the old "Moving Picture World," and Leigh Danenberg, former foreign correspondent for "The World." Richard Howell will remain as editor of the "Herald."

Macfadden publications recently tried to buy the "Herald." Milligan and Danenberg operate the South Norwalk "Sentinel."

"Wet" Out—Hearst
Hearst papers will no longer use the word "wet" when publishing pictures of prohibition. The Russian dancer was recently arrested on a charge of violating her parole. One of Colgate's sisters is Mrs. Stanley M. Rumbough and another is Mrs. J. Wright Rumbough.

This follows a recent meeting of the wet bloc in the House of Representatives. Loring Black, D. N. Y., suggested the official adoption of the name, "Wet Bloc." It was voted down with an emphatic "No." Now the bloc hasn't any official name at all.

Hearst papers will use space consuming "modificationist" or "anti-prohibitionist" in the future.

Michael Gold delivered the manuscript of a new book to Horace Liveright, the other day, with the title of "Jews Without Money."

TRIXIE FERGANZA

LOEW'S NEW YORK THEATRES
Address ASTOR HOTEL, NEW YORK
Personal Managers, STANLEY RAYBURN and JERRY CARROLL, 1560 Broadway, New York

Along the Coast

By Bill Swigart

Los Angeles, Jan. 28. Producers are not so concerned over the profits to be made on a commercial picture song hit as they are to have these numbers in the homes where the title of the picture and the producer's name becomes a household fixture. As an illustration of the exploitation value connected with every picture song sold, it has been noted that the person buying the number bought it because of hearing it sung in a picture and its popularity over the radio and its value. They become so to the picture producer for word of mouth advertising. Visitors hear it and are told all about its being in such and such a picture. It is estimated that every picture song getting the proper reception in a home is responsible for getting at least five new customers to see the picture. The sale of 100,000 copies therefore would mean an additional half million customers.

Candy Tieup
One of the prize picture song tie-ups was closed in San Francisco last week by Art Schwick, on behalf of M. Witmark, publishers of "Lady Luck" in "Show of Shows" for Warners and the Euclid Candy Company, manufacturers of a nationally distributed candy called "Lady Luck." The latter purchased 20,000 copies of the Witmark number and promised to distribute them to 20,000 candy dealers throughout the country. In return, the Warner Brothers will furnish the candy company with a million inserts bearing the pictures of stars appearing in "Show of Shows." These are to be packed in each bar of "Lady Luck" candy with a caption urging the buyer to see "Show of Shows" and hear the "Lady Luck" song.

Joe Burke held 31 weeks of the \$2 in 1929 for the No. 1 spot in sales of sheet music. Thirty-one of these were chalked up to "Carolina Moon" with the balance given over to "Tiptoe Through the Tulips" which he wrote with Al Dubin for "Gold Diggers of Broadway," a Warner picture.

Ed Little of Sherman-Clay is in New York seeking a connection with RKO.

In addition to supervising the production of "Paramount on Parade," Mable Janis found and wrote a few songs which Helen Kane and Jack Oakie will sing. There are nine numbers in this revue, and studio executives expect each to be a hit.

The new John McCormack picture just completed at Fox will contain eight songs out of 11 recorded. It is not decided which will be eliminated until the final editing. In addition to these the tenor sings a number in German, French and Italian.

Fox Numbers
New numbers to be spotted in pictures at the Fox studios this week include five songs by Charles Carroll and Robert Gaynor in "High Society Blues." Joe McCarty and James Hanley authored songs with the following titles: "I'm in the Market for a Kid," "You Well Enough for That," "Eleonor," "High Society Blues" and "Just a Story Book." Joe Carol sings "Maybe Someday," Marjorie White and Richard Keene sing "You Gotta Be Modernistic" and "Can I Help It If I'm in Love With You," while Jack Muhlall sings "Telling the World About You," with a comedy number by El Brendel titled "A Picture No Artist Can Paint." These were all authored by James Monaco and Cliff Friend.

Dick Whiting is writing the complete score for Buddy Rogers' new Paramount musical, "Safety in Numbers." George M. Cohan is doing the lyrics as well as the original story.

Turk and Ahlert will move from M-G-M back to the First National lot, where they are under contract to De Sylva, Brown & Henderson. The boys were loaned to M-G for three pictures.

Pay for Radio
While the general rank and file of studios are prohibiting contract players from entertaining at night clubs, Fox goes one better by refusing to let any of their players participate in radio broadcasts without reasonable compensation. This is the sales talk of radio talent seekers, who insist that the studios and players are more than compensated by the publicity, thumbs continue to be turned down.

Ray West and his band have been engaged by Pathe to play a sequence to be used in one of their two-reel musical westerns. West's cafe will be used.

PUBLIX TRAVELING M. C. FEB. 13; SOME LAYOFFS

Publix will definitely usher in traveling m. c.'s Feb. 13, as a part of stage shows, to replace permanent m. c.'s in the chains unit stands.

Nikita Balleff, of "Chauve-Souris" engaged to head a unit condensing the Russian show Morris Gest brought over several years ago, will be the first m. c. to tour along with the stage shows.

Changing the policy concerning m. c.'s automatically throws more than a score of band leaders out of Publix houses, but from present plans they will be used as far as possible as traveling m. c.'s. Those likely to follow Balleff include Ray Keale, Al Mitchell, Charles Hill, James Ellard, Paul Spohr and Charles Davis.

Rudy Vallee, under a two-year contract to Publix and highest salaried m. c. with the chain, will not go out with a unit, according to present plans, though that may be done later. Present intention is to use Vallee at either the Paramount, Broadway or Brooklyn, as a spot attraction without interfering with the regular units current or the traveling m. c.'s with them.

Publix has long contended that the traveling m. c. plan is far more practical than the stationary m. c.'s in the theatre, because the latter system imposed on the permanent band leaders the necessity of working with a new show each week. Loew's installed the policy, however, before Publix reached a decision.

House Organs New Fad Among Music Publishers

House organs, heretofore unknown among music publishers, threaten to have a mushroom growth now that the first of the species have appeared. Idea of a whole paper solely devoted to plugging the songs of their own catalog seems to have a peculiar fascination for the music boys.

"Round Robbins" was the first with Mills Music Monthly following.

Several others reported in the bud.

Robbins Gets Austin

Latest indie publisher to hook up with a film publisher is Gene Austin, Inc.

It is reported Robbins has purchased an interest in the business and Austin will shortly operate through Robbins, though company will keep its identity.

It is reported that Robbins may also assign picture songs to Gene Austin, Inc., with the latter firm purchasing them under its own name.

This move was cemented by the two class writers which Robbins secured through Austin, Inc. One was Al Dubin, formerly with Witmark's and going Robbins after Feb. 1, and the latest is Harry Woods, writer of "A Little Kiss Every Morning," under an agreement to work for Austin, Inc., and who will hereafter write for Robbins. Woods, now in the east, will leave for the coast shortly, where he will be teamed with Al Dubin.

NEW 25c DISC BRAND

The Stanley Recording Co. has started the manufacture of a new record for Q-R-S distribution that will be sold over store counters for 25c. The double record will be of the regulation disc size.

First releases are scheduled for Feb. 15. Carl Fenton, formerly with Jewel records, will supply the musical background.

Among those engaged to make initial numbers are Alice Remsen, who has finished two and will make others under contract; Dale Wimbrow (WABO), Frank Luther, Tony Weir, and Irving Kaufman.

F. M.'s Own Music Palace

Hollywood, Jan. 28. First National is spending \$200,000 on a new studio building to house its music department. Structure started this week will be adjacent to the recording-building now in construction.

Two stories in height, the building will contain besides offices, sound proof rehearsal halls, sound proof composing rooms and arranging rooms.

Service

Hollywood, Jan. 28. Each of the offices in the new First National music building will be fitted with reproduction mechanism and connected with the record library.

Idea is to allow the composers to telephone for the playing of particular records, so that they can hear them without leaving their own offices.

De S-B. & H. Doing 4 Films; 2 for UA And 2 for Fox

DeSylva, Brown and Henderson have closed to direct four musical productions, two for United Artists and two for Fox. First will be for Fox at a date to be picked by the trio, probably in May.

As with "Sunnyside Up" they will have the complete say so on all production details and handling, including story. A retainer of \$150,000 per production, plus royalties, is the basis of the affiliation for each company.

EGGERT-FLYNN KILLED

Chi Music Man and K. C. Theatre Mgr. in Air Disaster

Kansas City, Jan. 28. Jimmy Eggert, professional manager of the Chicago office of Ager, Yellen and Bornstein, was among those killed when the plane of the Universal Air Service, enroute from Wichita, crashed early last evening just south of the Fairfax Airport, bringing death to five persons.

Among the latter is William Flynn, manager of the local Globe theatre, believed to have made the trip with Eggert. Eggert was 38 and had been with the music firm for seven years. He leaves a daughter, eight years old. The Eggert home is in Chicago.

Ben Bornstein left New York for Chicago to take charge of affairs and see what can be done to aid Eggert's daughter, who has been left orphaned.

Green & Stept Dissolve

By a mutual agreement between Warners and Green & Stept, the latter firm will be dissolved Feb. 1.

Both Sammy Stept and Buddy Green were put under an optional five-year contract to Warners. The boys will work on the coast under the supervision of Bobby Crawford. They will leave Feb. 15.

The present catalog of Green & Stept will be taken over by DeSylva, Brown & Henderson Feb. 1. All future songs written by Green & Stept will be proportioned off by Warners among their publishers. Max Stark, president of Green & Stept, Inc., has made no future business plans.

AVIZ COMING OVER?

Paris, Jan. 19. T. Aviz, composer of "Deja," French waltz, popular in America as "Love Me" (Feist), may go to America to do special French versions for dialog pictures.

Aviz is the pianist with the string orchestra at the swanky Sheherazade nite club here. He has a number of other compositions under the Francis-Day imprint.

BROWN'S SHOW

Nacio Herb Brown, recently of M-G-M, goes with Ziegfeld to be the sole composer of the score for a new musical. Brown recently split with Arthur Freed, with whom he was teamed at Metro.

Engagement will mark Brown's first attempt at a show and he will pick his own lyricist. Rufus LeMaire made the arrangements.

Fred Thompson At Astoria

Fred Thompson, Broadway musical librettist, joins Paramount as a staff writer.

For the time being he is stationed at the Long Island studio.

Blind Titles Barred

Policy of registering song titles to which no song has been written is being dropped by the Music Publishers' Protective Assn.

In future registration must be accompanied by at least a piano copy and lead sheet of the song itself.

Mills Goes Czaring

On His Own Account

E. C. Mills, former "czar" of the Music Publishers' Protective Association and now head of Radio Music Corp., has advised Bibo-Lang, independent publisher, not to bring out a song title "Amos and Andy" on the grounds that Radio Music planned to have Gus Kahn write a number in the future under the same title.

Bibo-Lang ignored the advice and has succeeded with publication and exploitation. Rather than risk embroilment in a squabble, Teller Printing Co. declined to print the Bibo-Lang song, although printing for this firm for over five years and Victor has intimated that it will not accept the number for recording.

Actually the title "Amos and Andy" was first registered in November by the staff writers of Shapiro Bernstein. No song was ever written to the title. Bibo-Lang got a copyright under that name about three weeks ago on a song written by Jack Stanley and Billy Tracey.

Approaching Amos and Andy, the radio stars, for permission to use their photograph on the sheet music covers, Bibo-Lang got their reply. "Amos and Andy" is not a song, but the indie publishers with draw their number, admittedly a marketable idea, in favor of the not-yet-written similar number of Radio.

Indies Sans Pix Tieup

Bow to the Inevitable

Of the indie publishers remaining in the field that have published no picture songs, only three remain. These are Jack Mills, Joe Morris and Santly Brothers. The last-named firm will fall out of this category when it publishes "Sing Me a Vagabond Song" from U. S. "Put 'em on the Ritz." This song was handed to them by Berlin, who wrote all the music for it. Berlin, it is reported, holds an interest in Santly.

Davis, Coots & Engel, new publishers, also have not as yet published a picture tune, but have film affiliations through Warners holding a percentage in the film. Of the remainder of the larger indies, such as Ager, Yellen & Bornstein, Donaldson, Douglas & Gumble, and Shapiro-Bernstein, all are publishing picture songs through short term working agreements with various film companies. All indies are now convinced that picture songs and picture tie-ups will be necessary to keep in the running and that those persisting in remaining strictly an indie, with no pix contact at all, will be forced out.

Underpaid Music Subs

Practices of musicians in New York accepting radio and Vitaphone engagements while at the time holding theatre positions and sending subs to the theatres at less than scale is under fire of Edward Canavan, president of Local 802, A. F. of M.

Convicted member is subject to fine of \$1,000. Protests have been registered with Canavan that in many cases where subs are sent to theatres they have received only a few dollars. It is decreed by 802 that in all cases the subs are entitled to the full price of the engagement.

The members under charges will be brought before 802's trial board and if found guilty can be fined \$1,000.

AMATEUR AGENCY FADES

Composers' Clearing House, represented as a service station for amateur songwriters, seems to have cleared out after an existence of less than a month. Its office is closed to the world.

Just another plan to sell the Yellow-bellied orchestration and other things. This one, however, undertook to have a band give one audition to any manuscript passing through their clearing house.

PARIS OPINION DIFFERS ON MUSIC SALES

Paris, Jan. 19.

That there is less and less real money in the sale of popular sheet music in France and in Europe generally today than there was a few years ago, is the opinion of Francis Salabert, foremost French music publisher.

Reasons for this are primarily that the number of songs now placed on the market are so large that no song can catch on to the extent it used to, before being replaced by another and newer tune. Mechanical music also is replacing sheet music to a large extent. Also the amount of money formerly spent on sheet music is largely used now to buy records, admission to picture theatres or for radio equipment. Lastly, the importance of the music hall stage for song-plugging has considerably decreased.

There is no doubt, avers Salabert, that France is at present submerged by American music.

"On top of the 'World Alone,' from Chevalier's 'Innocents of Paris,' is not much of a hit here, but 'Louise' is still doing very well. Had it been sung in French, the success would have been much bigger."

According to the same publisher, the French public is already showing some reaction against the invasion of American music with its English lyrics.

Salabert publishes "Louise" and the other Chevalier songs from "Innocents of Paris."

Another Viewpoint

Sheet music sales are falling off, but there are other varying opinions here as to the music industry emanating from J. H. Wood, executive head of Francis-Day here, along with others informed in the French music trades.

Anti-American manifestations in some are met as pessimistic as Salabert would have the American music publishing interests believe, according to Wood. Salabert is making considerable money, perhaps more than ever before, if not from sheet music sales certainly from performing rights, mechanicals, etc. On the other hand, operating as he does a string of music retail stores, selling phonograph records—incidentally, also a theatre ticket library—he is reaping benefits from the general industry denied to the average non-retailing music publisher.

Anything jazzlike, to dispute the pessimistic slant of Salabert's, is greatly appreciated here. There can't be any anti-jazz or anti-American feeling along these lines judging by the manner in which certain pop favorites such as "Mean to Me" ("Louise") (of course), the "Broadway Melody" songs, and even "Ida," which the colored maestro of the Empire Music-Hall between acts reprises almost to death every night.

Salabert is no doubt correct about a natural preference for the native tongue, be it song lyrics, as it should be with French talkers, plays, etc. America, admittedly, would hardly be a tenth as patient with the French "colonization" (as some call it) as France is with the many American and British influences.

France admits that America turns out better films and better popular songs in the manner in which it compromises its linguistic preferences by accepting them for whatever values they may possess. Just like America would welcome a good French, or any other foreign, picture, theatre or silent, the same goes for America's acceptance of continental jazz music. Occasionally a "Valencia" or "When Day Is Done" ("Madonna"), or as now, "Love Me" (Feist's hit version of "Deja") crops up, America grabs it, and earns more money for its creator and original exploiter than was possible in the native territory.

Dougherty's Destiny

Dan Dougherty didn't quit Ager, Yellen and Bornstein last week, but just switched from the Pathe lot to the Columbia lot. His contract with the firm has more than two years to run. Ben Bornstein makes the squawk.

ALL MOST NIGHT SPOTS GET IS BAD HEADACHE

With the season swinging into the homestretch, night clubbing on Broadway is all awry, with biz slipping. No-cover joints that started to grab Main Stemmers are winging. Nite clubs worse yet.

There's no understanding the gate. Of the no-cover joints there's only one that could be said to be any sort of real biz. That's the Hollywood. Everglades, owned and operated by the same group, was formerly a cover joint. With the cover removed, biz has picked up, but not startlingly. And the style of show has changed, too.

Krazy Kat Club, formerly the Parody, is responsible for the Everglades' change of policy. No cover here and located directly opposite, it proved a natural draw away from the Everglades. Show here is patterned along semi-nude lines, too, which helps biz.

The Mayfair Roof, which opened not so long ago with cymbals and ballyhoo, is slowly moving toward a bankroll. The Booby Hatch is sunk after a very brief play and it and hopeful enthusiasm from the owners, who thought that, with a name like that, they couldn't miss. Canton Palace wavered, and then straightened with a coverless floor show, but biz is hardly enthusiastic.

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MAL HALLETT

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9 SEASONS ON BROADWAY

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Opening Soon at the Million Dollar
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ROOSEVELT HOTEL
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With SID GRAUMAN
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ARTHUR WARREN

AND HIS
Park Central Hotel Orchestra
PARK CENTRAL HOTEL
New York, Now in Main Dining Room
Wgt. Variety Music Entertainment
1482 Broadway, New York, Suite 711

—even with Jack Johnson, former heavy king, and his band. For the class clubs the one that rates the highest biz right now is the Richman, that never shows below 150 covers a night, and the Ambassadors, running neck and neck with it. Club Lido and Montmartre, and even the Casanova, have fallen a bit.

Lido and Casanova have cut their show. Casanova now only showing one performance with Jack Buchanan, Jessie Matthews and Harry Rosenthal. Trio stand heavy salary, as also the Ambassadors, with Clayton, Jackson and Durante. This overhead has been cut, too, with the chorus let out.

The club that's always swinging on high, however, is the Chez France, which does most of its biz after the others close. There's a reason for its success. It's the only place on Broadway among the clubs that's open after 3 a. m.

And at that hour the thrill seekers are here for all-night entertainment that ends when the last customer leaves—a long time after dawn.—Entertainers—are colored. Club gets by on curfew law because it's located in a hotel.

"LANGUID" SINGER COLLECTS

Frances Shelly was awarded a verdict for \$250 by Judge Thomas E. Murray, in the 3d District Municipal Court, in a suit brought through her lawyer, Julius Kandler, against C. B. Bellak and the Hotel Bellare, Inc.

Miss Shelly claimed that although she was hired for two weeks at the Villa Vallee, Bellak fired her unwarrantedly after one week. Bellak's defense was that Miss Shelly sang too languidly to suit him.

NO RADIO AUDITIONS

No more radio auditions by New York union musicians unless granted special permission by the governing board of local 802.

Squawks to the president's office resulted in the new edict.

Station Salary Claim

Los Angeles, Jan. 28.

Sidney Minnick, radio technician of KFQZ, has filed suit with the State Labor Commission against the Taft Broadcasting Co., operators of the station, for \$320 back salary.

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PAUL WHITEMAN

And His Greater Orchestra
Now Making
"KING OF JAZZ"
for Universal
Personal Rep. JAS. F. GILLESPIE

If You Don't Advertise in
VARIETY
You Don't Advertise

TEXAS GUINAN'S

(GREEN MILL GARDEN)
Chicago, Jan. 24.

Tex Gulnan has Chicago sewed up for nite life after dark. She's queen of the north side, at Green Mill Garden. It looks like Chicago, at the time, of 54th street, with Tex on the throne and her crew from there, besides some of the chicks around the little girl with the big hand.

Only one question in the entire city is the Frolic, on the south side, with a floor show. Not a class joint left in the Loop, and the best the speaks give is a 10.

Tex has the Green Mill on a rental basis. Interested with her financially are the same bunch from New York with Chicago connections. The place costs 700, with a \$2 weekly covert, \$3 on the week-ends, with an early Sunday night dinner and show. During the week two performances nightly at one and three. The Mill with Tex closes when business stops.

Week nights the roar of the hall is boxed in, leaving enough tables before it to seat the nightly crowd. Trade is pretty good all of the while, with the Saturday night Sunday converts alone enough to take up the overhead.

The Green Mill is where Soph Tucker hung out for about four weeks, getting actually paid for it. Her salary for the other couplet was paid off in bouncers, which Soph still holds. Then she and the rubber check guys played Tex filled the Mill sort for Tex to take. Tex's previous night club stand in Chi was in the Loop, at the Club Royale.

When the Shuberts wound up "Broadway Nights," Tex left with some of her original girls. Others stuck with the Shuberts, and Tex filled in the vacancies for the Mill with local girls.

It's the same old Annapolis exhibit on the floor, with New Year's eve every night, starting at the outset. The girls throw the cotton balls and colored ribbon streamers all over the room.

Tex's night club is not so warm. Looks like a converted dance hall. Nothing attempted in way of decorations other than bunches of balloons tied to the ceiling.

Getting to the Green Mill from the Loop is like going to a Pelham roadhouse from Times Square. But the Mill is in the heart of a lively neighborhood, called Uptown, and is next door to the big Uptown picture theatre. The south side is the colored section, which virtually leaves the whole of Chicago to the only Tex.

Cafe Slugging

Chicago, Jan. 28.

One man was seriously injured last week in a riot in the Green Mill, where Tex Gulnan m. c.'s. Injured man, Leonard Schwartz, was slugged badly.

Witnesses said that the slapping was done by a gang of five men led by Leonard Leon, manager and part owner of the club. Cops kept their hands off for the most part, and made an arrest only when forced to by the victim's brother, an attorney. Leon was arrested and immediately released on \$1,200 bond.

Portland Thinks Up One

Portland, Me., Jan. 28.

Rudy Vallee can't do any crooning of soft melodies through a megaphone while conducting an orchestra at a dance in this city—scene of his first encounter with a saxophone. This is the result of a new dance hall ordinance made effective by the Portland City Council.

The new ruling prohibits people singing, either with or without megaphones at a dance and forbids moonlight or shadow dancing on the dance floor. The council ordered that all dance halls shall be fully illuminated during a dance.

Whiteman's Anniversary

Paul Whiteman will celebrate his first anniversary with the Old Gold hour Feb. 4 at Harry Richman's club on the air for the first evening. He will be booked in from the east, with Whiteman broadcasting from the coast as usual.

Whiteman still has one more year to go with Old Gold.

Rich on CBS

Freddie Rich, band leader, and Howard Barlow, symphony conductor, have been engaged exclusively by CBS.

Rich, who goes over CBS 15 times weekly, more than any other CBS band, was formerly with the Judson Bureau.

Boniel's Station

Robert Boniel, who arrived in New York a week ago, is here as national advertising representative for WTMJ, Milwaukee Journal's radio station, and is not connected with WTMS.

Wrecked in Bootleg War, Harlem Nite Spot Fades

Liquor trouble is the inside on the closing of the Plantation Club, Harlem rendezvous, which stayed open only two days after a shutdown necessitated by the destruction of the club's fittings last week when several men bound the day watchman and hacked the joint to pieces.

The club is on West 123d street and like other similar resorts ran a colored show for white patrons. Its fanciful decorations and hot music attracted the Main Stemmers who hie to Harlem after Broadway clubs close and was doing capacity.

After its first shutdown the club closed without so much as a say so and knocked down very quietly. It was a telephone order from a mysterious source.

Police, however, credit the closing to gangster's unwritten law that has apportioned night life biz with boundaries that can't be overlapped.

NO MORE JOHNS

(Continued from page 1)

taken so many times they're afraid. They all think they'll be sued. They couldn't think of hanging around a stage door or asking for a date. Their routine is usually to mix with Broadway people and meet someone who knows show girls. That way they figure they're playing safe. Also, by being introduced by someone they feel that they can make a bigger play.

"Then, too," says Amy, "chorus girls are different these days; better educated 'n' all. Pick up dates are out, and if any one waits for us at a stage entrance they're likely to get 'scram'."

"But out of town," Ethel contributed, "the boys are still hanging around. They don't think they're wise like the New York bunch. Boston is full of 'em. They even try the old flower gag. And they find pictures of the girls in the papers, too, or hang around the mail box in the stage entrance so that when a girl asks for her mail by name, they can speak to her. New Haven, and all college towns, have the Johnnies storming the door. Almost any other town on the road, too, but no more on Broadway."

However, there are in New York what the girls call "stage door 'annies." Mash notes from women, and even flowers and presents are not unusual.

Sailors True to Runway

But it's otherwise among the bulesque houses.

Too many Johns waiting for runway charmers at the Columbia, New York, has forced Mike Joyce, house manager, to issue an edict: that all date keepers, conscious or otherwise, take the 47th street stage door rather than the other sneakaway on the Broadway side.

The John stuff is a freak, with more good time Charleys waiting around the stage doors of the Columbia, wheel house, and American, stock, than around the regular musicals. Guess that the burlesque dames are more democratic than the gals of the \$5.50 and \$6.50 musicals. They may toss off advances of undated Johns, but never holler cop, according to sailo's who have waited and know.

WEALTH'S TRAVEL FILMS

(Continued from page 1)

making a picture of the seal-hunting trade.

Frissel will direct the expedition and picture. Accompanying him were Ed James, Morris Kellerman, Al Gandolfi, Barney Howe, and Ashley Abell, professional technicians, cameramen, etc. Camera and sound equipment is carried.

More Expeditions

Following this trip, the same wealthy group plans later picture expeditions to Africa and Central America.

To name only some of the better-known travel, jungle and exploration pictures of recent memory there were or are "Simba," "Chang," "Safari," "Jango," "Nanook," "Grass," "Up the Congo," "Across the World," "Hunting Tigers in India," and "Red Man."

With money and time on their hands, this form of amusement has a particular appeal for the sportsman type among the wealthy. All those who penetrate Africa and other far-off places do not always make pictures deliberately intended for public exhibition, but most take along plenty of still cameras and at least one small motion picture camera.

Pani's Woodmansten Inn

Joe Pani has resumed the tenancy and management of Woodmansten Inn, the Pelham, New York, road house. He is making alterations and expects to reopen the place by April or before. It is now under padlock.

Another Pelham road house to revert to its owner is Pelham Heath, David Braunstein will reopen it in the spring if not leasing the place previously. One proposal Braunstein made to an out-of-towner was for him to put up \$2,500 and operate on a 50-50 basis with Braunstein. The out-of-towner said that was cold because the weather was at the time.

PITTSBURGH CAB STRIKE

Third Week Finds Night Clubs Badly Hit—Free Transportation

Pittsburgh, Jan. 28.

Taxi strike, now in its third week here, is making it plenty tough for theatres, night clubs and sundry other businesses. Yellow and Green cab drivers, 1,400 of them, walked out a fortnight ago, protesting against cut in pay. All efforts at arbitration have thus far failed.

Night clubs have been hit hardest, though legit's are suffering through falling off in carriage trade. Some of the cabaret spots are furnishing free transportation.

Downtown hotels are jammed. Show people are flocking to places they can walk to from theatres.

\$1,000 Piano Player

Richard Rodgers has been engaged as guest pianist for Feb. 11 by the Happy Wanderer Bakers, broadcasting over N. B. C.

The Wonder Bakers will be on the air 30 minutes in full with Rodgers receiving \$1,000.



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Pa. Has 'Stop-Go' Rules For Parachute Jumpers

Harrisburg, Jan. 28. The State Aeronautic Commission has issued notice that when the flying season opens in the spring, it will put into effect regulations for parachute jumpers. Drastic rules have been adopted by the commission, under the provisions of the 1929 legislation, to prevent accidents to jumpers.

Hereafter no pilot or airplane licensed in Pennsylvania will be permitted to carry as a passenger a parachute jumper or person intending to jump for exhibition purposes who is not equipped with an approved type of parachute, properly packed, and an approved reserve parachute.

To be properly placed under the regulations means the parachute must be packed by a qualified rigger approved by the commission.

Jones' \$600

Largo, Florida, Jan. 28. Lowest week's biz on record went to the Johnny J. Jones carnival here last week.

Grossed \$600 during entire engagement. Continuous rain for five days caused the drop.

FAIR PLUMS

M. & C. Given a Circuit at Convention—Agency Split on Free Acts

Winnepeg, Can., Jan. 28. Morris & Castle got the plum of the fair convention ending yesterday. Circuit A was given the carnival. It includes Brandon, Calgary, Saskatoon and Regina. Barnes & Caruthers had to split the same circuit for free acts with Thavian agency. First time Barnes & Caruthers have had to split.

Circuit B went to the Royal American Shows. This gives the Royal about seven split weeks and includes minor stands such as Lethbridge, etc.

Gus Sun got the exclusive contracts for the acts for the B route.

Rye Park Booked

Will L. White, manager of Norwiche Park, Auburndale, just outside Boston, for years has been appointed booking manager of Playland Park, the Westchester County-controlled park at Rye, N. Y., effective February 10.

The latest addition to Playland is a Casino now under construction which is to cost approximately \$600,000 and will be one of the most unusual things of its kind in the country.

Westchester County plans to start building in the Fall the new park scheduled for erection at Croton Point, further up the state. This will be an all-enclosed park and will be ready for operation in about two years. Putting White on at Playland may mean he is scheduled to manage Croton Point when it is ready.

\$15,000 for Fair Date

Amarillo, Tex., Jan. 28. Beckman and Gerety carnival here for fair week next fall paid \$15,000 for the date.

It will also play Dallas.

Reiss Fair Date

Raleigh, N. C., Jan. 28. There was hot competition among carnival agents here Thursday when the board of directors of the State Fair met to award contracts for the fair week of Oct. 13.

Harry Melville's Nat Reiss show got the date.

OUTDOOR SLANTS

There were 600 showmen from all parts of America at Mugivan's funeral in Peru, Ind., on Monday. Entire town closed up in honor of the circusman.

Charlottetown, P. E. I., exhibition will be held Aug. 18-22. J. W. Boulter was re-elected secretary.

Hodgini, Frank Zerado, Schaller Trio, Marie Webb and Robinson's Ponies, to the Shrine Indoor Circus, Los Angeles.

Lita Hewett, Buskin Ford, Lita and Ray, and the Great Ganaro to the L. A. Shrine Indoor Circus.

Henry Emgard will manage the side show on the Barnes Circus.

May Wirth and the Wirth Family will not appear as a feature attraction with Andrew Downie's Walter L. Main Circus, as reported, but will continue in vaudeville.

Jerry Mugivan Dies

Jerry Mugivan, 56, died Jan. 22 at the Harper Hospital, Detroit. Jan. 18 he was operated on for double hernia. His condition until Jan. 21 was considered favorable, when blood clots formed that could not be dissolved. Burial was held Monday, Jan. 27, at the Catholic Cemetery, Peru, Ind. At the time of his death, Mrs. Mugivan, the only surviving relative, was with him. Bert Bowers and Mrs. Bowers, his lifetime partners, were also present at the end.

There has been no greater figure in the outdoor show world than Jerry Mugivan. He was the guiding head of the American Circus Corporation, which last fall sold to John Ringling. Unlike other great outdoor showmen, Jerry Mugivan could be approached. He watched over his boys in the off months and was never known to turn an appeal for help. Throughout Indiana his philanthropic activities were many, although few outside of his immediate friends knew of them.

Mr. Mugivan built the American Circus Corporation from a small 10-car show until he controlled five major circuses. His estate is estimated at \$2,000,000.

Figure Real Circus as Carnival Lot Feature

Carnival owners who are striving hard to find some means of a comeback are said to be considering trying out a circus as a feature for 1930, to include all the big circuses. Free acts last couple seasons and the ten cent gate idea proved a flop, so they have now hit upon this new idea.

There is one tough angle. Carnivals at present get off with a light tariff for "reader" as against the stiff one towns charge circuses, but circuses coming into towns with many of the same attractions may have the stiff reader slapped on them. This is out.

Circus owners would watch this new development closely, too, since it cuts into their cake.

Whale Epidemic Grows

Los Angeles, Jan. 28. Thirteen embalmed whales are expected to be on exhibition throughout the country when the coming outdoor season opens. Four whales are now on tour in California and one in Florida. Three companies, the Calif. Marine Exhibit Co., Pacific Whaling Co. and the Bill Barlow Whalers, have been organized to capture and embalm whales. All are operating out of Long Beach, Cal. The embalmed whale and the special freight car used for the exhibit cost \$35,000.

The Johnny J. Jones Carnival, Rubin & Cherry Show and the John Sheesley Shows have contracted for whale exhibits for the coming season. The rest of the whales will play still dates and fairs. Whales will show at the National Orange Show at San Bernardino and the National Live Stock Show in Denver, both opening Feb. 12. Four whales now in the process of embalming, take to the road March 1. Four weeks' time is necessary to embalm the mammals.

Recently a whale owned by the Pacific Whaling Co. and one owned by the Calif. Marine Exhibit Co. played day and date in Fresno, Cal. Both did good business.

Kelly With Jones

Chicago, Jan. 28. Clifton Kelly is with Johnny J. Jones as general agent of the carnival for 1930.

Deal cooked for several months.

For Ringling Fair Fees

Chicago, Jan. 28. Shakeup here in the city hall reveals that the Ringling-Barnum & Bailey circus has never paid the city any license the past five years for showing on Grant Park.

New regime is readying a case aimed to collect back fees and see that this year's showing kicks in to the city.

Wallace Fair Date

Winnepeg, Can., Jan. 28. Regina booked the Hagenbeck-Wallace circus for one week for the fair falling last week in July. Price is \$26,000 for the six days.

Saints-Sinners Elect

Los Angeles, Jan. 28. At the first election of the Saints and Sinners Club, Charles Hatch was elected poor boss; Wm. Fleckenstein, payoff; Bert Chipman, press agent, and Harry Chipman, lot boss.

\$7,000,000 CAPITAL

Ringling's Holding Corp. Will Include R-B Circus

Chicago, Jan. 28. Ringling's stock issue will be for \$7,000,000, probably financed by the Prudential Bank, New York. Company will be known as the American Circus Corporation and will include Ringling-Barnum & Bailey as well as the five circuses purchased from Mugivan-Bower interests. Original intention to leave the big show out of the new company but auditors here now checking books say all John Ringling's circus properties will be included.

Not likely that the stock will be listed on the Exchange. It may be sold as curb issue and to small holders.

Ringling Checking System Entirely Changed Around

Chicago, Jan. 28. Manager and treasurer of all Ringling circuses must sign checks before they will be honored.

Ruling brought about by manager himself, himself a check for a grand without notifying main office. Separate checking accounts against the six circuses have been dropped. One central bank now.

Many Motor Shows

With the coming of each outdoor season there are usually a couple motorized circuses projected, but this year there seems to be an epidemic of them.

Among those planning such shows for the 1930 season are Al Wheeler, Barnett Brothers, Andrew Downie, Sylvan Drew and the Hunt Bros. There has been talk of the Mugivan-Bowers interests putting out a couple of ten-car shows on pneumatics but the passing of Jerry Mugivan recently is likely to cause change in plan.

Indoor at Chi

Chicago, Jan. 28. Ringling-Barnum intends going into Chicago Stadium for 12 days around July 15.

Grant Park, it is expected, will be used for construction of 1933 fair buildings, hence the change to indoor.

Circus Fair Date

Milwaukee, Jan. 28. The Hagenbeck-Wallace Circus will furnish entertainment for State Fair visitors next year, the department of agriculture having signed a contract for a week, sideshows and all.

This is the first move made by the State Fair authorities in an effort to bolster up drooping interest in the annual exhibition.

UPSTATE FAIR CIRCUIT

Buffalo, N. Y., Jan. 28. The Western N. Y. Fair Managers at their meeting Thursday decided to start the circuit of seven weeks of fairs in that part of the state on August 11 this year.

Each fair runs a week. Circuit includes Hamburg, Dunkirk, Little Valley, Lockport, Hemlock, Hornell and Brockport. Each will play about six acts.

PROVINCETOWN RESORT

Provincetown, Mass., Jan. 28. A \$500,000 development project that would include an amusement resort is being planned for Provincetown. Options are being sought on more than 1,000 feet of harbor front property.

A Boston syndicate is reported backing the project, including a steamship line from Boston.

SELLS-FLOTO SCALE

Chicago, Jan. 28. Scale of prices this year for Sells-Flo Co. Coliseum date will include 400 box seats at \$3. Seventeen hundred odd seats are going at 50 cents, while the rest of the 7,000 will be scaled from \$1 to \$2.

Actual seating capacity at the Coliseum this year 8,200.

H-W at Wis. Fair

Milwaukee, Wis., Jan. 28. Wisconsin State Fair, falling the last week in Aug., will use the Hagenbeck-Wallace for one week. Dan Odum closed the deal, for \$25,000.

"101 Ranch" Sts

Los Angeles, Jan. 28. Jack Hoxie and Ted Elders will be featured again this season with Miller Bros. "101 Ranch" show. R. M. Harvey has been re-engaged as general agent.

Australia

(Continued from page 6)

14 weeks of "Innocents of Paris" at the Prince Edward.

Toward the end of the year industrial strife and much unemployment meant disastrous losses to all theatricals. On top of this terrific hot spells brought grosses to low levels.

There is the annual optimism for the new year.

Current Attractions
Her Majesty's—"Show Boat," quite this week. "Desert Son" (revival) replaces: W.T.

Criterion—"Lombardi, Ltd.," concluding great run: W.T.

Palace—Muriel Starr, playing stock.

Opera House—Pantomime.

State (wired)—"Under Greenwood Tree" and "The Lady Lies, Staggering with Will Prior, Price Dunlavy and stage presentation: U-T.

Capitol (wired)—"Four Feathers" (two weeks). Horace Sheldon and stage presentation feature: U-T.

St. James (wired)—"Show Boat," finishing, with "The Trespasser" coming in: U-T.

Lyceum (wired)—"Three Live Ghosts": U-T.

Empress (wired)—"The Wagon Master" and "Woman Trap"—this week—U-T.

Lyric (wired)—Weekly change playing "No Defense": U-T.

Crystal Palace (wired)—"Cocoanuts" (second run): U-T.

Haymarket (wired)—"Stark Mad": U-T.

Royal (wired)—"Cooked World," finishing good run: Hoyts-W.T.

Regent (wired)—"Bureau Crazy" and "High Voltage." Amy Castle's feature act: U-T.

Empire (wired)—"Four Devils" (second run) and "Modern Love": Empire.

Prince Edward (wired)—"Two Black Crowns": Carroll-U-T.

Union Kine-Vaude

Following acts playing circuit: Marino and Mona, Terrell and Hanley, Ed. Stanley and Seb. Meza.

Royal—"Turned Up," with Jose Melville: W.T.

U-T—Ernie Lotting Co.: W.T.

Kings—"Clowns in Clover": Neil-W.T.

Comedy—"The Second Seven Years" with Leon Gordon and Ada Reeve: W.T.

Produced by George D. Parker.

Royal—Stock.

Garden—Paul Wharton revue.

Dan Clifford circuit of 10 neighborhood theatres will go sound shortly.

Chatter

"Journey's End" is smashing records in New Zealand for W.T. Follows "Lombardi" into the Criterion, Sydney.

Josie Melville arrives to do "Turned Up" for W.T. Opens in Melbourne. Actress was a hit here several seasons ago.

"Rio Rita" is still going strongly under the Fuller management. Show is playing the road now in its third year. Janette Gilmore (American) is the star of the show, sharing billing with Gladys Moncrieff.

Ada Reeve engaged by W.T. for "Murder on the Second Floor," Melbourne. Miss Reeve a vaude favorite here of several seasons.

Julia Dawn arrived under contract to the Carrols to replace Eddie Horton as featured organist at the Prince Edward.

"On With the Show" (WB) comes into the Capitol, Sydney, for a run. Feature getting lots publicity as first all-color film. Union Theatres handling the attraction.

W.T. will present "New Moon" at Her Majesty's, Sydney, following the revival of "Desert Song."

Fuller's revival theatre in Sydney closed for two weeks for renovating. Reopens with Ernest Lotting's burlesque troupe by arrangement with W.T.

Jerry and Baby Granda (American piano act) sail next week for South Africa, bookings with London, to follow. W.T. arranged.

Leo Carillo, Australian New Zealand with "Lombardi, Ltd.," for W.T. American was to do several other plays during Australian season, but success of "Lombardi" exceeded all expectations. Carillo will only do the one show over here.

Jacob Strunin had a tough break with his Jewish Opera at the Palace, Sydney. Strunin struck a bad spell the city during a hot spell and opened with hardly any publicity.

Catching the performance of "Bar Kokcha," a revival, the people in the auditorium, number including those in on the free list. After one week the company quit, satisfied that Hebrew highbrow stuff is not for Sydney.

Hollywood Revue" (M-T) will be an important release in Sydney early in '30. Picture is now playing Melbourne.

Williamson-Tait has secured the Australian rights of "Love Lies," "O. K.," "Pitter Patter," "Spring is Here" and "Remote Control."

Ted Henck is meeting with tremendous success at the Civic Theatre, Auckland, New Zealand, where he is conducting the orchestra and producing the stage presentations.

John Rubin, American conductor, still highly successful at the Capitol, Melbourne. Rubin concludes his contract early in '30 and returns to America with his Australian bride.

"Broadway Melody" (M-G) still playing out of town to tremendous grosses, with bookings well into the new year.

Some time ago the government of

Budapest

(Continued from page 7)

title of another play dealing with a similar young lady, by Balassa and Mihaly. It is at the Fovarosi Muvesz Szinhaz. Difference is that this one doesn't want to be an actress. Her behavior is precisely the same.

"A Night in July," by a young author, Sander Hunyadi, son of Sander Brody, well-known Hungarian playwright and now actor who died some years ago, is perhaps even more risqué but of considerable merit. Plot is laid in the aristocratic milieu of a Hungarian country house. Hothotbed flange of car, pomp and charming countess is too temperamental to bear the reservations forced upon him by his situation of flange in the house of the parents of his betrothed. First he begins to pay enraptured attentions to his uncle's cast-off mistress, a widow as temperamental as himself.

Then the tries to seduce the housemaid, encountering the opposition of the valet. When a scandal ensues the uncle, who considers himself old and ineptible at 38, though he is in his nephew's shoes, flings his flange and takes the blame upon himself. Third act brings explanations, uncle and prospective niece discover they have always cared for each other and the jilted flange finds consolation in the arms of the widow. Dialog is sparkling and atmosphere and situations thoroughly effective. Nevertheless it is no overwhelming success.

Melbourne

By C. R. BRADISH

Melbourne, Dec. 29. Following eight weeks of "Brewhster's Millions," Williamson-Tait turned on Frank Vosper's "Murder on the Second Floor." No reason to believe that Vosper's thriller will draw the town. Normally January and February are the worst two months for the theatre, but because of the heat, and the prevalent depression is the most anxious period the country has known since the end of the war.

In anticipation of a slump, "The Land of Promise," the 15-year-old drama of Somerset Maugham, is announced as a successor to "Second Floor" and there is some talk of reviving one or two of Oscar Wilde's comedies should the heavier material give the ticket sellers a sleepy time.

Production of "Murder on the Second Floor" is accurate in all details, and has Leon Gordon, who is the star of the show, and a cast who, like all stage dramatists, believes with an elaborate unaffectedness. The Australian, Mary MacGregor, is the star of the show, for sweet and girlish traits. Ada Reeve, George Blunt, Eileen Ogden, John Bedouin, Ashton Jarry and Eileen Sparkes complete the cast. Ada Sparkes is excellent, but is leaving the local stage shortly to marry.

"Clowns in Clover" is strong at the Kings. From Boxing Day (Dec. 26) this musical will hold the floor for the evenings, Frank Neil starting off on that date with his series of daily matinees for children.

Tivoli, closed since the departure of Lotting, also reopens, Boxing Day with George Wallace in "My Girl" (revue). Plans to grace the program are Karyl Norman, the Lawlors, and Irene Shamrock.

"Turned Up" is the attraction at the Royal the same day. Trio of comedians, Gus Bluet, Leo Franklin and Cecil Kellaway, with Mary Lawson, and the Flaherty and Grey and Bertha Belmore in support, are expected to keep the piece moving.

Palace, where Gregan McMahon has just concluded a poor season with "A Message from Mars," has been wired for talkers. Opening about Dec. 26, will be "The Girl," "Cook Eyed World" is current at the Plaza, and "Broadway" is exciting moderate attention at the Regent.

"On With the Show" still reigns at the Capitol, and Union Theatre enterprises has "Noah's Ark" at the Athenaeum, "Roman Trap" at the State Theatre, and "The Girl in the Princess. None of the big picture houses is turning a profit.

All picture men are happy that the competition between Hoyt's and Union has ended, if only in a working agreement.

Prize of \$50,000 for the best locally written scenario. Whether the offer still stands is a point worrying local aspirants to the prize. Nothing has been given out. The prize was offered three months, the government being tied up with industrial troubles and not caring much about the offer.

Prince Edward, Sydney, controlled by the Australian National Interest held by Union Theatres, dropped \$12,000 in profit for the year ended June 30. Actual figures reveal that profits for 1929 amounted to \$77,735, as against \$89,150 in 1928.

Obituary

J. GORDON DOOLEY
J. Gordon Dooley, 35, comedian of the vaude team of Dooley and Morton, died Jan. 24 at his home in Philadelphia of tuberculosis. Dooley, going from vaude to legit, had appeared in a number of Broadway shows, including "Vanities," Ziegfeld's "Follies," "Honey-moon Lane," and "Fitchy Koo." He had entered vaude as a member of the Dooley brothers act, working with William, who died Sept. 29, 1921, when he was doing a double with another brother, Johnny, musical comedy comic, who died of appendicitis June 7, 1928.

Gordon Dooley married Martha Morton in July, 1922, when she was playing vaude with her parents, Sam and Kitty Morton. Martha replaced her sister Clara when she left the act to do a single.

Later Dooley and his wife formed a double act which was working up

D. White, both musicians in New York.

RENE MASTERS

Rene ("Pewee") Masters, 28, who had been appearing in vaude with the Masters and Grayce act, "Memories," died of appendicitis Jan. 16 in Israel Zion hospital, Brooklyn. Miss Masters became ill while working and her condition became so critical she was rushed to the hospital. The appendix broke before the operation with small hope then held for her recovery.

Miss Masters had been in vaude some time, her debut being made in Herman Becker's "Live Wires." She had also worked in the Masters-Kraft revue (vaude) and in several Winter Garden shows, including "Doing Our Best" and "Sinbad" (Al Jolson).

She was a singing-and-dancing

Y., recently. He was born in Sylvan Center, Mich.

His early legit days were spent in support of Modjeska, Margaret Mather and Ada Rehan. He was leading man for Rose Coghlan on

IN REMEMBRANCE OF

EDGAR LOTHROP

Who died February 4, 1924

AL SOMERBY

tour and had also traveled with Mrs. Leslie Carter, Amelia Bingham, May Irwin, Lillian Russell and Doris Keane.

Among some of the shows in which he appeared were "Daughters of Men," "Ruggles of Red Gap," "Florabell," "Widow by Proxy," "Merton of the Movies" and "Saint Joan." His last stage work was done in the Theatre Guild's production of "Saint Joan." He had also worked in vaude and pictures and had toured abroad.

Interment in Actors' Fund plot, Evergreen cemetery, Brooklyn.

GEORGE D. STEELE

George D. Steele, 65, who planned to retire next season upon completion of 50 years as a tent showman, died Jan. 22 in a Chicago hospital of pneumonia.

Mr. Steele, whose home was in Decatur, Ill., had gone to Chicago Thanksgiving day to work upon a volume of circus reminiscences which he planned to publish next spring. When 16 years old he joined the John Robinson circus, later becoming legal adjutant, and had served in that capacity with nearly every tent show in the country. He was last with the Robinson-Cherry shows. For many years he operated the Walston tent in Decatur. She and a cousin, Kent Keller, former Illinois state senator, survive.

NETTIE FIELDS

Nettie Fields, 59, who had appeared in both burlesque and vaude,

IN FOND REMEMBRANCE

of My Brother

LEE McLAUGHLIN

LEONARD B. McLAUGHLIN

died in Los Angeles Jan. 6 of heart trouble. She was an expert buck and wing dancer and in vaude had worked with the team of Frey and Fields.

She is survived by a son, Billy (burlesque), and a daughter, Abbie, of the team of Pielert and Schofield. Interment in Baltimore.

EDWARD JOHNSON

Edward Johnson, 60, colored, for 25 years chief of the Metropolitan Opera House staff of uniformed doormen and former vaudevillian, died Jan. 21 in a Kansas City hospital.

Johnson in his early days was a vaudeville magician. He was engaged by the Met 25 years ago.

It was his proud boast that he had opened the carriage doors of three presidents, Roosevelt, Taft and Wilson.

HARRY C. PERKINS

Harry C. Perkins, 61, vaudevillian, died in Adrian, Mich., Jan. 15. He was formerly of the team of Perkins and Calvete and prior to his partnership with Edith Calvete, he appeared with the Perkins Bros. act.

With his wife, who survives, he played vaude until 12 years ago.

IN LOVING MEMORY OF

JAMES E. COOPER

Died January 29, 1923

FRANK HUNTER

when they retired to their home in Adrian. Two daughters and a sister also survive.

Interment in Adrian.

WILLIAM DAVIDGE

William Davidge, 64, stock actor, died last week in Brooklyn, N. Y., of heart disease.

He was at one time treasurer of the old Columbia theatre, Brooklyn. Interment in Cypress Hills cemetery.

EDGAR J. TERRY

Edgar J. Terry, 54, St. John, N. B., died recently of heart trouble in Toronto. He was president of the St. John Exhibition Association for six years.

He was on a visit to Toronto,

when stricken, alone in a hotel room, and the body was not found for several hours. His wife, who was to meet her husband in Montreal, was notified on a train. Surviving are the widow, a son, daughter, his mother, two brothers. Interment in Oakville, Ont., where he was born.

EMMETT D. DIEHL

Emmett D. Diehl, 44, vaudevillian and minstrel man, died recently in Canton, O., of a complication of diseases.

Mr. Diehl was a banjoist and had worked with a number of vaude acts and also with traveling minstrel outfits. Seven sisters survive.

Interment in Mineral City, O.

JOHN A. DOWEY

John A. Dowe, technical director 10 years ago for numerous western thrillers, at Hollywood, plunged 10 stories to his death Sunday, Jan. 19, when he jumped out of a window at the Savoy hotel in Seattle. He is survived by his wife.

ALVA MOORE

Alva Moore, radio entertainer, who was best known as Mike of the team of Ted and Mike, broadcasting

GONE, BUT NOT FORGOTTEN

Mrs. FLORENCE HUNTER

Died February 2, 1919

FRANK HUNTER

via KFXE, died recently in Denver. He is survived by his widow and three children.

ABE GOLDMAN

Abe Goldman, 60, of auditing department, Great States-Public theatres, died Jan. 27 in Chicago of apoplexy.

He was an uncle of Jules and L. M. Rubens, Joliet, heads of Great States.

WILLIAM A. NASH

William A. Nash, Connecticut concessionaire, died at his home in South Norwalk, Conn.

Nash had summer concessions in recent years at Pleasure Beach, Bridgeport, Compo Beach and Roton Point Park. He leaves a widow.

George D. Steele, 66, died of pneumonia at St. Luke's Hospital, Chicago, Jan. 22. Funeral services were held at Decatur, Ind., and interment at Champaign, Ill., Jan. 24. Mr. Steele spent 49 years in the circus business and was best known as legal adviser for the American Circus Corp. A widow, Mrs. George D. Steele, survives.

John MacCormack, 65, theatre owner in Flatbush section of Brooklyn, died recently. Widow and four

IN FONDEST MEMORY

of My Friend

ALFRED de MANBY

Who died February 1, 1920

JERRY VOGEL

children survive. Interment in St. John's cemetery.

Wenzel Koutnik, 81, musician and last of organizers of Marine Band in 1898, died in Two Rivers, Wis., Jan. 10.

Charles Forbes, 51, construction engineer, Fox West Coast Theatres, Inc., died of injuries received in auto accident near Bakersfield, Calif., Jan. 22. Widow and four children survive.

The father of Winifred Nicholls Bowers died Jan. 16 of cancer in Pondville Hospital, Wrentham, Mass.

The mother, 66, of Mae West died Jan. 26 at her home, 97 Euclid ave., Brooklyn. Interment in Cypress Hills cemetery.

Max Glass, 43, former manager Sells-Floto side show, died in Los Angeles Jan. 24. He is survived by his wife and two brothers. Interment in L. A.

The father, 87, of John D. Hamrick, Seattle theatre operator, died in Hollywood, Cal., Jan. 14.

Martin J. Dowling, 76, grandfather of Lois Moran (screen), died in Pittsburgh last week.

The mother of Jesse Block (Block and Sully) died Jan. 16 in New York.

The grandmother, 80, of Irving Strouse died Jan. 18.

VIENNA

(Continued from page 2)

slonal, half-amateur company. Start will be made with "Saint in Evening Frock," by Lillian Hendrick, an American married to an Austrian diplomat and living here.

Lazlo Fodor, author of Vienna's greatest success last season, "Poor as a Church Mouse," and which ran successfully all over the Continent, wrote one of the biggest flops the Burghtheater. Vienna's subsidized and highbrow stage, has ever known. Titled "Cradle Song," and moderately well received in Budapest, it is expected to run there only as long as impatient subscribers are unable to help themselves.

"Grosse Woche in Baden-Baden" ("Big Week at Baden-Baden"), comedy by the Viennese author, Hans Muller, has just been put out at Bremen with unusual success.

A number of hyper-modern types in this play, action being carried by a sporting female, who is ideal in health, hygiene and idiosyncy only because at bottom she is an intellectual crank. Opposite her plays a professor of biology whose science is so highly developed that he struggles with the determination of the sexes. He knows how to give instructions that turn our present-day beings of uncertain sex into characteristics into men and women of decisive and determined character again, but he is too weak to tackle his own problem—his wife.

Play is excellently done, exciting, and amusing.

"Kaiserlicheben," musical by Decsey and Steinberg-Frank, music by Emil Hertz, at the Stadttheater, is one of those rather old-fashioned things of much popular appeal which have merely local charm.

Setting of 18th century Vienna, and a love story that centers around the figure of the Emperor Josef II, with Mozart as the girl's uncle and memories of Mozart melodies in the very charming music, also the personification of another great Viennese composer, Haydn, in the cast, must have a success here, but it can hardly be expected to hit a hit anywhere else. Play well staged and acted, chief honors being due Fraulein Cotty.

Big event of the Vienna Staatsoper will be a revival of "Simone Boccanegra," Verdi's forgotten opera which has not been done on any German stage since 1832. This is going to be the vanguard of a new version of the book, written by Franz Werfel.

Clemens Krauss is conducting the orchestra.

Neues Wiener Schauspielhaus has founded an independent company of young artists who, besides acting in the usual nightly performances of the theatre, are free to use the theatre for modern experiments of their own. It is a collective arrangement, but stands under the protection of Feldhammer, manager of the theatre.

They call themselves "Young Stage."

"Im Spiel der Sommerluft." Arthur Schnitzler's new play now running at the Deutsches Volkstheater, has not much plot. It's a covey love affair imbued with the tender and delicate sentiment of pre-war Vienna. But Schnitzler is a master of writing and the production and cast, headed by Moissi, are beyond praise.

"Game of Summer Winds" is alternating with "Journey's End," also with Moissi, and in the part of Capt. Stanhope, and both are running strong.

For Monte Carlo Opera

Yvonne d'Arle has been engaged through the M. S. Bentham agency to appear in four operas in Monte Carlo.

Miss d'Arle's engagement begins Feb. 15 and she sailed Jan. 25.

Deaths Abroad

Paris, Jan. 19.
Marcel Ballot, 70, French playwright, died in Paris of heart disease.

Jacob Breda Bull, 77, Norwegian author, died at Oslo, Norway.

Maurice Louis, 60, general manager of the Theatre des Nouveaux, Paris, died suddenly following an operation.

Rene Menard, 68, well-known French painter.

Auguste Rateau, 70, French scientist and author.

Felix Belle, 64, French journalist (L'Intransigeant).

Henri de Groux, 63, Belgian artist, died in Marseilles, France.

Sven Larz Danneberg, playwright, died in a hospital at Copenhagen.

And I, too, who am but passing thru, send a word of sympathy to those who are sad at the passing of

GEORGE LeMAIRE

and

WILLIAM B. COBB

For I loved them, too

GEORGE JESSEL

to time Gordon collapsed. Several months ago both Dooley and Miss Morton were about to appear in a talker short for Columbia pictures. The day before camera work in Camden, N. J., Gordon became so ill that he had to go to his home in Philadelphia. He was never able to return to New York.

Ray Dooley (Mrs. Eddie Dowling) was appearing in "Follow Thru" and when her brother's condition became critical she left the show to be at his bedside. There is also another sister, Mrs. George Vaughan (non-pro).

The funeral services were held in the Dooley home in Bywood, a suburb of Philadelphia, with interment in Philadelphia.

TONY WHITE

Anthony Wittfelder White, 73, known professionally as Tony White, for 40 years on the stage, died recently of heart trouble at the home of his daughter, Mrs. James K. Wesley, of Wesley and White (vaude), who has retired and lives in Connelly, N. Y. Tony White was born in Tarrytown, N. Y., in 1857. He began his theatrical career as a call boy in the old Niblo's Gardens, N. Y. He was also one of the first to demonstrate publicly the Edison phonograph in 1878. He had played with many of the old variety theatres with a musical act, having appeared at Bunnell's, Harry Miner's and Tony Pastor's in New York.

He had toured the country with different circuses, including the London Circus in 1879, Barnum & Bailey, Nathan & Cough shows, Frank A. Robbins and John Sparks' outfit.

In 1885 he settled in Pittsburgh and became associated with Pat Harris and John O'Brien in the operation of a family museum and

comedienne. Miss Masters in private life was the wife of Frank Masters (vaude), who, with a seven-year-old son, survives. Also surviving are her parents and two sisters, Mrs. May Davis and Mrs. Agnes Danzig. Her father is Richard Braham, of "Women's Wear."

Interment in Calvary cemetery, Brooklyn.

WILLIAM E. MONROE

William E. Monroe, 52, former president of New York Theatrical Protective Union No. 1 (stagehands), died Jan. 22 in Plaza Sanitarium, New York, of cancer. Mr. Monroe had been ill for a year, his condition becoming acute recently.

No other member of No. 1 was as well known locally as "Bill" Monroe as he had served the union

IN LOVING REMEMBRANCE

of Our Pal and Sister

RENE (Pee Wee) MASTERS

Who passed away January 16

May her soul rest in peace

HARRY and GRACE MASTERS

for 26 years as recording secretary, business agent, director and president.

Starting as a stage carpenter, Monroe about 10 years ago engaged in law practice and at his death conducted an office in Times Square with his son, William E., Jr., who survives with his mother and another brother, Arthur. Two children by a former marriage of Mrs. Monroe's also survive.

Funeral services were held at St. Malachy's Church, N. Y., with interment in Calvary cemetery.

BERT DEVOE

Bert Devoe, 46, vaudevillian and picture actor, died Jan. 17 of cancer in Steelton, Pa.; a son and two brothers survive.

Mr. Devoe appeared in pictures in the early days of Mack Sennett's comedies. During the making of a film he fell and was so severely injured he had to quit the business. He turned to vaude and with Lew Worth did a blackfaced act for 10 years.

He then went on the road as field man for the Bert Levey Circuit and in 1928 bought the Rainbow theatre in Great Falls, Mont., but sold it a year later and opened a vaudeville exchange in Sioux City, Ia., which office he moved to Omaha.

In the fall of 1929 he went on the road for the Club Department of the IRKO Chicago offices. Taken ill last August, he was sent by the Actors' Fund to a hospital in New York for an operation.

Interment in Steelton.

LYNN PRATT

Lynn Pratt, 67, actor, after a long illness, died in French Hospital, N.

IN MEMORIAM

Mass will be solemnized in memory of

Angela Lynch Kilgour

Beloved wife of Joseph Kilgour
at St. Malachy's Church, 49th St.,
West of Broadway, on Saturday,
Feb. 1, at 9 A. M.

theatre at 101 Fifth ave. and also later as at Harry Davis' theatre. White and Dave Markowitz were in a circus partnership. Later in New York he was for years at the old Harlem Museum, and his last New York engagement was at Huber's Museum in E. 14th street.

At the time of his death White had the distinction of being the oldest-Punch-and-Judy man in the business, and last summer played in Utica under the management of Al Sittig.

He was a Spanish War veteran, and the Veterans of Foreign Wars conducted services at his grave. Interment in Fort Ewen cemetery.

He is survived by his widow, Janet White, a pianist; a daughter and two sons, Tony, Jr., and Allan

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING-CENTRAL 0644-4401

Englewood

Very slow start to this 10-act bill, with audience dozing through the first part. Opening was Irene Burge Trio, Indian song and dance turn, weak except for femina's solo dance bit. Nathan and Powell read a couple of gags and closed with a hooping number. Maybe with some newer gags they'd do better. Sweelex Sextet delivered some dull saxophone playing. Four Cook Sisters sang fairly well, but miss because of improper pacing and the wrong tunes. Numbers are far too short, giving a choppy impression. McDonald and Co. (New Acts) followed, and woke the audience for the first time of the evening.

Victoria and Lorenz, acrobats, opened the regular half and were over nicely on Lorenz's delayed tumble, and his work on tables mounted four high. Perry Twins and Tarris have a good hooping act but almost ruined it with a poor talk opening bit. Cut the talk, grab a snap beginning and they've got a clever hooping turn. Twins are boys; Tarris, femine.

Golden Bird and Co. fooled the house, with most of the crowd believing the canary was singing. Act has lots in its favor and with a richer and newer set, has possibilities for better time. Barton and Young got laughs mainly on Barton's noisy argument with the drummer. Meaningless dance oddities, four girls and two men, in a weak flash act, closed.

"Skinner Steps Out" (U) feature. Business excellent. Loop.

Belmont

Business tremendous at this North Side theatre Friday night (24). The crowd was a cinch for the nine acts.

McDonald and Paradise (New Acts) were in a class by themselves. Three Red Caps, two men and a girl, opened with a mild acrobatic assortment. Villi and Strigo, man and girl, held the deuce with steel guitar work. Alice Louise and Co. (New Acts), a flash, with time

wasted. Fourth, Glidea, Norton and Joy, two men and a girl, offered hoke on shipboard, starting fast and getting screws on zippy crossfire, but hard wowing pulling over an ancient line of hoke.

Flavio Plasencia (New Acts), a radio name that is N. S. G. for elsewhere. Sixth came McDonald and Paradise, a natural, followed by another radio bunch, the Nutty Club (New Acts). This act was a wower mostly on the air popularity of individuals.

Hafter and Paul, squeaky-voiced man and partner, hoked it up in next to closing, followed by Dault and La Marr. These two boys, who recently showed at the Englewood, have dressed, injected comedy and quickened their routine of Bert Melrose acrobatics.

Vaude ran two hours. The program completed with "Gold Diggers" (WB) and Pathe sound clips. Loop.

Emil Stern has booked "Hallelujah" (M-G-M) for 18 houses in the Essaness neighborhood circuit.

Columbia has relieved Cecil May-

tenant of the house placed in hands of receivers because tenant, Webster Amusement Co., failed to pay rent.

The tenant contended the agreed rental of \$6,000 a year was for 750 seats, while the house when completed seated only 550. The tenant agreed to pay rent, but wants reduction because of the short seating. House has been open since December.

Billy Weinberg has the booking for 7-day benefit circus at the Eighth Regiment armory. Although in the colored district, the talent will be mostly white.

Buddy Kirby, former vaude star, has joined Billy Weinberg's staff as club booker.

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Phantom of the Opera." Davidson—"Show Boat" (legit). Garden—"General Crack." Pantages—"Sally." Palace—"A Most Important Lady." Merrill—"The River." Pabst—"German plays; Chicago symphony." Palace-Orpheum—"Condemned." Riverside—"Seven Keys to Baldpate." Strand—"Hot for Paris." Wisconsin—"Pointed Heels."

Fire destroyed the Orpheum, Burlington, Jan. 22, shortly after the last evening show. Community Theatre, Inc., of Milwaukee, took over the theatre several years ago.

Harry Wren, assistant manager Alhambra, has been appointed house

with presentation of "The Swan," by San Antonio Little Theatre, Carl Glick directing. Given Thursday and Friday-night with sell out each evening. House will be managed by Gene Wildenstein. Seats 750. Bookings include Jean Gros' French marionettes Feb. 1.

Stage show was out at the Texas (Publix) this week with "Love Parade." House switches to new policy Friday doing split week. Will use first run films Friday-Sunday and no stage show. Picture then to State for week's grind. The Texas will use another picture from Monday-Thursday with stage show.

Vic Insililo, m. c., reported going to New York Paramount as featured trumpeter.

Single stock venture flopped here after three weeks at the Palace. Talkers blamed.

MEMPHIS

By WALTER D. BOTTO

Loew's State—"The Lone Star Ranger." Orpheum—"Sally." Pantages—"Honky Tonk." Palace—"Cook Eyed World." Princess—"Outside the City." Strand—"The Kiss." Beauty—"Top of the World."

Tom Young is now manager of the Fox Film Exchange here.

Pantages theatre has given a two weeks' notice to the operators and orchestra in anticipation of Warner Bros. taking over the house, which was sold for \$400,000, so reported by Pantages' attorneys here.

Show Boat Nite Club has opened in West Memphis, Ark.

L. R. Pierce, former manager Orpheum, has been transferred to the St. Louis theatre.

Bob Courtney has signed for the Hagenback-Wallace Show for next season.

Bob Marks is now dramatic critic of the Evening Appeal.

Chas. McElravy was elected as manager of the City Auditorium for the next year by City Commissioners.

The city authorities have clamped down on Sunday "benefit pictures."

"The Connecticut Yankee" played at the Auditorium for three days to the usual terrible business.

Emile Umann, manager Pantages theatre, was indicted by the grand jury for assault and battery upon one of Pantages' patrons.

MINNEAPOLIS

Metropolitan—"Dark Accident" (Balt. bridge stock). Pantages—"Broadway Scandals"; vaude. Seventh Street—"Dance Hall"; vaude. Palace—"Rock burlesque." Minneapolis—"No. No. Nanette"; Publix stage show, "The Jazz Clock Store." Century—"Sunny Side Up." State—"Tales of the Field." Lyric—"Three Live Ghosts." After—"So Long Letty." RKO-Orpheum—"Hit the Deck" (2d week). Grand—"Hollywood Revue" (2d loop run).

After a brief closing, the Uptown, largest of the Publix neighborhood houses here, has reopened with a policy of week stands. House is within a block of Publix's Granada, playing full weeks.

Shriners' big indoor circus at the Municipal Auditorium this week is again under the management of "Buzz" Bainbridge, local stock man.

Work has been started on the new five-story exchange building here by Warner Brothers. A feature will be a 300-seat theatre for trade screening.

Columbia and Tiffany-Stahl have moved into their new exchange building here.

ROCHESTER

By DON RECORD

Lyceum—"Sporting Blood." R-K-O Palace—"7 Keys to Baldpate." R-K-O Temple—"Party Girl." Loew's—Rochester—"Six Hawks"; vaude. Piccadilly—"Not So Dumb"; vaude. Pantages—"General Crack." Regent—"Applause." Play—"Dark." Victoria—"Dark." Strand—Change. Family—Change.

Lyceum, with three shows in row for full-week runs after interval since before holidays, is doing good bit. Merit largest factor in draw at this house.

Sagamore Hotel is following Seneca in Saturday night club idea. Opens with co-operation of Loew's Rochester. Manager H. M. Addison announces opener over radio. Fagan's orchestra doubles.

Louisville Lions come to the Piccadilly for opening of stage shows.

Loew's Rochester sets up tables and a coffee run in the upper lobby where folks who like to see start of film can wait, smoke, play cards, etc. Beechnut company provides the beverage.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated

The cities under Correspondence in this issue of Variety are as follows and on pages:

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DETROIT	94	ROCHESTER	93
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LOUISVILLE	94	SYRACUSE	95
MILWAUKEE	93	SAN ANTONIO	93
MINNEAPOLIS	93	SAN FRANCISCO	94
MONTREAL	94	TORONTO	94
		WASHINGTON	95

berry of his duties as district manager, although his contract runs until May. Phil Dunas, Chicago branch manager, assumed Mayberry's duties and C. C. Wallace took his post. Mayberry's future is indefinite.

H. S. Lorch this week assumes management of Pathe's midwest district, controlling the Chicago, Detroit, Omaha, Des Moines, Kansas City, Milwaukee and Minneapolis exchanges. Formerly Chicago exchange manager.

M. O. Wells' Adams theatre has been wired ERPI. Leaves three unwired grinds in the loop—Astor, Pastime and LaSalle.

Nat Wolf visited exchange bosses en route from Houston, Tex., to New York, where he will locate in the Publix film buying office.

Rita McCarthy and Pearl Fireman, cashiers at the Warner exchange, are on the sick list. Miss McCarthy at a sanitarium for a rest and Miss Fireman convalescing after an appendicitis operation.

Harry Lorch, branch manager for Pathe, now in an executive position in the sales department in New York. John Clarke, from Milwaukee, succeeds him here.

Entire membership of the local stage employees' union employed at present.

Dick Bergen, R-K-O booker, and Danny Graham, booker, back after a week in New York.

Geo. Steele is ill at the St. Luke Hospital, Chicago, with pneumonia. Steele served with the American Circus Corp. as legal adjuster for many years.

N. V. A. sent Mr. and Mrs. Roy Orth, stranded here with their four small children, to Kansas City, providing transportation and clothes for the children.

Henry Kalcheim and Louis Weinstein, owners of the Webster, West Side grind, were refused by the courts here in their plea to have

manager of the Palace-Orpheum (RKO), Harry E. Billings, managing the Palace and the Riverside since the resignation of James J. Billings. He will continue as manager of the Riverside. Under the new policy Billings will travel to Chicago, New York and Detroit to book acts.

Julius Lamm is the new manager for Fox's Garfield. Wm. N. Warren has been transferred to the Strand and H. Edward Louri is managing the Keith. H. S. Dunning is in charge of the Tivoli.

L. K. Brin, head of Brin Theatres, has the franchise for Warner Bros. Tiffany-Stahl and First National productions, which he is showing first at the Garden and Majestic and then throughout the firm's state theatres.

The Garrick, dark most of the time, may become a grind house. Outside of sex films shown recently the house has had nothing.

Ethel Barrymore is underlined for the Davidson week of Feb. 3. Marx Brothers in "Animal Crackers" follow.

The Walnut Theatre Co. must vacate the Columbia theatre (Eleventh and Walnut) at once, Civil Judge Carl Runge ruled in denying the company's request to remain until Jan. 28. The theatre company also faces an injunction suit which restrains it from removing further property from the building.

About 900 people marched to the street in orderly fashion when the film caught fire at the Princess. C. A. Colter, operator, was slightly burned about the hands. Blaze was caused by a spark from the electric motor setting fire to a roll of film. Performances resumed within a short time.

SAN ANTONIO

Majestic—"Great Gabbo." Arto—"Chasing Rainbows." Texas—"Love Parade." State—"Jisrael." Empire—"Broadway Scandals." San Pedro Playhouse—"The Swan."

Field's and Andrews' "Connecticut Yankee" in for one night Feb. 6. Tough year on road stuff here so far—Ruth Dennis and Ted Shawn played to small house in November as did "Vaughn King." George Wintz's road production, Cecil Lean and Cleo Mayfield had fair house on Christmas night with "Padlocks."

San Pedro Playhouse, built by mini-quality, opened Monday night



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Gae Foster, stager, and Bonnie Cashin, designer, of the Paramount and Marco production department, have been sent to New York to give P. and M. stage shows the once-over there.

"Bambina" opens at the Mayan, Feb. 3 with "Oh Susanna" shifting to the Columbia, Frisco. Stella Seagur replaces Carlotta King as lead and Harold Hodge replaced Garry Bruckner in the latter show.

Jo E. Rickards, booker, Public-Rickards-Nace circuit, has moved his office to the Paramount theatre building. He books 16 houses in Arizona.

Fox West Coast theatres has changed the title of "Harmony at Home" (Fox) to "She Steps Out" for all Coast dates.

H. R. Crosby and Louis Berkson, musicians, have filed salary claims with the State Labor Commission against Ross King, Frisco promoter. They claim they were engaged by King to come to L. A. and play at the California theatre. Since arriving they have been unable to locate him.

Aber Twins are out of "Oh Susanna" at the Mayan.

Playmakers' League is a new group of writers and actors with no fees or obligations. Object: mutual aid in creation and presentation of artistic endeavor. Selection of first originals and their casting starts Jan. 28 in the Los Angeles Junior College, East Hollywood. First public presentation planned for March.

Harry Golub added to Keith's Club and Studio department here.

Jack Belgram, doorman, filed salary claims with the State Labor Commission against the Ruth Rennick Players for \$45.

Jim Corey, roper, filed claims against the Buck Jones Wild West Show for \$75.

Travis Banton, Paramount studio fashion designer, left this week for Europe and Paris.

Goodyear blimp, equipped with a broadcasting unit and loud speakers, was used as a ballroom for "Rogue's Song" at the Chinese. The blimp hung around the business section broadcasting numbers from the picture. Due to its ability to fly at a low rate of speed, blimp need not go to an elevation of over 300 feet. Rental for blimp under four hours. A George Brown stunt.

Gem, downtown dime grind, had the front of the theatre plastered with signs reading "See Fatty Arbuckle's Comeback." When they get inside patrons saw an old one-reel comedy of Arbuckle's, with the title changed to "The Comeback."

Motion picture relief fund ball is postponed until some time after Lent. Mary Pickford, president of the fund, and Conrad Nagel, chairman of the ball committee, decided the original date, March 1, came too soon after the close of the drive for funds.

The 233 Club of Masons go into the Hollywood Music Box Feb. 15 with a midnight show to help finance the new clubhouse.

Warner Bros. reopen the Forum, L. A., Feb. 5.

Charles Judels replaced George Roemer as stage director of "Oh, Susanna," now at Mayan. It will be revamped prior to its San Francisco opening.

Bert Levy is here lining up two more vaude weeks for his office.

Song pluggers are scarce in downtown L. A. Not a name band downtown either. Most of them concentrate in Hollywood.

Gus Metzger's Fairfax theatre is scheduled to open in March.

Lou Anger and a syndicate bought L. A. in Eastern Bay and will transform it into a resort.

Writers' Club's one-act plays to be given Jan. 28-30 are "Little Brown Jug" by A. L. Weeks, "Hints to Brides" by Kenyon Nicholson, "Noel" by Lawrence Grant, and "Torch Bearers" by George Kelly.

"Down With Wimmie" tried out at Pasadena Community Playhouse Jan. 27, with co-authors Emerson Tracy and Rex Smith in cast.

Another echo of the Pathe fire is the L. A. fire department's edict that no car is allowed to stand unattended, on the Warner lot.

Retakes on First National's "Song of the Flame" directed by Alan Crosland, are being made by Michael Curtiz.

Douglas Gilmore, pictures, received a fractured skull when his auto turned over after hitting a street car.

Three acts of vaude are being used at the R-K-O, San Diego, for the second week of "Rio Rita," due to the length of the first week. Unable to find another house to take care of the vaude bill, it was necessary to route it into San Diego in spite of the length of the picture.

U six-month contracts for Joan Marsh, player, and Houston Branch, writer.

Victor Rosen, former general manager of Bard Circuit, Los Angeles, will manage the Forum for Warners when that house is taken over Feb. 3.

Kenneth Terrell and Verne Hanley opened for F. & M. in "Trees Idea" after six months in Australia.

First unit of Radio's new stage has been completed 18 days under schedule. The complete stage, in four units, will be finished in three weeks.

PITTSBURGH

By HAROLD W. COHEN

Nixon—"Brothers"

Alvin—"Blossom Time"

Pitt—Sharp (stock)

Adams—"Burlesque (Mutual)"

Pictures

Fenn—"Laughing Lady"; stage show

Stanley—"She Couldn't Say No"; stage show

Warner—"General Crack"

Adams—"Sunny Side Up" (3d week)

Enright—"Darkened Rooms" stage show

Harris—"Shannons" of Broadway"

Vaude

Skladan Square—"Love Comes Along"

Olympic—"Lost Zeppelin" (2d week)

Henry Wadsworth, who played in

picture "Applause," comes to Pitt as juvenile for George Sharp stock.

Tommy Cole, formerly with Warners, appointed manager Olympic, Tiffany house, downtown.

Tracy-Brown, operators of Plaza night club, have taken Klemas Inn, East Liberty, and renamed it Club Tracy-Brown and has Larry Duncan and orchestra.

Saunders' Towne Inn, class night club in East Liberty, folded last week after dropping plenty.

Trouble with getting scenery set in time may send Stanley here to Saturday openings. House now starts on Friday. For several weeks public set-ups, coming from Philadelphia, have been getting in late. Last Friday stuff came in so late feature couldn't be run off for two hours.

SAN FRANCISCO

By WALTER RIVERS

Early in February will see the end of Henry Duffy's stock in Seattle, Duffy announcing last week he intended to close the house.

"Bambina," new operaetta given its premiere at the Curran, folded up suddenly last Saturday after two weeks. Management was dissatisfied with shape picture was in and intended start all over again to get it ready for its staging in Los Angeles. Show opened cold here and very ragged.

Charlotte Greenwood, who closed in "She Couldn't Say No" at Duffy's President here suddenly because of her mother's illness, opens the show at the Brangler, Chicago, April 20.

Alice Joyce (pictures) has been signed by Henry Duffy to play in "Her Friend the King," at the Duffwin, Oakland, in February.

ST. PAUL

RKO-Orpheum—"Flight"; vaude. Paramount—"The Love Parade"; vaude. Tower—"Behind the Mask"; vaude. RKO-President—"Hit the Deck"; vaude. Riviera—"Bride from Havana"; vaude. Metropolitan—"Dark."

"Hit the Deck" in for two weeks with big since opening, may go further.

St. Paul Players (Little Theatre) drew full houses at the Playhouse with "Elorens," written by Oakley Stout, local advertising man.

Met stays dark with Samuel Newman, manager, reporting nothing booked or even contemplated. Leaves St. Paul dependent upon two Little Theatre groups for its legit.

African jungle film, "Up the Congo," shot by A. O'Brien, St. Paul, has its local premiere Feb. 1 at the Tower.

LOUISVILLE

By RICHARD B. GILBERT

State-theater show that closed here joined "Padlocks of 1929" when it played here last week. They are Ace Brown, comic; Harold Wright, and Edna Brown, comedienne.

Alamo—"Christina"

Gaiety—"Mutual burlesque"

Walnut—"Lafoll Players (stock)"

Brown—"Earl Carroll Vanities"

War—"Memorial-Freiburg" Passion Play

Three members of "Rio Rita" (Winter road show) that closed here joined "Padlocks of 1929" when it played here last week. They are Ace Brown, comic; Harold Wright, and Edna Brown, comedienne.

George P. Laffell, president Musicians' Local No. 11, A. F. M., who was interested in Kane Bros., who closed here two weeks ago by police after an obscene performance, has obtained a license to reopen the Walnut.

House will be known as the Ritz.

Laffell will bring a troupe from Chicago opening Feb. 1.

Kane Bros' show, closed twice here for obscene performances, cancelled Richmond, Ind., and went into the Rialto, Indianapolis, instead.

Some excitement during a performance of "Padlocks" (George Wintz), when someone yelled fire. A capacity audience remained seated while the manager (Wally Decker) had the players return to stage for a repeat of the last two numbers before intermission. The fire men while was extinguished by stage employees.

BROOKLYN, N. Y.

By JO ABRAMSON

Verba's Flatbush—"You Don't Say"
Majestic—"Topsy's Mad"
Jamaica—"Follow Thru"
Boulevard—"The Boundary Line"
Paramount—"Virginian"; stage show
East—"Murder on the Roof"; stage show
Albee—"Hell's Heroes"; vaude
Loew's—"Hollywood Revue"; vaude
Strand—"Show of Shows"
Orpheum—"Pictures"
Mamart—"Newswell"
Star-Burlesque (Mutual)
Gaiety—"Burlesque (Mutual)"

Two new shows here this week: Flatbush has "You Don't Say" (Julius Leventhal), with Mary Hay; at the Boulevard the Jones & Green's "The Boundary Line," with Otto Kruger.

Next week's tryouts, "Apron Strings," farce, by Dorrance Davies, at the Boulevard and the Philip Dunning's new play, "Those We Love" coming to the Boulevard, and "Topaze" (Lee Shubert), with Frank Morgan, at the Majestic.

Auction held last week at the former home of Bertram Whitely, the theatrical producer, for the last year. All material, including old programs, books and paintings, went under the hammer.

DENVER

Tabor—"Seven Keys to Baldpate"
Fanchon & Marco
Aladdin—"Love Star Ranger"
DeLoach—"Condensed" Public revue
Orpheum—"Murder on the Roof"; R-K-O vaude
America—"The Sap"
Rialto—"The Marriage Playground"

Sites selected in this territory by Fox are at Boulder, Colo.; Scottsbluff, Neb.; Casper and Laramie, Wyo., and Roswell, N. M.

John M. Mulvihill, president Elitch park and owner Broadway theatre, left an estate of \$100,000 to his wife and daughter.

Gothic (picture) is putting on stage attractions Sunday and Monday nights by the Dunbar players.

The Stratford players, delayed by storms, reached Denver just in time to open.

John Rose, new manager Music Box, has signed with the amusement crafts unions.

MONTREAL

His Majesty's—Sir John Martin Harvey's Co.

Palace—"Love Parade" (3d week)
Capitol—"Devil-Made-Care"
Loew's—"The Kibitzer"
Falcon—"Condensed" (2d week)
Imperial—"Song of Kentucky"
Orpheum—"Some Mother's Boy"
Gaiety—"Double bill"
Empress—"Devil-Made-Care"
Gaiety—"Musical stock"

Picture theatres here are finding out attraction of French pictures to population, two-thirds of which speak that language. Last week four main stems featured them with grosses were up 10 per cent. Palace chain easily best week since it went talker.

Civic elections in April will involve picture houses here, both for boosting of theatres and for ventilating Sunday closing grievance and excessive municipal charges on seats.

Rumors (which here that Sir Herbert Holt, head of the Royal Bank and most prominent financier in Canada, is behind R. L. Nathanson to the amount of 25 millions to form a combined picture company to back Famous Players.

OTTAWA, CAN.

By W. M. GLADISH

Viscount Willingdon, Governor-General of Canada, ran his own show at the Imperial here Jan. 21, leasing the house for one day to run films of the Boy Scout Jamboree in England last summer.

The Allens, once a power in the film theatre business across Canada, have relinquished control of a chain of theatres in Eastern Ontario, including houses at Renfrew, Pembroke, Almonte and Arnprior, and they have reverted to M. J. O'Brien, Renfrew millionaire. J. H. Bruck, formerly with Allens, is general manager. All houses are to be sold. A new theatre is being built at Renfrew.

P. J. Nolan, proprietor of three Ottawa, Ontario, theatres, has taken out a copyright patent on the slot-

gan, "Where Sound Sounds Best" used at the Avalon for months. Nolan holds exclusive right to the phrase for all Canada.

Hon. J. D. Monteth is being petitioned for legislation to provide government assistance for Canadian news reels, following a conference of film companies and cameramen with Major J. C. Boylan, chairman of the Ontario Board of Picture Censors. Chairman Boylan announced United States news producers had been notified to obtain 40 per cent. British or Canadian news in topical reels presented in Ontario, the same ratio as in the old silent news releases.

N. L. Nathanson quit Famous Players Canadian Corporation, as managing director because a proposal to sell the Gaumont British on the basis of \$75 per common share was blocked. Arthur Cohen, successor to Nathanson, now announces a merger between the Canadian and British companies is possible following news William Fox has abandoned plan to secure controlling interest in Gaumont British.

TORONTO

By GORDON SINCLAIR

Royal Alexandra—"She's No Lady"
Falcon—"Dumbbells"
Empire—"The Nut Farm" (stock)
Uptown—"Paris"; stage show
Hippodrome—"A Song of Kentucky"; vaude
Loew's—"Romance of Rio Grande"; vaude
Falcon—"Love Parade"; vaude
Fanchon—"Glorifying the American Girl"
Mamart—"Concerts"
Hart House—"Amateur (University of Toronto)"

Bloom and Fine, builders and operators of a Toronto chain of talker houses, are in trouble with local unions over employment of opposition union workmen. Runaway car crashed their new Parliament house two days after opening, wrecked the b. o. and injured Roy Pluhar, cashier. This circuit is controlled by Famous Players Canadian Corp.

"She's No Lady," a new farce, produced by H. H. Frazer, Jr., featuring Lynn Overman, bows into the Royal at a \$250 top.

T. D. Bouchard, Quebec exhibitor, has been named speaker of the Quebec Legislature. William Summerville, operator of a small Toronto chain, will become vice mayor of Toronto.

DETROIT

Cas—"Mile Modiste"
Falcon—"The Kibitzer"
Shubert—"Lost Zeppelin"
Michigan—"The Kibitzer"
Fisher—"Second Choice"
Adams—"General Crack"
State—"Hit the Deck"
Paramount—"Sally"
Fox—"The Sky Hawk"
Oriental—"Night Ride"
United Artists—"New York Nights"

The Strand, Lansing, is only one of the ten regular Butterfield Circuit houses now playing vaudeville.

Graham McNamee acted as master of ceremonies at the opening of the new Punch and Judy theatre, Grosse Point, Jan. 22.

The new Co-operative Theatre Service Corp., an exhibitor-owned booking combine, starts operations Feb. 1 at its offices in the Fox building.

The Times Square (RKO) is now playing live acts, the girl show policy having been dropped.

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By HARDIE MEAKIN

National (Chicago) "Papa Juan" (Olla Skinner); next, "Strange Interlude."
Follie (Shubert) "Robin Hood"; next, "Blossom Time."

Pictures

Columbia "Love Parade" (2d week).
Earle "Playing Around."
Fox "Romance of the Grange."
Met "Glorifying American Girl."
MGM "Kibitzer."
MGM "Phantom of the Opera."
RKO-Kelth's "Hit the Deck" (2d week).

Strand continuing with men-women only on sex and "mysteries of love" and doing well.

"Glorifying the American Girl" was originally booked in the Earle but pulled for the run Met. Both Warner houses. Now, however, larger Earle is to get a break by having "Sally" open on Friday with picture already set for two weeks.

Poll's government-owned theatre operated by the Shubert's on a lease that nets the aforesaid government but \$5,000 annually, will come down this summer. Wrecking to start July 1.

Business not so good at night places. Meyer Davis' Le Paradis is omitting the dinner proposition entirely, not opening until 9:30 p. m. Others curtailing in every way possible.

NEWARK, N. J.

By C. R. AUSTIN

Broad "The Family Blues."
Shubert "Naughty Love Parade."
Proctor's "His First Command."
Loew's "The Love Parade."
Newark "Her Private Affair."
Brantford "Kibitzer" stage show.
Mosque "No. 10."
MGM "Wedding Rings."
Fox Terminal "The River."
Capitol "Show of Shows."
Empire "Big Revue" (Mutual).

George Deber is new assistant manager of Proctor's.

Charlie Nelson is off duty at the Brantford owing to a severe cold. Johnny Perkins is pinch-hitting.

Although the Warner neighborhood and suburbs have heretofore controlled releases of the big pictures, the independents beat them to it showing "Sunny Side Up" and "Rio Rita."

Morris Schlesinger has a large interest in "Dear Old England," which comes to the Broad Street next week. It is presented by E. E. Bostwick, Inc.

Charles C. Morgan, former treasurer at the Brantford, Warner house, has been transferred to the Mosque house also under Warner control, as assistant manager and treasurer.

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OAKLAND By WOOD SOANES

Kathleen Clifford, former actress, now one of Los Angeles' leading florists, comes to the Vitaphone this week for two appearances under the joint direction of the Florists' Association and the Paramount-Public which is borrowing the Vitaphone because it has no house here. Miss Clifford plays Salt Lake, Denver, Kansas City and then Chicago, doing morning matinees and radio chats on how to keep youthful. After the tour she will be used as a model by a nationally advertised beauty concern.

Oakland's first Nite Club Frolic is set for Feb. 22 in the Auditorium Arena, auspices, recently organized Theatre Managers' Club of Alameda County. Acts will be imported from Hollywood.

The Berkeley Playhouse this week is offering "Lucky Sam McCarver" with Bernard de Roche as lead.

"The Mistress of the Inn," Carlo Goldoni's two hundred year old Italian comedy, starts the Stanford University season Feb. 7.

The Hippodrome has eliminated vaude and music and is using straight talker policy. However, a strike of the operators appears imminent. The Vitaphone had similar trouble some time ago but stood its ground against the union and aside from casual picketing has been unmolested for some time.

Hale Hamilton has replaced Kolb and Dill at the Dufwin. They remained a week in "Tina and Taki" and move to Los Angeles replacing Henry Duffy and Dale Winter in "The Cat and the Canary" at the President.

"Sally" went into the Orpheum but couldn't compete with "The Gold Diggers of Broadway" which went into its third week. "Sally" lasted a week without vaudeville and gives way to "Love Comes Along" and vaude Jan. 29.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Empire—Syracuse Players (Stock).
Wieling—Dark.
Kelth's—Vaudeville.
Loew's—Vaudeville.
Paramount—"The Love Parade."
Strand—"Sally."
Eckel—"The Sky Hawk."

Charles Perry Cohen, New York, has succeeded Harry Weiss as managing director of Loew's State. Before going with Loew he was with Fox. Victor Frank stays with his assistant.

With bookings piled up, the Paramount may be forced to withdraw "The Love Parade" Friday, although the film is packing them in and looks good for at least two or three weeks.

Midnight shows no longer so hot here. Strand for its midnight opening of "Sally's" second week had less than 25 in the house.

Eckel goes split week next week with "Shanghai Lady" and "Girl from Havana" booked.

J. Wilson Roy has joined his son, Andrew M. Roy, manager Paramount here.

Syracuse will erect a concrete open-air theatre in Thornden Park. Fred Morris has joined Nal Brown's Syracuse Players (Empire) as stage manager. Marion Lewis, actress, has also joined.

Albert Robbins, former manager, Temple, is realigning himself with his brother, Nathan L. Robbins, in Utica.

Advertising and publicity for Kelth's here will be supervised by "Hav" Nash, in charge of the work for Kelth's Rochester houses. Nash will look after both cities.

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THINGS HAVE CHANGED

(Continued from page 76)

the star, Olga Nethersole; the leading man, Hamilton Revelle, and the manager, Marcus Mayer, closing Wallack's theatre, where it was produced. The Sappho kids, now the finish of almost every motion picture, was regarded oh-on, naughty, and um-um.

Young ladies were said to have "charm" and "grace" instead of "It" and "Sex Appeal."

A. H. Woods played a wharf rat in 1887 in "After Dark," the play with which William A. Brady made his debut as a New York producer.

Sam Scribner, burlesque magnate and treasurer of the Actors' Fund, drove an eight-horse stake-and-chain wagon with a circus.

It was considered almost sacrilegious, or, at least, immodest, to announce the coming of the stock.

Marilyn Miller answered to the name of Mary Ellen Reynolds before her mother married Carl Miller, a stock actor of Findlay, O. Mary's legal name is Mary Smith, and that is the family moniker of her erstwhile husband, Jack Pickford.

Laurette Taylor's hula-hula dance in the original "Bird of Paradise" started the vogue of Hawaiian music and dances.

Valeska Suratt was considered the last word in chic dressing and set the fashions for the Rialto, both on and off the stage.

Carl Laemmle, George Kleine and George Spoor, competitors in the optical supply business in Chicago, joined in financing a weekly called "The Show World," which was the first motion picture paper.

Lou Anger and Henry Dixon did a German comedy act in burlesque. Later Lou did a German monolog in vaudeville.

Lilyan Tashman was in the chorus of "The Century Girl," a Ziegfeld-Dillingham musical at the Century theatre.

William Collier, Sr., married the dashing Paula Marr and became the stepfather of "Buster," who later took the Collier name.

James Cruze was leading man for Lottie Williams in a vaude act.

David W. Griffith, an actor struggling for recognition in the legitimate, lived at Yentle Bernstein's boarding house on West 52nd street.

Mike Donlin married Mabel Hite, the musical comedy star of lamented memory.

Percy Heath was advance agent for Lew Dockstader, the minstrel man.

A. Frank Jones was appointed trustee for Edward Sutherland

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upon the death of his father, Al Sutherland, a vaudeville agent, "Eddie" was a minor.

Ina Claire was a Ziegfeld "Follies" chorus girl.

Roland West did a protean act in vaudeville.

Henry Duffy, now one of the most prominent legitimate producers on the coast, was call-boy at the Olympic theatre, Chicago.

J. J. Murdock was an electrician in a theatre in Cincinnati, O., and afterward produced a vaudeville act known as "The Girl With the Auburn Hair."

Eddie Cantor was a member of the Gus Edwards' "School Days" act in vaudeville, and Harry Rapp, an executive of the M-G-M outfit, was the stage manager.

Hal Skelly and "Billy" Harrigan fought all over the sidewalk in front of the Lambs club about Louise Groody. Now both woocers are happily married.

Congressman Sol Bloom conducted a mail order music business in Chicago.

E. F. Albee ran a concession on a circus lot.

Branner, the cartoonist, appeared in vaudeville with a partner under the name of Martin and Fabrina.

Jack Lait was a reporter on the Chicago "Evening American."

J. K. Emmett, manager of the Capitol theatre, was married to Lotie Gilson, then the foremost serio-comic on the American stage.

Al Jolson was on the Sullivan and Considine circuit of vaudeville theatre, where the admission was 10 cents.

Taylor, Kranzman and White brought the first rathskellar act to New York from the coast.

A. L. Erlanger sold peanuts in the gallery of a theatre in Cleveland, O., his home town.

Lee and Jake Shubert sold gents' haberdashery in Syracuse, N. Y.

Fritzi Scheff, 17, and singing in a Budapest musical, was discovered by Fred G. Latham, and induced to

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come to this country to appear under the management of C. B. Dillingham.

Brook Pemberton, an Emporia, Kans., boy, was dramatic editor of the New York "Evening Mail."

White and Lee were a "trumber two" act at Hammerstein's Roof. Now George White produces the "Scandals" and Al Lee manages them.

Eva Tanguay's name over a theatre assured a packed house—and she couldn't sing a note nor dance a step.

Wm. S. Hart was a mail clerk at the Battery postoffice.

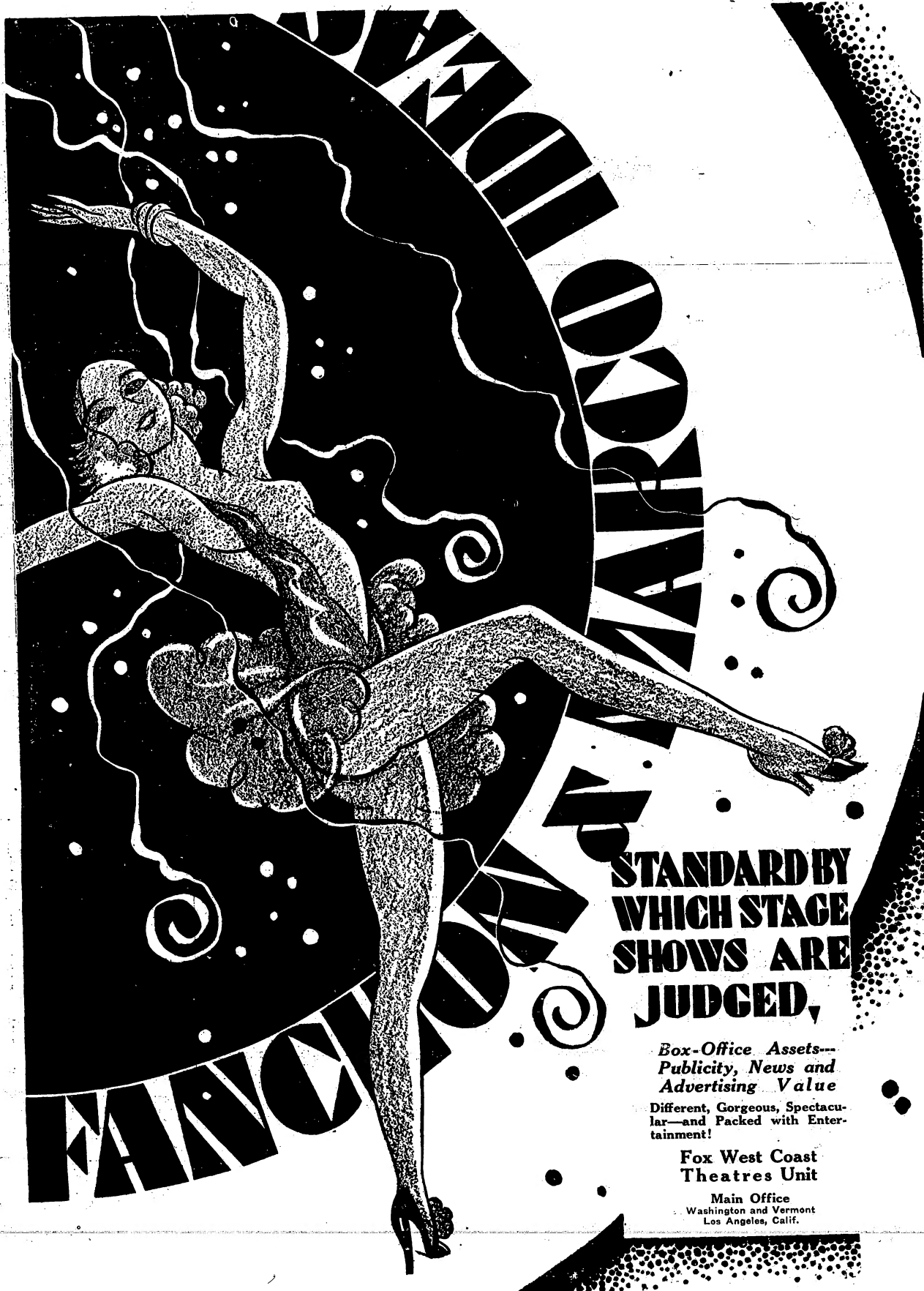
Harry Reichenbach, Broadway's highest-salaried press agent, tried to sell himself to Famous Players-Lasky for \$25 per week. Now he gets \$1,000 a week and can pick his jobs.

Belle Baker was the wife of Lew Leslie, producer of "Blackbirds" and other Ethiopian operas.

Frank Gerity was head man at the Gaiety theatre bar and "Billy" La-Hiff, now proprietor of the Tavern, where Frank is the manager, was his assistant.

Mark Luecher was managing and married to "The Red Domino," who is now Mrs. Cornelius Fellowes.

Heywood Brown was a reporter on the "Morning Telegraph" and later an advance agent for George C. Tyler.



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